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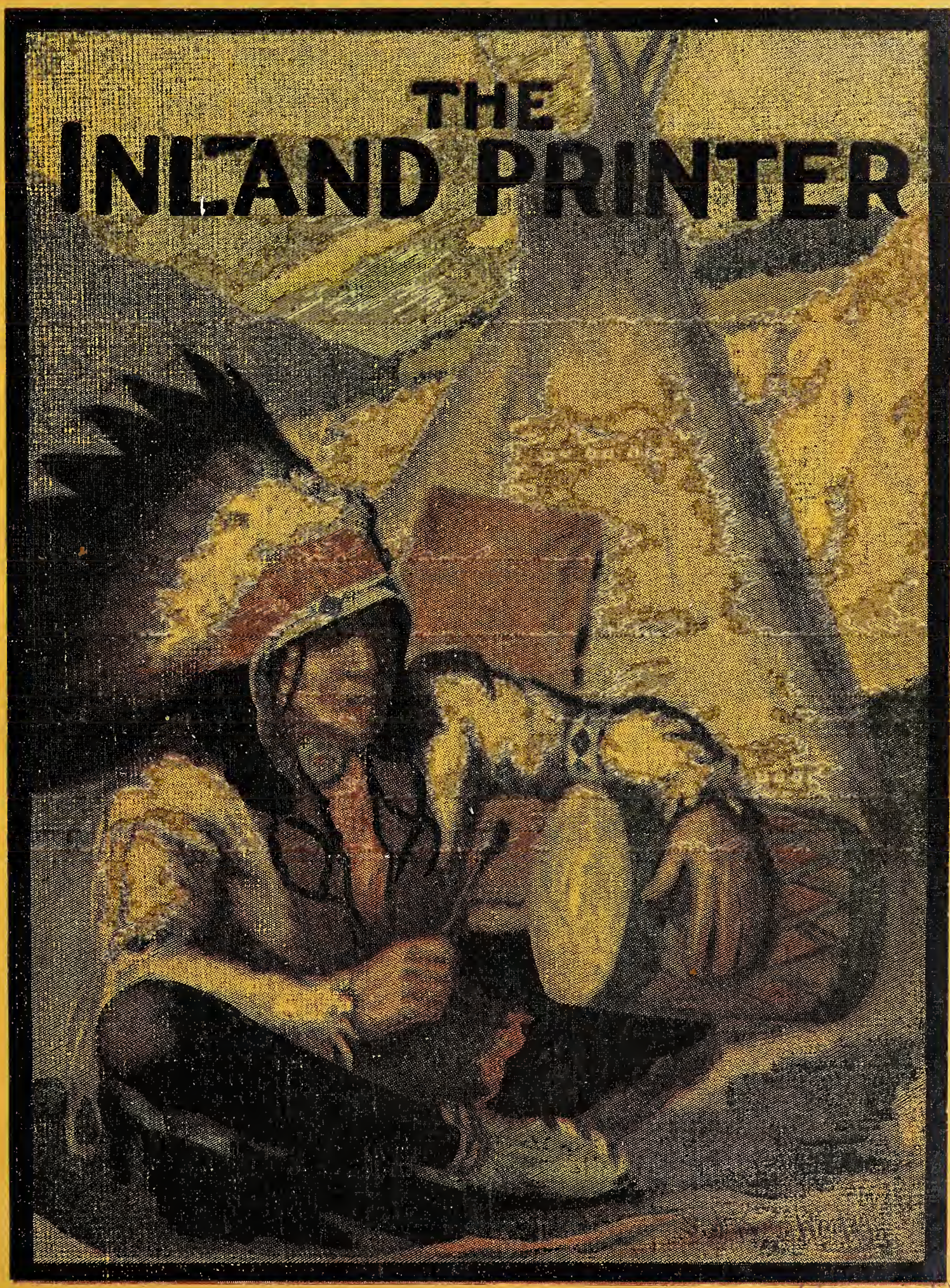
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25TH ANNIVERSARY NUMBER

THE INLAND PRINTER



VOL. XL. NO. 1 OCTOBER 1907 PRICE 30 CENTS

SEP 30 1907
Smithsonian Museum

COVER INKS

DO YOU KNOW that it requires "that certain" kind of body-ink to produce that proper and catchy effect on your catalogue or booklet cover?

We have "THAT CERTAIN" KIND

Doubletone Inks
AND
Ullmanines
(Registered Trade-marks)

DOUBLE QUALITY...The highest grade of all inks
DOUBLE INTENSITY...The strongest inks made
DOUBLE VALUE...
Twice the bulk of ordinary colored inks
DOUBLE OUTPUT...They save several impressions
DOUBLE ECONOMY...
Requiring less ink, print better, save time
EVERYTHING DOUBLE...Except the price



SIGMUND ULLMAN CO
NEW YORK CHICAGO PHILADELPHIA

The Products of The HOUSE of SHEPARD.



"The Art of Printing touches every phase of Human Endeavor"



AN OPEN LETTER

To a Book-Lover:

Sir, we have heard your voice---not loud---not shouting among the captains, but grave and melancholy. Quietly you have cursed things as they are. Your heart is filled with midnight because the giants are gone.

We have seen you crowding the auction places where the wares of the past are exposed for sale, and again, gloating over the memorials of a richer day; and, dying, the faces of your brothers have lighted with a fore-flung rapture as their souls sped to the select mecca of their kind, warm and welcome and unafraid. You are a book-lover, and your temple is empty; your deities are fled. Sir, where is your sacrifice?

The silent ones you love were never made with a breath. They were wrought in long hours, with patient yet impassioned hands; into them wise men poured the essence of life, upon them the capricious fingers of art left an immortal moulding; through them a swan-song trembles across the meadows of time. Behold, bravely they stand. The years and the worms succeed to their unflagging onset; and at the last a pinch of dust gives back the maker's spirit to the winds. Behind each book stands a man.

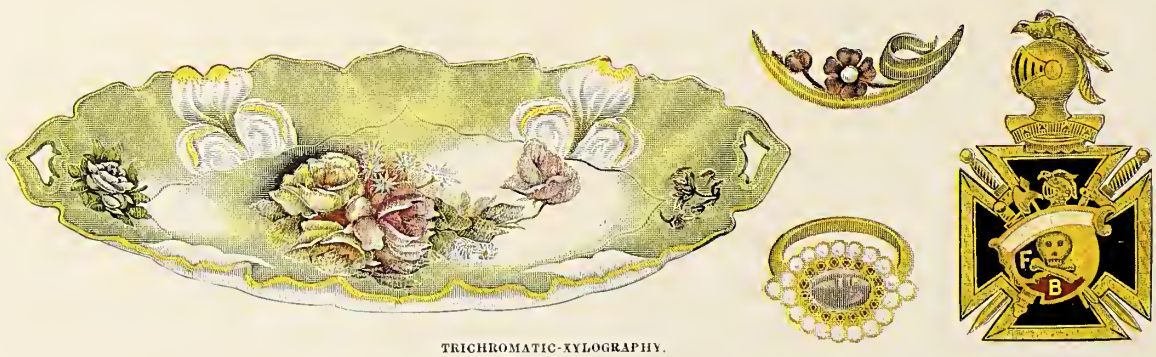
The man must give his hands, and his soul as well, to the service. He must give and rest not, but the streets will never rock with his triumph, as when Florence made festival for Cimabue's Madonna. And you, sir, what shall he expect from you? Bare leave to live, but a delicate glory when he has been long enough dead. And you hold up to him an ideal.

Each book shall be made as the author would have it, if he only knew: that is, through text and type a harmony must prevail. The paper that carries it all must be the pleasantest textile the hand can make, yet must resist the longest; there is but one way, the old way, for that. Then the paper should bear throughout a personality that is strong enough to master all the material media. This personality must guide an unerring hand, and speak through utter skill. The type, the plan, the ornament, the press---all must obey. The man should conceive the scheme, and then submit to it all his forces; patience, knowledge, forethought; patience, and always, art. Long afterward, by the grace of God, he may win your praise.





TRICHROMATIC-XYLOGRAPHY.
Example I.
Plates engraved on wood by M. G. Koch.



TRICHROMATIC-XYLOGRAPHY.
Example II.
Plates engraved on wood by M. G. Koch.

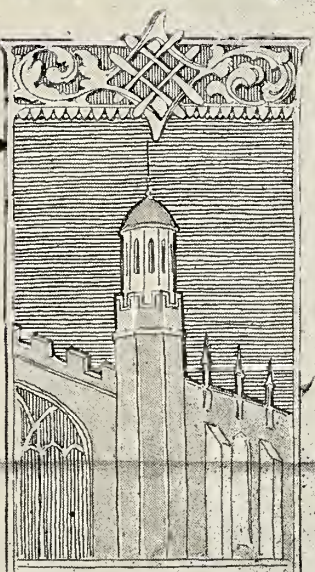
Eton Booklet

FESTO PERPETUA

The charm and character of this excellent paper "Eton Booklet" can only be suggested in this space.

Its true worth as a dignified medium for good advertising will appeal to your sense of the correct.

Our comprehensive printed samples speaks for themselves—They are yours for the asking.



BUTLER BRANDS PAPER THE BEST

J.W. BUTLER PAPER CO.

CHICAGO

DISTRIBUTING AGENTS IN 12 PRINCIPAL CITIES

25 X 38 - 80

WHITE & INDIA TINT

LAID, WOVE, & CRASH

WATERMARKED

DECKLE-EDGE

ON 38 in. SIDE

HAMILTON ORIGINALITY IS AGAIN EXEMPLIFIED IN THE NEW PAGE FORM STORAGE CABINET

¶ A PIECE OF MODERN PRINTING-OFFICE FURNITURE EVERY STONEMAN CAN USE TO THE EMPLOYER'S ADVANTAGE AND WHICH HE SHOULD HAVE HAD LONG AGO

IT is only a few years since the Letter Board idea for the storage of standing matter was introduced. It would be difficult now to find a printing-office without an adequate supply of Letter Boards. The Letter Board idea is certainly a most economical one, and its general introduction has led to further improvements along this line.

This new Page Form Storage Cabinet is primarily a cabinet filled with small Letter Boards of a suitable size to take standard size book pages. Each Board is intended to take a single catalogue or book page. The idea has been thoroughly tested by some of the best stonemen in the country and it has met with unqualified approval. The page forms are stored away in the dust-proof slides until required, and the long label-holder attached to the outside front of each slide enables the stoneman to keep an accurate record of the contents of the Cabinet. These labels are changed from time to time as the jobs progress.

The use of this Cabinet concentrates an immense amount of material close to the hand of the stoneman, so that there is little lost time in looking for material when it is required.

Each Slide has a Back Rail which is removable, so that the type forms can be pushed out from the back end to the stone. The back edges of the slides are beveled, as shown in the illustration, so as to facilitate the transfer of the type matter from the Board to the Stone.

Constructed of Selected Hardwoods, nicely finished, thoroughly braced to stand great weight, and guaranteed to give perfect satisfaction. It is a time-economizer in the fullest sense.



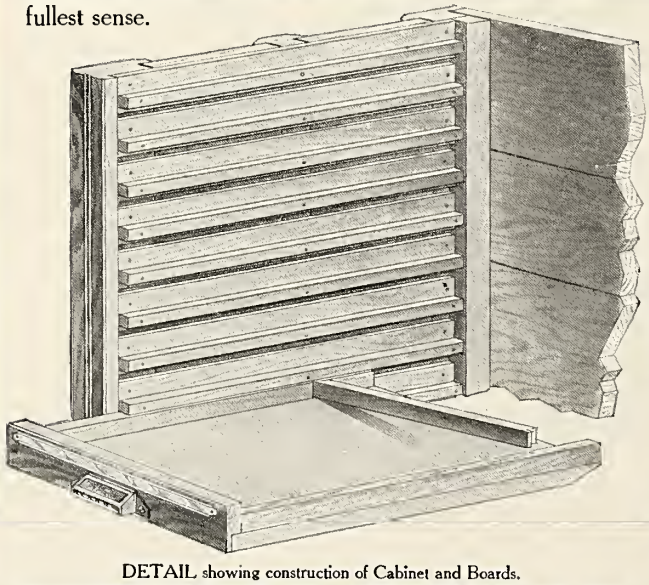
No. 5 PAGE FORM STORAGE CABINET---Capacity, 112 pages, 8 x 12 inches

LIST PRICES AND DIMENSIONS Size of Boards, inside, 8 x 12 inches

	Slides in Each Tier	No. of Tiers	Total Page Slides	OUTSIDE DIMENSIONS Height	Depth	Width	Weight Lbs.	List Price
No. 1	19	3	57	38	17⅜	33 7/16	250	$49.00
No. 2	19	4	76	38	17⅜	43⅞	340	62.00
No. 3	28	2	56	57⅛	17⅜	23	250	48.00
No. 4	28	3	84	57⅛	17⅜	33 7/16	375	68.00
No. 5	28	4	112	57⅛	17⅜	43⅞	485	85.00
No. 6	28	5	140	57½	17⅜	54 5/16	600	100.00

The above are list prices and the usual discounts will apply.

SPECIAL CABINETS
with any desired size and number of boards and of any desired height can be furnished at proportionate prices.



DETAIL showing construction of Cabinet and Boards.
Note the REMOVABLE BACK RAIL and BEVELED BACK on the Board

For sale by all prominent dealers in Printers' Supplies and manufactured exclusively by

The Hamilton Mfg. Co.

Main Office and Factory : : : : TWO RIVERS, WIS.
Eastern Office and Warehouse : : : : RAHWAY, N. J.

Watch for our ad---something NEW next month

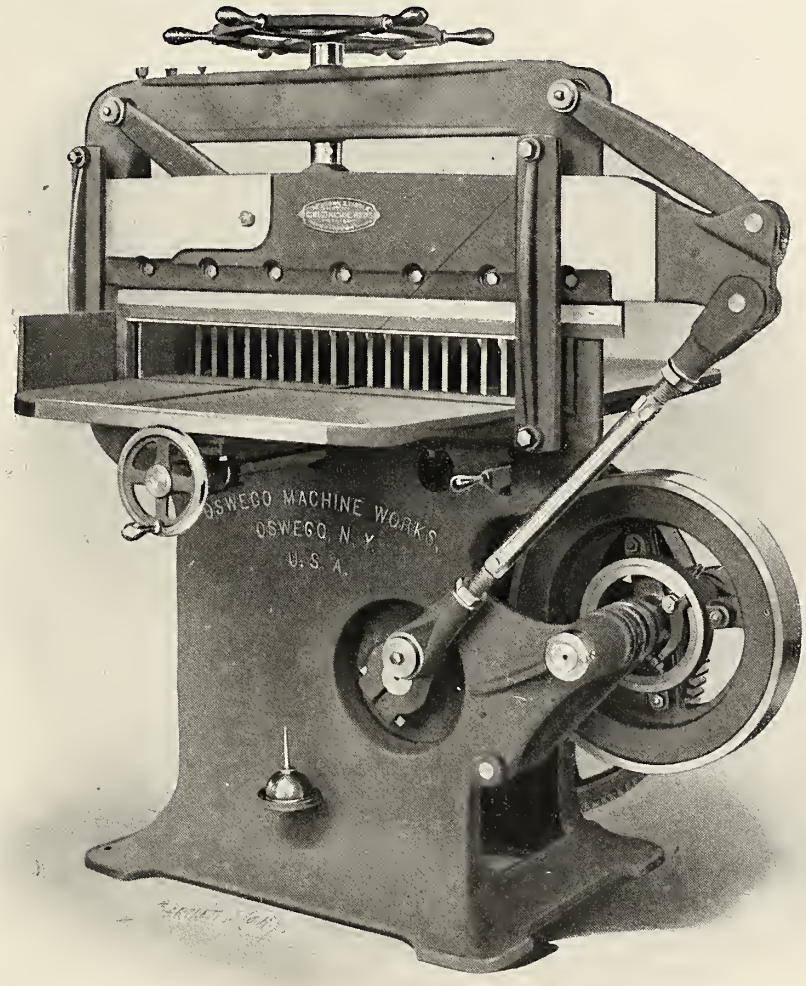
A valuable Line Gauge
graduated by picas, mailed FREE to every inquiring printer

DON'T FORGET THAT WE MAKE WOOD TYPE THAT IS TYPE HIGH

THE OSWEGOS

You can select the most efficient paper cutter of the lowest possible price, with features exactly adapted to your especial needs to produce the maximum output of the best quality, from this complete line of SEVENTY sizes and kinds. Each one of these cutters has points of excellence on it alone. Each Oswego-made cutter is the best of its kind. Each style is the best producible.

THE BROWN & CARVERS



SMALL POWER STYLE. Sizes—26, 30, 32, 33, 36 inch.

The Catalogue of these splendid machines will interest you. Send for it.

An honorable record of thirty-six years building cutting machines as a specialty is your guarantee of good service.

Oswego Machine Works is the only factory making cutting machines exclusively, and the only one making a complete line of cutting machines. We build in all the commercial sizes—Automatic Clamp Cutters, Semi-Automatic Clamp Cutters, Hand Clamp Cutters, Small Power Cutters, Hand-wheel Drive Cutters, Hand-lever Cutters, Bench Cutters, Die-cutting Presses.

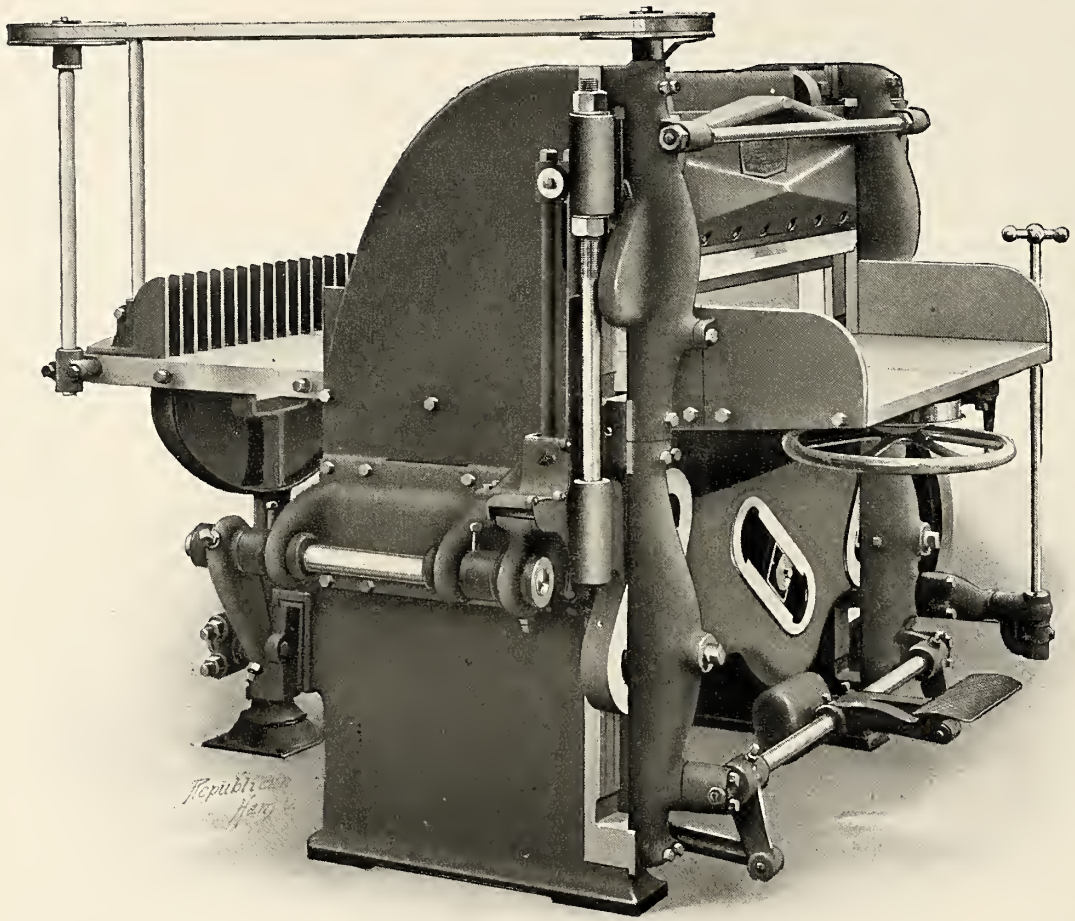
OSWEGO MACHINE WORKS, Oswego, N. Y.

NIEL GRAY, JR., PROPRIETOR

CHICAGO OFFICE, 277 Dearborn Street
J. M. IVES, Manager

NEW YORK OFFICE, 150 Nassau Street
W. S. TIMMIS, Manager

Something New!



The Seybold Twentieth Century Cutter

Built to meet the demand for continuous, fast, accurate and heavy cutting.

Easy and safe to operate, quick adjustments, smooth running.

If you use a paper cutter, it will pay you to investigate this machine.

THE SEYBOLD MACHINE COMPANY

Main Office and Factory, DAYTON, OHIO

NEW YORK :: CHICAGO :: SAN FRANCISCO

The J. L. Morrison Co.	F. A. Venney & Co.	J. H. Schroeter & Bro.	Canadian-American Machinery Co.
Canadian Agents	*Southwestern and Mexican Agents*	*Southern Agents*	*European Agents*
Toronto	Dallas, Texas	Atlanta, Ga.	London, E. C., England

What our principle of No Discrimination means to you—

Several years ago and closely following our decision to specialize on

OLD HAMPSHIRE BOND

we made a cast-iron rule against discrimination of any kind.

Our first step was the one-price plan—no printer can buy Old Hampshire cheaper than his neighbor.

It is unnecessary to speak in detail of the fairness of this step.

Later came the question of utilizing the many inquiries received from our extensive advertising. If we handed them to one printer in a city, he could follow them up closely and secure a high percentage of sales. *But the plan would discriminate against every other printer in that city.*

It would break our rule into a thousand pieces.

So we referred the man who wrote us for advice back to *his own printer*, thus keeping faith with *all printers.*

We do not ask undue appreciation, but we would like to feel that you realize just what the principle of No Discrimination means to you.

Hampshire Paper Company

We are the only Paper Makers in the World making Bond Paper exclusively.

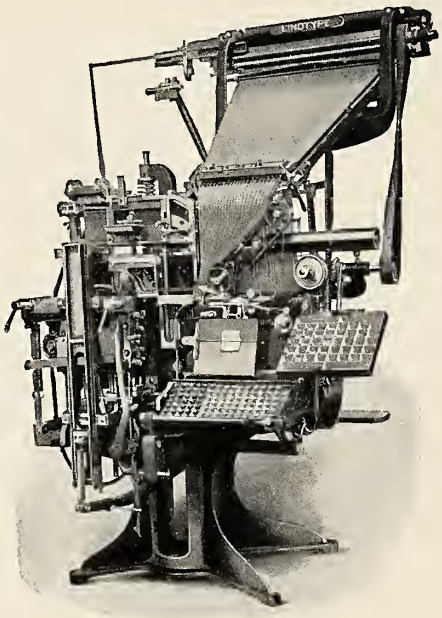
South Hadley Falls, Mass.



Rebuilt Linotypes

Model 1, Two-letter Linotypes.
All worn parts replaced by new.
Guaranteed to produce as good
a slug as from a new machine.

Price, $2,000.00, f. o. b. Chicago



Prompt delivery. All machines sold with new matrices and new spacebands. ¶ This is the only company that rebuilds Linotypes exclusively, that maintains a regular force of machinists and is equipped with up-to-date machinery. ¶ If you want other model Linotypes, write us. We may have what you want.

We have an Exclusive Special License

to use patented attachments in rebuilding Linotype Machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the UNITED STATES.

	If you have a Linotype to sell *If you wish to buy a rebuilt Linotype* } ***WRITE US***	

Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager.

545-547-549 Wabash Avenue, CHICAGO

I AM THE PEERLESS BLACK IMP

THE PEERLESS CARBON BLACK COMPANY



I am the Black used in the ink that printed The Inland Printer. I am the pinnacle of perfection in making fine art printers' inks.

I mix in varnish without thickening—make inks flow and distribute, and print perfectly.

Send for my book—it tells you what I am, who uses me, and why *you* should use me.

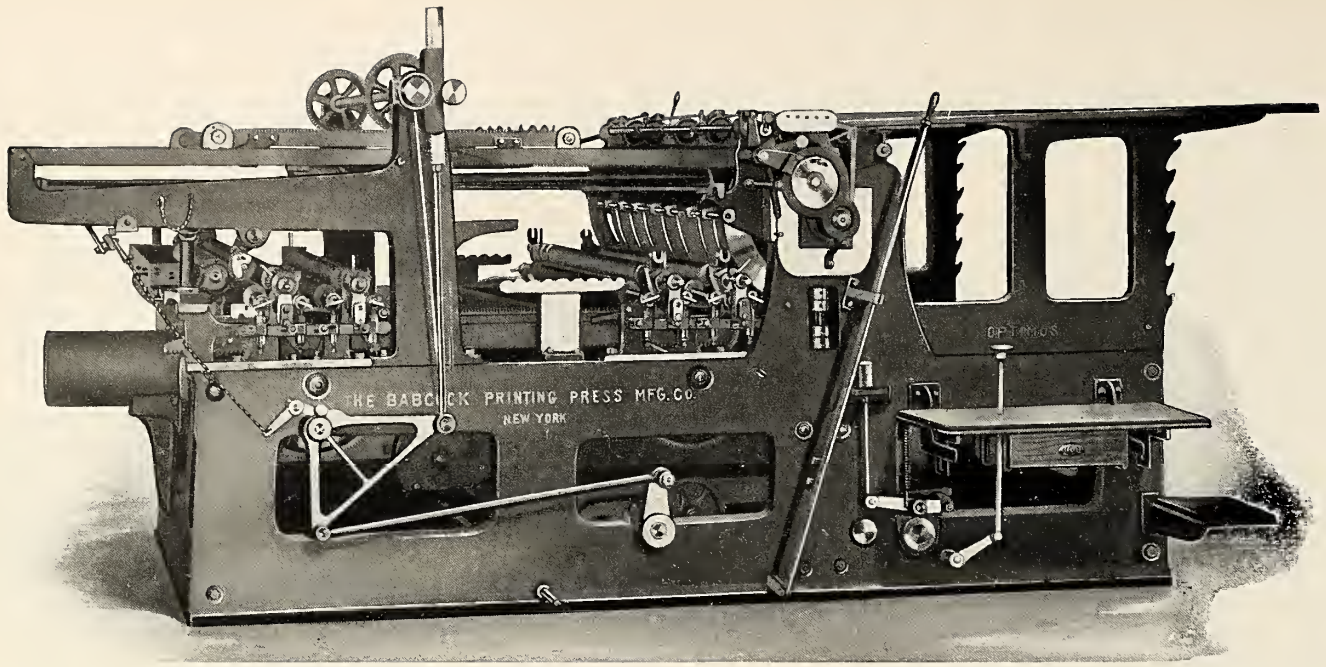
A sample package will be sent to those who wish to try me.

I am made by the Peerless Carbon Black Co., of Pittsburg, Pa.

I can be obtained from

Binney & Smith Co.

81-83 Fulton St., New York, N. Y.



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT

New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO

Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply Company, Seattle; Pacific States Type Foundry, San Francisco.

The Babcock Optimus
The Babcock Optimus
The Babcock Optimus

Indifference never gets ahead. The ordinary does not succeed. It is superiority that attracts and grows great.

The efficiency of the Optimus, its accuracy and reliability, have compelled a demand beyond all expectation. Its excellence has brought success, every atom of which is deserved. "We found it even better than the manufacturers represented" is irresistible. Only superiority performs better than it promises.

SET IN BARNHART OLD STYLE.



H. D. BOOK, 113. RED, 4273. GREEN, 4275.



HALF-TONE BLACK, 4167.

The Queen City Printing Ink Co.

Makers of High-Grade

PRINTING INKS

CINCINNATI • CHICAGO • BOSTON • PHILADELPHIA
KANSAS CITY, MO.

The Feeder Question Solved

The Kavmor HIGH-SPEED AUTOMATIC Platen Press

FEEDS, PRINTS AND DELIVERS

any size up to full *solid* form 11½ x 18 inches; size of sheet, 12½ x 19 inches; on any weight of stock from French folio to 150-lb. cardboard, at the continuous speed of

5,000 IMPRESSIONS PER HOUR

Flat Type Forms

■

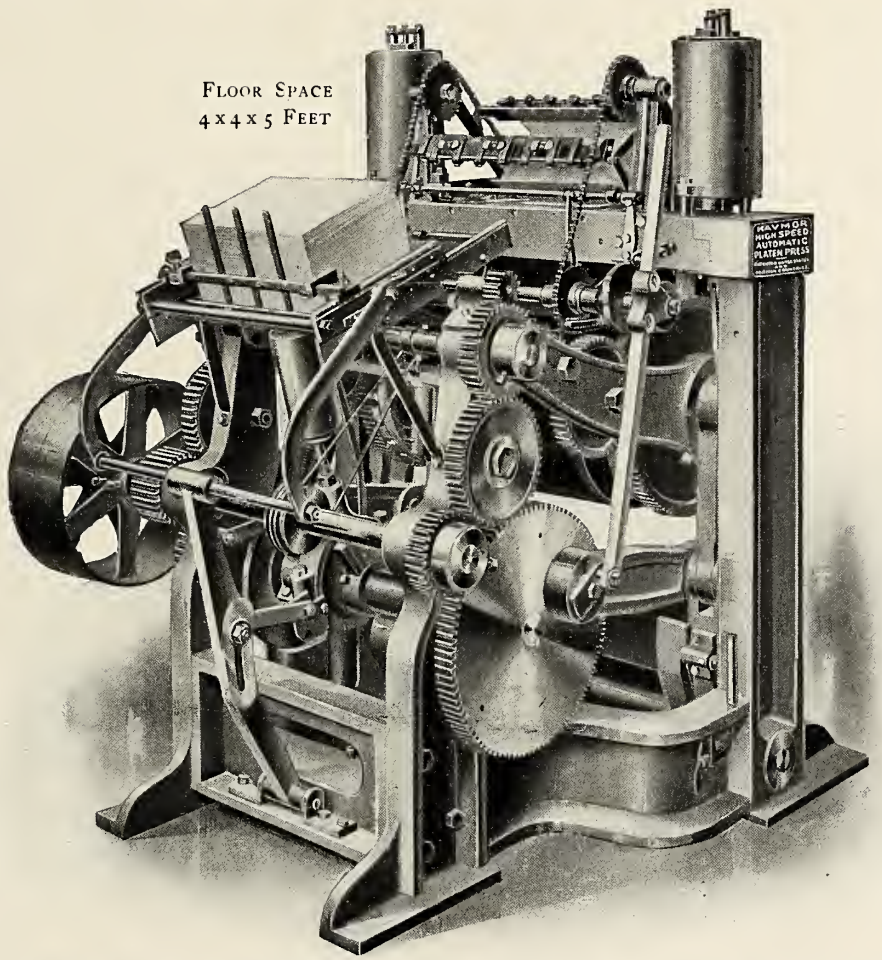
Electros not necessary

■

Ordinary Flat Electros when desired (not curved)

■

Perfect Registry



FLOOR SPACE
4 x 4 x 5 FEET

Short runs handled quickly

■

Self-Feeding

■

Self-Delivering

■

Less Wages

■

Less Waste

WILL DO WORK THAT A "PONY" CAN'T TOUCH

The Inking distribution exceeds that of any press in existence.

The KAVMOR occupies less working-space than any ordinary job-press — requires only one horse-power — costs no more to operate — requires *no* machinist, and produces more work than *five* jobbers.

WRITE FOR FURTHER INFORMATION

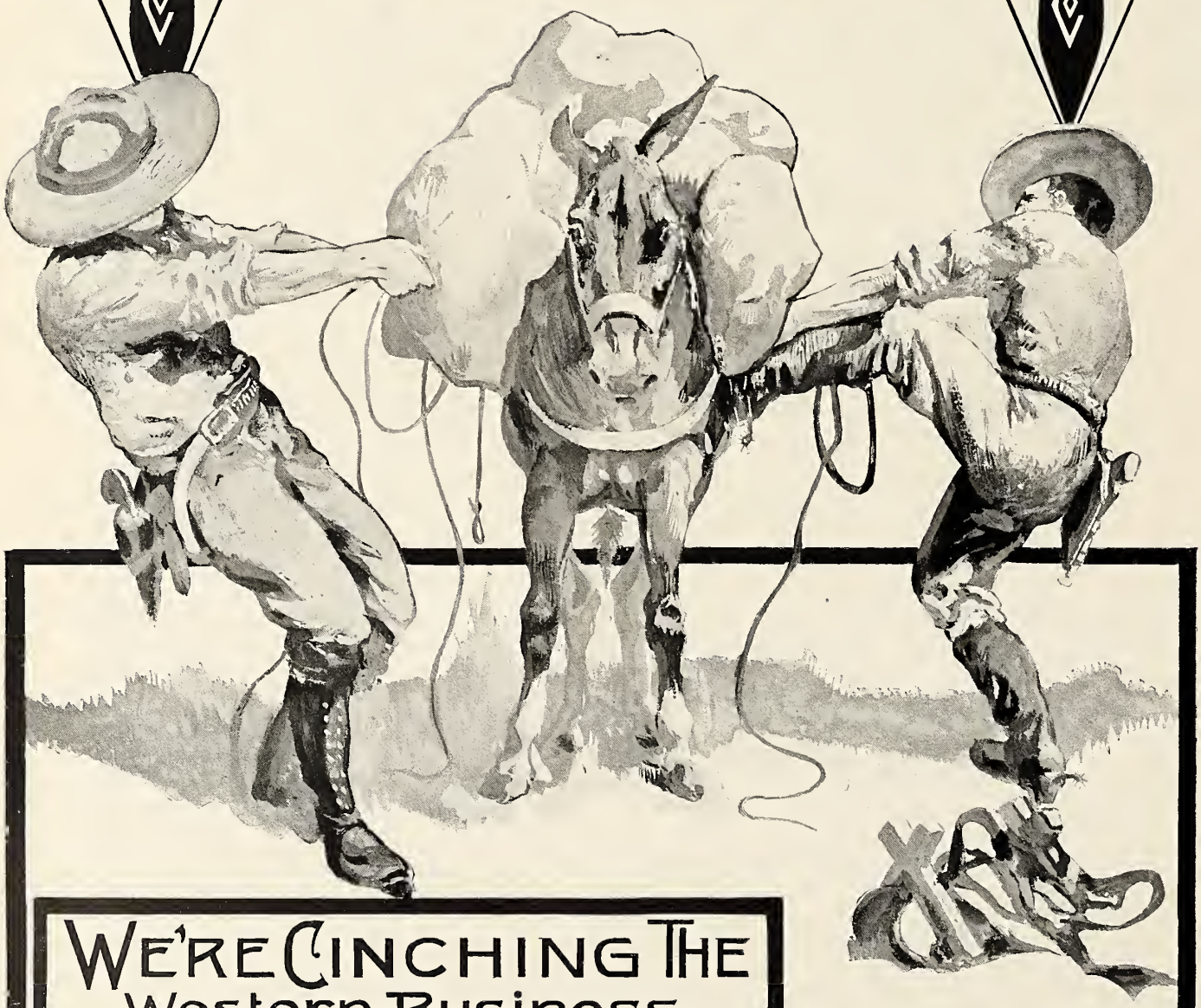
THE AUTOMATIC PLATEN PRESS COMPANY

Tribune Building :: NEW YORK CITY

"OUR CUTS TALK"

DENVER

DENVER



WE'RE CINCHING THE
Western Business
The Williamson Haffner Co
DENVER, COLO.

"Good Rollers"

Practical Men and Methods

The Buckie Printers' Roller Co.

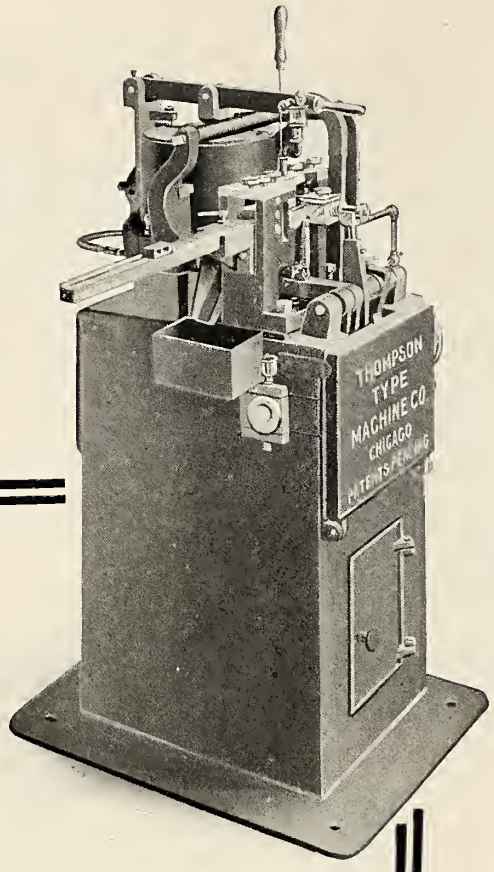
Established 1869

Oldest in the West

FACTORIES

Chicago, Ill.	Atlanta, Ga.	St. Paul, Minn.
396-398 S. Clark St.	33 Cortland Street	466 Jackson Street

You can Cast Type



in your own printing-office from either *Linotype*, *Monotype* or *Compositype matrices*, if you install that new typecasting marvel

The Thompson Typecaster

- Makes perfect type at high speed and low cost.
- One operator takes care of several machines.
- Product equal to that of typefoundry.
- Cheapest machine, cheapest matrices.
- Casts all sizes of type, 5 to 36 point.
- Low quads and spaces, 5 to 48 point.
- Investigate and be convinced.
- Machine on exhibition, 130 Sherman St., Chicago.

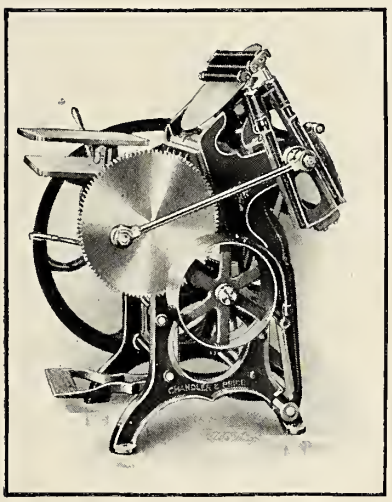
THOMPSON TYPE MACHINE CO.

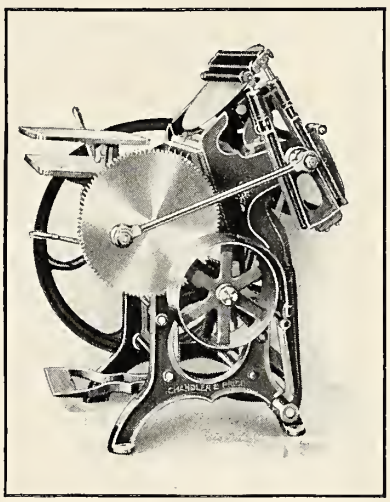
130 SHERMAN STREET, CHICAGO

P. R. HILTON, President
JOHN S. THOMPSON, Vice-Pres. and Gen. Manager
A. H. McQUILKIN, Secretary
A. W. RATHBUN, Treasurer

The Chandler & Price Press Pyramid

SHOWING ACTUAL SALES AND DELIVERIES OF THIS RENOWNED PRESS FROM DATE OF THE BEGINNING OF BUSINESS UP TO JULY 31, 1907





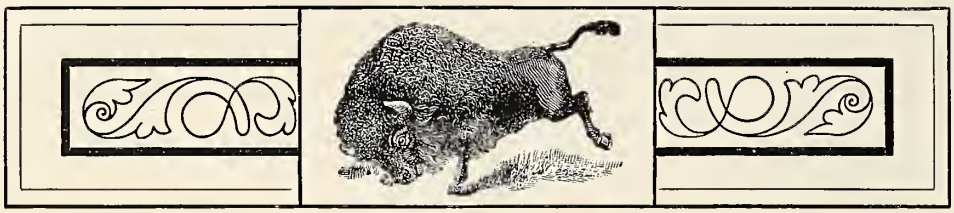
FOR YEAR ENDING JULY 31

1887—311 GORDONS
1888—367 GORDONS
1889—413 GORDONS
1890—610 GORDONS
1891 — 652 GORDONS
1892 — 657 GORDONS
1893 — 732 GORDONS
1894 — 743 GORDONS
1895 — 1,143 GORDONS
1896 — 1,375 GORDONS
1897 — 1,086 GORDONS
1898 — 1,589 GORDONS
1899 — 1,707 GORDONS
1900 — 1,763 GORDONS
1901 — 1,634 GORDONS
1902 — 2,130 GORDONS
1903 — 2,358 GORDONS
1904 — 2,282 GORDONS
1905 — 2,393 GORDONS
1906 — 3,002 GORDONS
1907 — 3,677 GORDONS

TOTAL NUMBER CHANDLER & PRICE GORDONS SOLD AND DELIVERED IN TWENTY-ONE YEARS **30,624**

THINK OF IT! 30,624 CHANDLER & PRICE GORDON PRESSES Made, Sold and Delivered in TWENTY-ONE YEARS. Such is the result of manufacturing goods of real merit. The Chandler & Price Presses lead! Ask your dealer for them and accept no substitute.

THE CHANDLER & PRICE CO., *Makers*, Cleveland, Ohio, U.S.A.



BUFFALO COATED PAPER CO.

KENSINGTON, BUFFALO, N. Y.

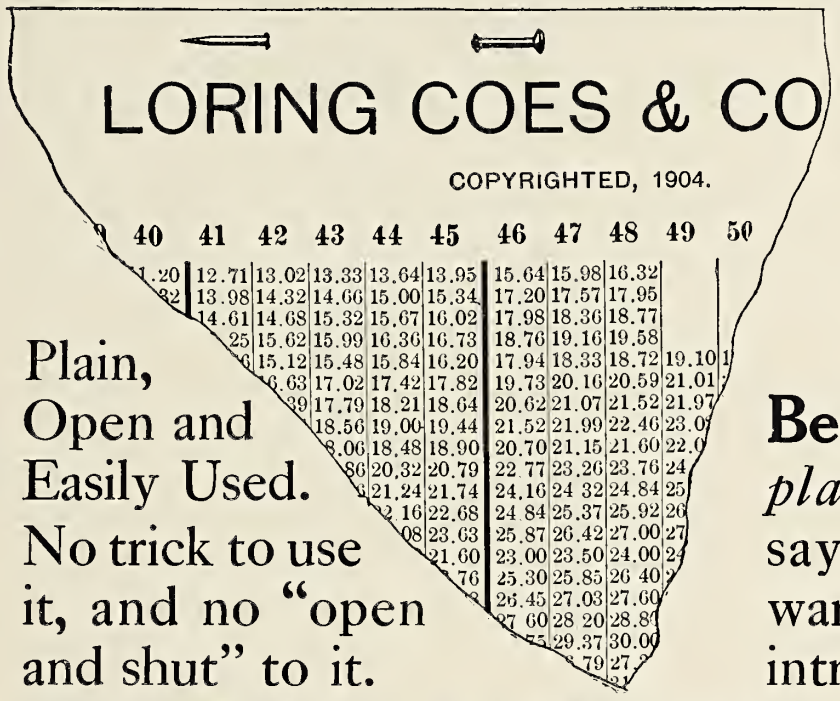
HIGH-GRADE

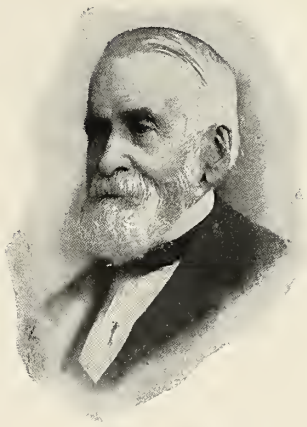
SURFACE COATED PAPERS

ESPECIALLY MADE FOR LITHOGRAPHING
AND THREE-COLOR PRINTING

ESTABLISHED 1830

Coes' Price-list is different, too.





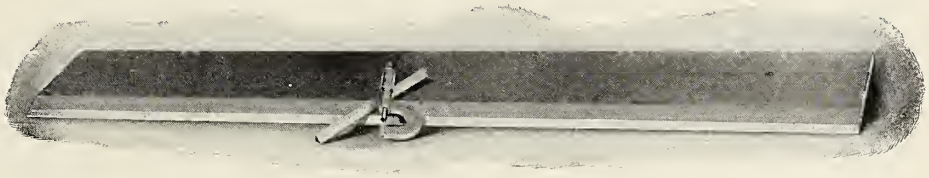
LORING COES

Plain, Open and Easily Used. No trick to use it, and no "open and shut" to it.

Because it is *plain*, the Trust says it is not warranted and an intrusion.

That MAY be, but it can't be juggled with.

Coes' Knives



Are *Honest*, *Reliable* and *Sound*.

COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

COES
Is Always Best?

Our warrant and reputation are behind every inch of edge.

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

Loring Coes & Co. INC.

Worcester : : : : Massachusetts

NEW YORK OFFICE— G. V. ALLEN, 10 Warren Street

Service *and* Quality Guaranteed

Mr. Printer: When you want an electrotype — you want it quickly. You have a rush job depending; you can't fool with promises. You want an electrotype of "quality." **Good paper, good ink or good press-work will not cover the "sin" of a poor electrotype.**

Dependable Service

Means simply this: When you order an Electrotype, Nickeltype, Waxplate, Design or Engraving delivered at a certain day, at a certain hour, and you get it — that's **dependable service.**

Electrotypes of perfect quality at prices no higher than you pay for inferior work means **dependable service.** Why pay tribute to poor quality? Place your orders with an Electrotyping establishment conducted on a business basis, adequately equipped to handle large or small contracts, and be assured of quick service and prompt delivery.

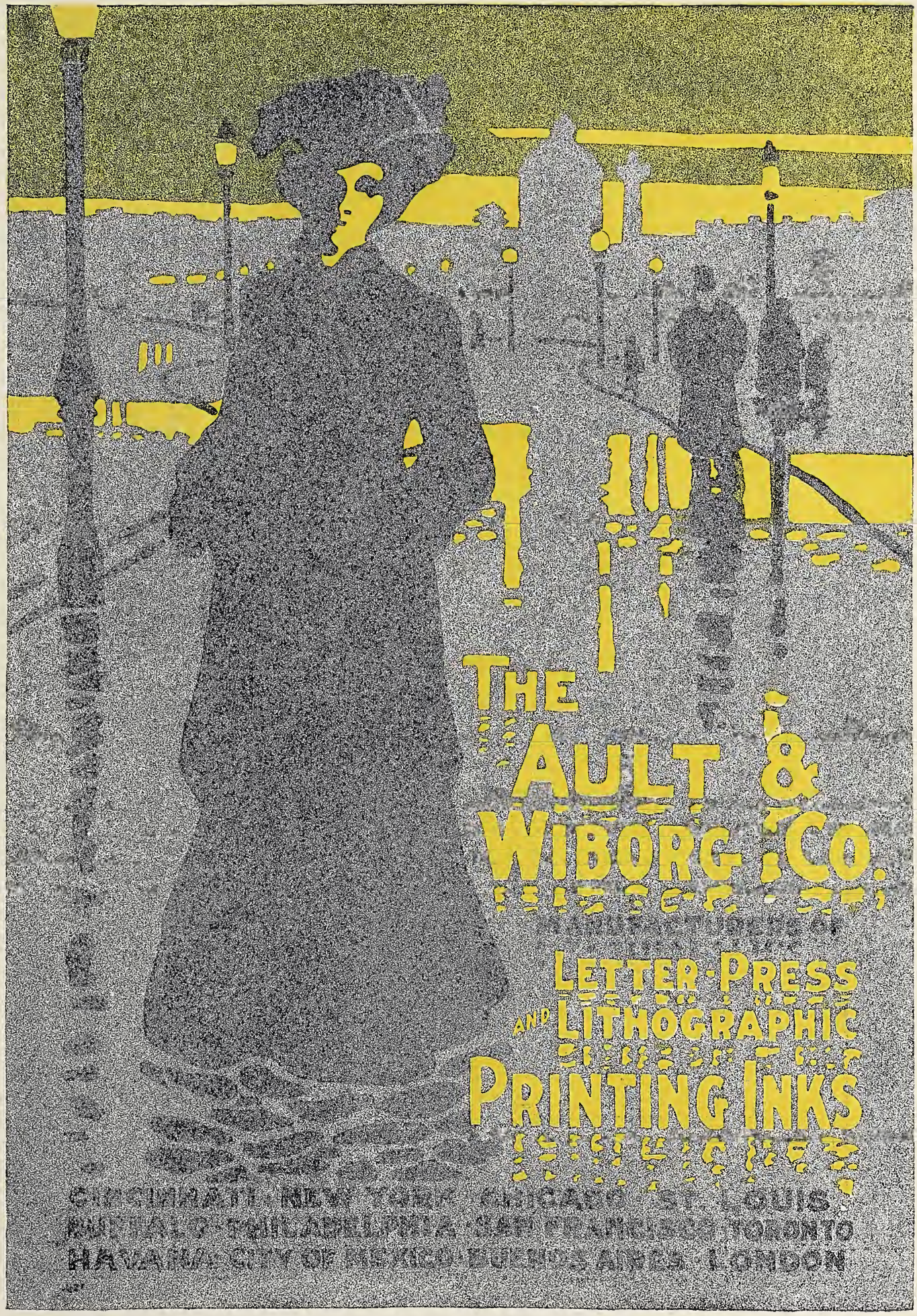
OUR BIG PLANT AND PROMPT SERVICE SHOULD INTEREST YOU

Let us send our Representative to your place of business.

The Beuster Electrotyping Co.

371-375 DEARBORN ST., CHICAGO

Phone, Harrison 2657 **Phone, Automatic 8657**


THE
AULT &
WIBORG CO.
LETTER-PRESS
AND LITHOGRAPHIC
PRINTING INKS

PARALOID

PATENTED

The New Fluid that Prevents Offsetting

SUCCESSFULLY used by many leading printers. ¶ Especially adapted for Rotary Presses, where it saves Off-Set Roll and increases the output of presses from ten to twenty per cent. ¶ Write us for detailed information as to its cost, application, etc.

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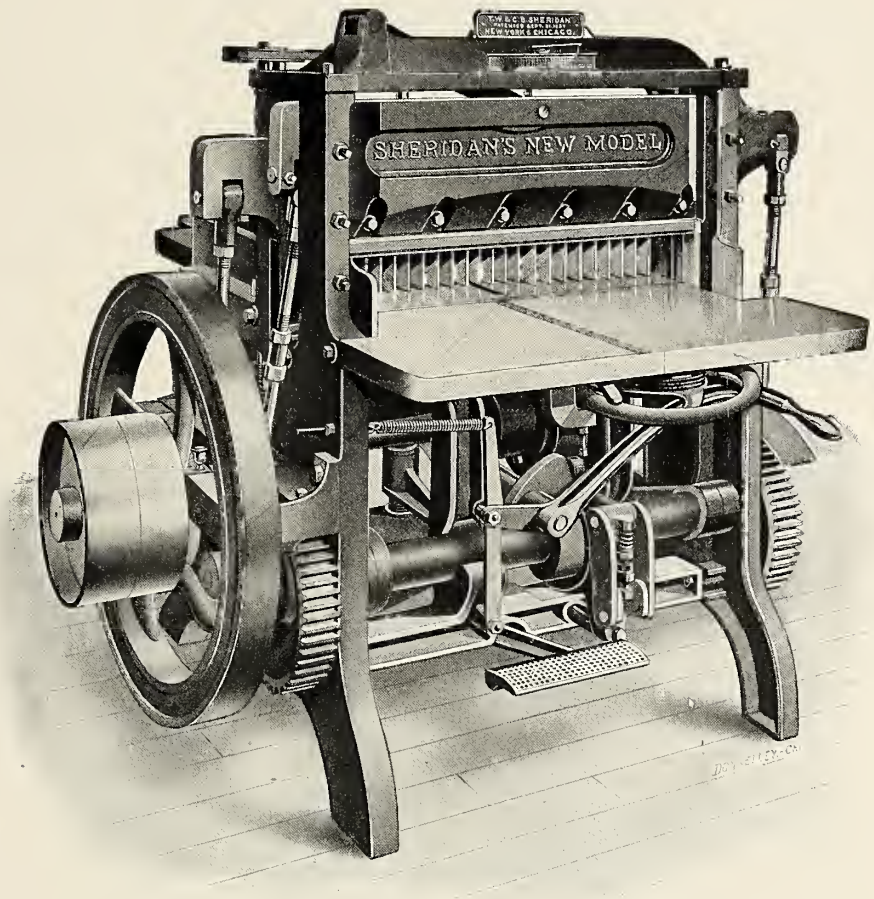
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Sheridan's New Model

AUTOMATIC CLAMP

Built in sizes 36 inches to 70 inches



Write for Particulars, Prices and Terms

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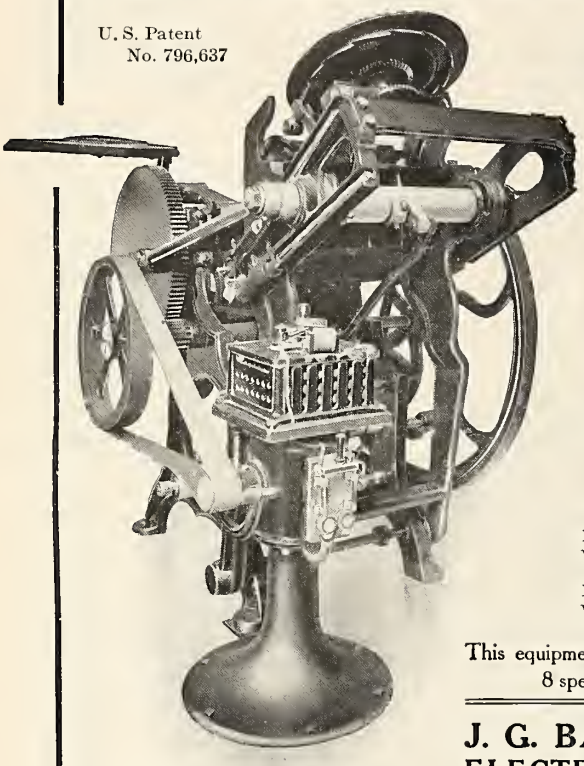
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Selling Agents for Martini and National Book-sewing Machines

Write for Circulars and Descriptive Matter

The Combination Motor Equipment

U. S. Patent
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Base,
Motor,
Speed-Regulator,
Starter,
Switch,
Fuses,

All in One

Made in

¼ H. P.
½ H. P.
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110, 220, 500 Volts D. C.

110, 220 Volts A. C.

This equipment gives you 8 speeds.

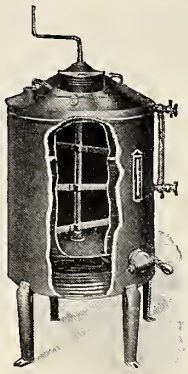
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Wetmore Patent Glue Heater



Model A

Shipped on Trial. No Expense.

If it don't convince you it will pay for itself *once* per year for twenty years

It Won't Cost You a Cent!

No Scum—No Crust—No Dirt—No Sour Glue—No Glue on Floor—No Bad Work.

Prepares glue in one-quarter and enables you to handle it in one-tenth the time of other heaters. ***Over 200 styles, ALL sizes***

Get Catalogue and Proposition.

THE ADVANCE MACHINERY CO.
519-525 Hamilton St., TOLEDO, OHIO
Ask *The Inland Printer.*

We finish your Calendars

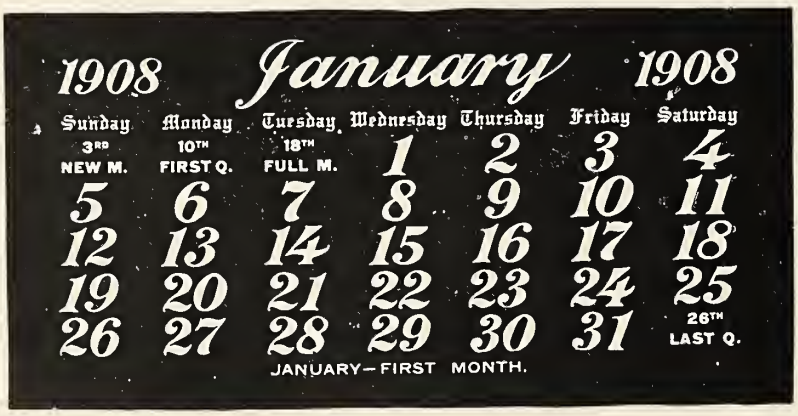
Our plant is specially equipped to handle quickly any size or any quantity, large or small lots, in any special finish desired. Let us figure with you on your 1908 Calendars.

We do Varnishing, Gumming, Tin Mounting, Paraffining, Die Cutting, Roughing, Wire-Stitching and Round-Corner Work—in fact, any special finishing for the Printing and Lithographing trade.

AMERICAN FINISHING CO.
113 West Harrison Street, CHICAGO, U. S. A.

Sullivan's Calendar Pads for 1908

Now ready for shipment



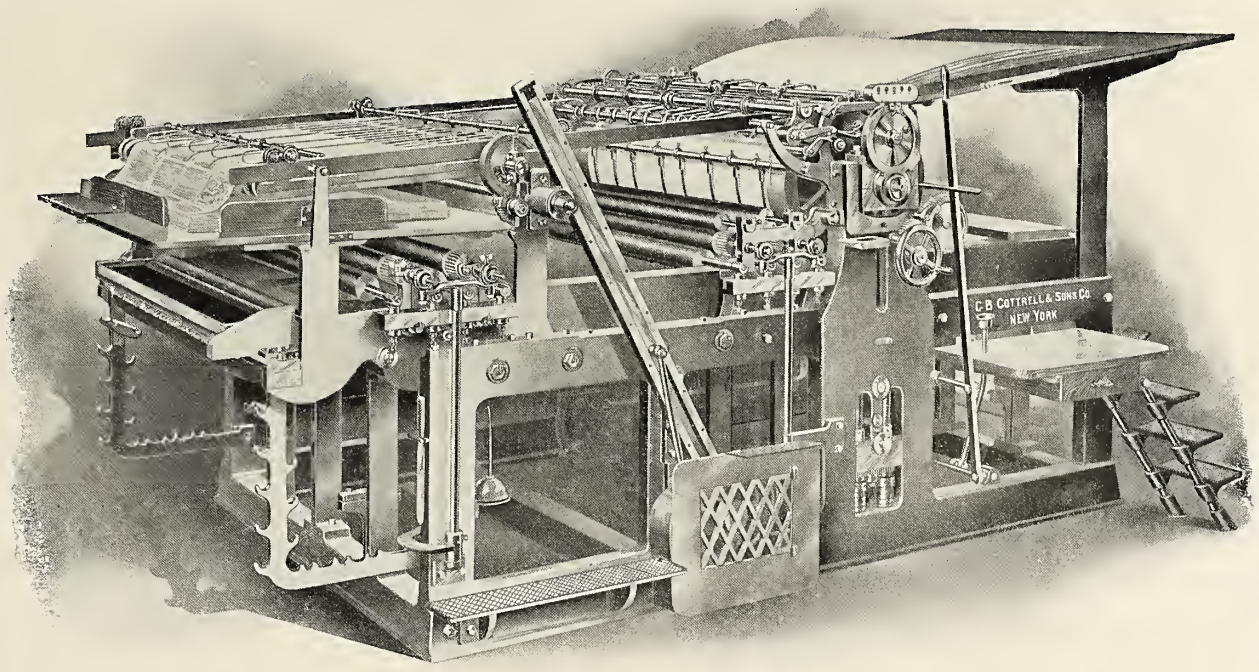
Forty sizes and styles

We guarantee pads correctly gathered, uniform color, uniform margins, perfect printing, full count, and with our reinforced method of gumming, pads absolutely free from breakage. Shipments made the day we receive the order.

SAMPLE BOOKS AND PRICES SENT UPON REQUEST

The Sullivan Printing Works Company

Court Street and Broadway :: :: :: :: **CINCINNATI, OHIO**



THE COTTRELL

High-Speed Two-Revolution Press

Is especially designed to print the most difficult photo-color reproductions and is the ideal machine for three and four color work

IT EXCELS IN THE FOLLOWING IMPORTANT FEATURES:

SPEED—The speed of the Cottrell Press is greater than that of any other Two-revolution Press of like size in the market.

DISTRIBUTION—Distribution of ink is unequaled on account of the perfect arrangement and number of rollers, which are vibrated and geared. The ink-fountain is easily adjusted for any class of form.

DELIVERY—The Convertible Delivery, perfect in its working, can be set to deliver the sheet printed side up or changed to fly delivery in three minutes.

REGISTER—Absolute register guaranteed, and on this account the Cottrell Press is best adapted for the exacting demands of three-color and catalogue printing.

ECONOMY—The Cottrell Press is capable of making the longest runs without wearing the plates.

C. B. COTTRELL & SONS COMPANY

CONSTRUCTORS OF HIGH-CLASS PRINTING MACHINERY

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"Investigate thoroughly and it will be a Cottrell."

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ILLVSTRATORS,
DESIGNERS,

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TYPERS.

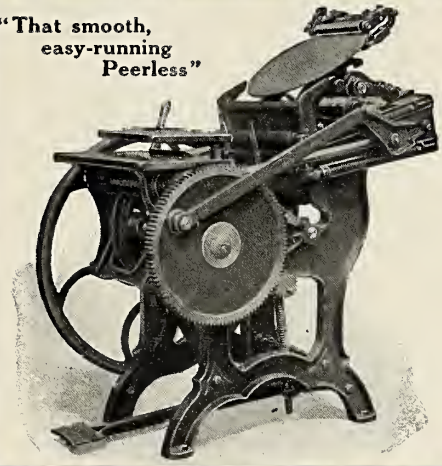
221-223 OLIVE STREET.

Write for **Sanders' Book of Engravings,** showing the best productions in Photo-Engraving

PEERLESS JOB PRESS

The press having more up-to-date improvements than any other on to-day's market

"That smooth, easy-running Peerless"



Would you ask for better Proof?

DOWAGIAC, MICH., June 9, 1906.

THE PEERLESS PRINTING PRESS CO.,
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Dear Sirs,—All the work on the enclosed blotters was done on one of your 10 x 15 jobbers, which was sold to E. H. Spoor about twenty-three years ago and has been in constant use in the *Republican* office ever since. It has made literally millions of impressions, those for a single year, July 1903 to 1904, being over a million. We have a small office, but try to do some high-grade work, and find that the Peerless is equal to the demand made. We can not see but what it does just as good work as it ever did.

We write this testimonial upon our own initiative simply because it is a pleasure to say a good word for a worthy machine.

With the best of wishes for the Peerless, we are
Very truly yours,
REPUBLICAN PRINTING CO.

H. E. A.—M. S. H. E. AGNEW, Manager.

Constructed substantially. Built to stand the test. High speed—no noise—no jar—is easily operated. Remember we have been building these machines for over thirty years, and each year have improved its mechanism.

If you want a perfect job press, let us send you our illustrated catalog telling you all about the six sizes.

PEERLESS PRINTING PRESS CO., 70 Jackson Street, PALMYRA, N. Y., U. S. A.

BUILDERS OF THE PEERLESS GEM POWER CUTTERS

Builders of the Cranston Newspaper Presses. **FOR SALE BY ALL DEALERS** Lieber's and A-B-C 5th Edition Codes.

MONOGRAM HALF-TONE BLACK

No. 695

Is Black—Works clean—Does not smut.
Requires no slip-sheeting—Does not offset.
Dries hard on paper, and not on press, over night.
Does not run down rollers.

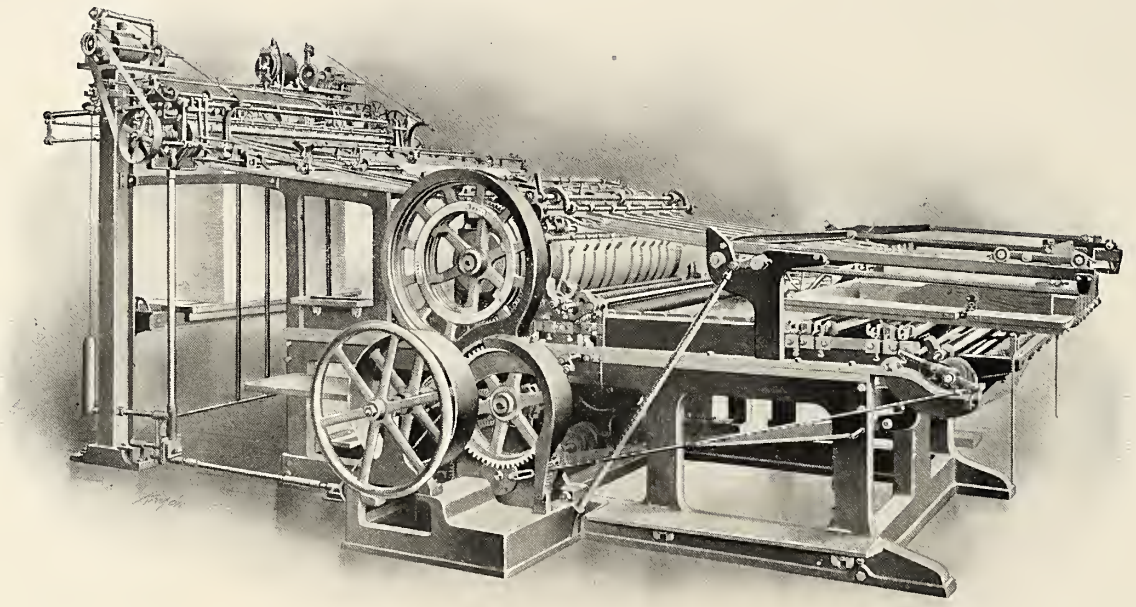
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THALMANN PRINTING INK CO.

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CHICAGO OMAHA --- BRANCHES --- KANSAS CITY DALLAS

Fuller Folders *and* Feeders

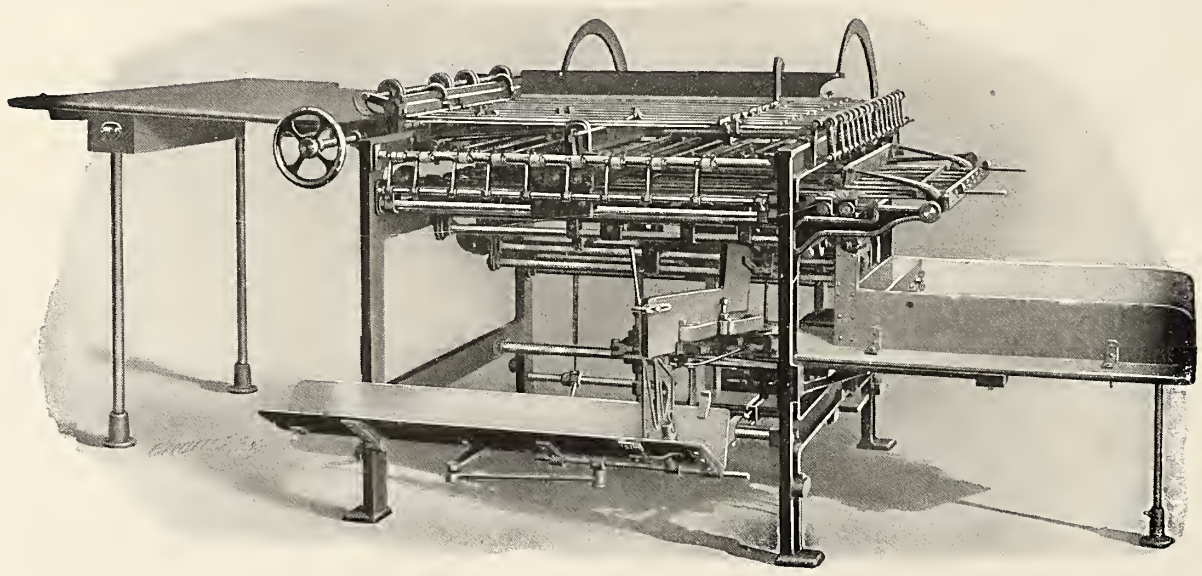


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

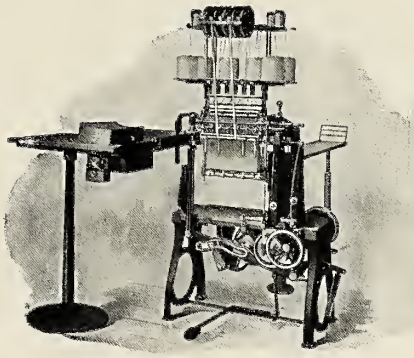
E. C. FULLER COMPANY

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CHICAGO

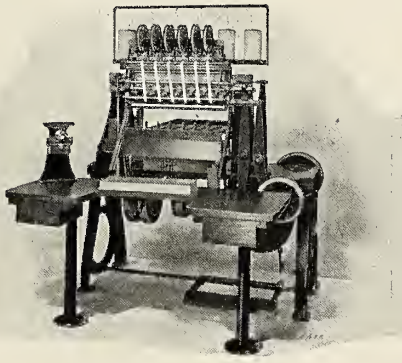
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NEW YORK

Works
NEW HAVEN, CONN.

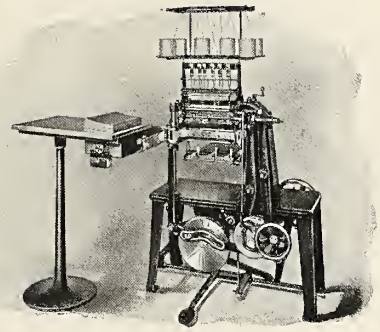
Smyth Manufacturing Company's Specialties



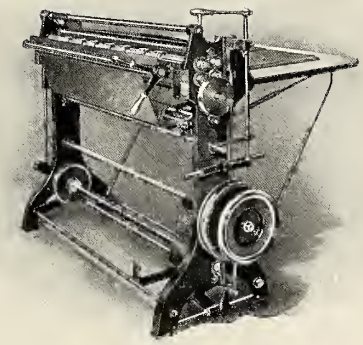
No. 3 Sewing Machine



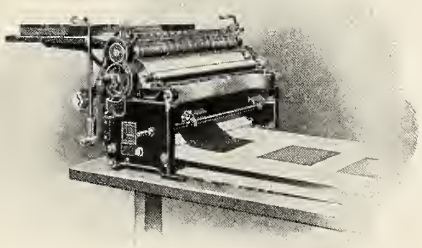
No. 4 Sewing Machine



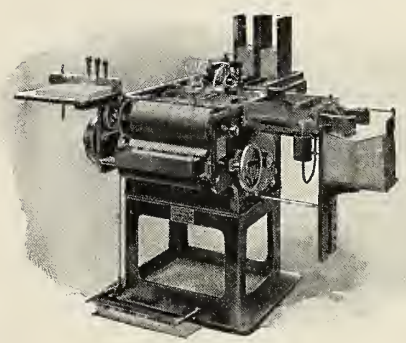
No. 7 Sewing Machine



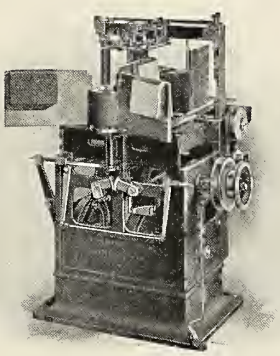
Cloth-cutting Machine



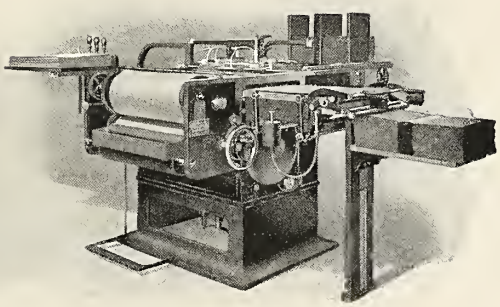
Gluing Machine



No. 1 Case Machine



Casing-in Machine



No. 2 Case Machine

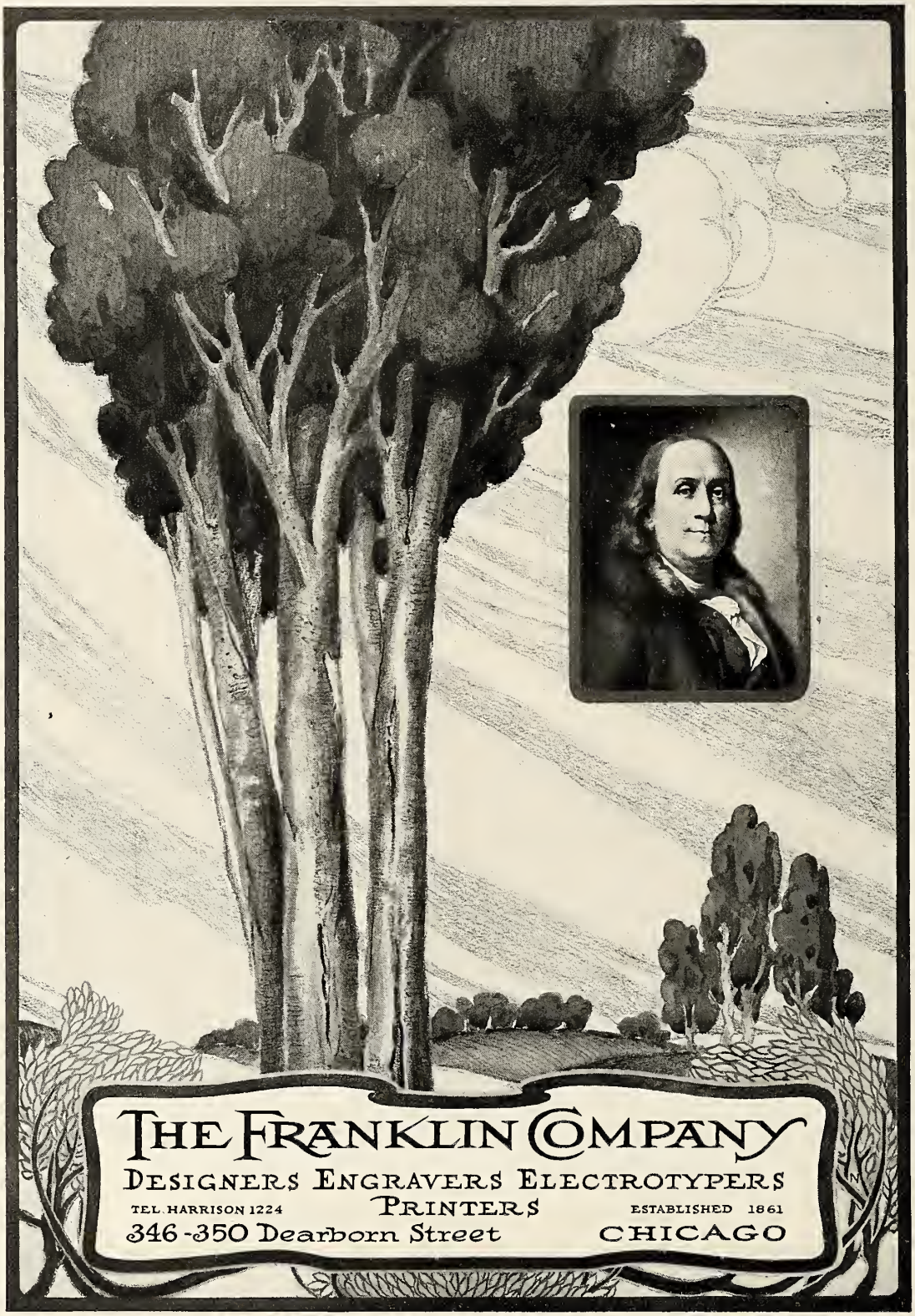
THE **best constructed,** the **most satisfactory** and the **most profitable** machines for the purposes for which they are designed.

Write for descriptive catalogue

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SOLE SELLING AGENT

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DESIGNERS ENGRAVERS ELECTROTYPERS
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TUBBS IS NOT RELATED TO THE TRUST

SEE NEXT PAGE

WOOD TYPE

Tubbs Uniform Set Gothics

POINT SET. POINT BODY

¶ This system of Wood Type making was originated and perfected by The Tubbs Mfg. Co., and we are the only manufacturers in the world making Point Set Wood Type. We already have imitators in part; however, the only complete and perfect execution is the system which we have invented.

¶ Our system is not only guaranteed Uniform Set, but Point Set as well, and the sixty Gothic Series we show are self spacing; that is, each character has a slight shoulder on the sides which does away with the time lost in putting leads between letters. The compositor can appreciate this statement.

¶ There is no other manufacture who can guarantee such accuracy. Think of it! Point Set Wood Type. Do you appreciate the importance of such a system. The common kind is expensive at any kind of a price. The Point Set system applies to our sixty Gothic Series only. No unusual faces.

¶ The next page shows one four line face of twenty-six series which we can furnish in any line wanted from 12 points wide up. Every character will be uniform set with the exception of I M W. The two latter characters same body. We have light and heavy face Gothics. Sixty full series.

¶ With Tubbs Uniform Point Set Wood Type a compositor can tell at once if a face selected will make a line wanted by counting the characters. You know the measure of your stick, and with each letter Uniform Point Set the rest is simple. Think of the times you throw lines back; too short or long.

¶ All of Tubbs Wood Type is guaranteed accurate height, point body, perfect face, deeper cut, more expert trimmed. Every piece of wood used has been salt water cured, then air dried for three years by our special process. Large specimen sheets of Tubbs Uniform Set Gothic mailed upon request.

Extra Discount on Orders Amounting to $50.00 Up

Send for our complete 200 page Specimen Book of Wood Type

THE TUBBS MFG. CO.

LUDINGTON, MICHIGAN 536-538 Pearl St., NEW YORK

Write for New Specimen Sheets of TUBBS UNIFORM POINT SET GOTHICS

TUBBS UNIFORM SET GOTHIC

Originated by THE TUBBS MFG. CO. Ludington, Mich. (SEE PRECEDING PAGE)

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Imitation Typewriting Without Printing

Rueter's Process for Perfect Imitation Typewriting on Any Size or Style Letter Printing Press

through ribbon or silk cloths is the best method of obtaining the original Typewriter effect.

¶ Printers that are using the **Old Ribbon Process** will admit that it is complicated and high-priced.

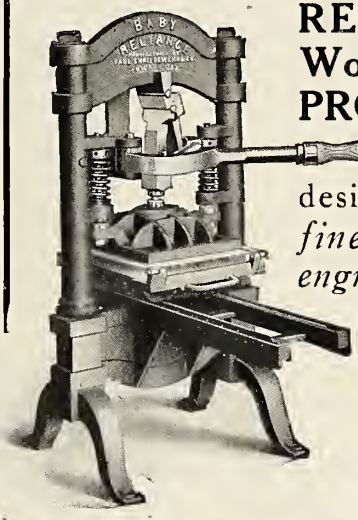
¶ **Rueter's Anti-Ribbon Process** is simple, clean, cheap and always ready for use.

For further particulars, address

CHRIS. A. RUETER,

Cawker Building, Milwaukee, Wis., U. S. A.

"Our Baby"



RELIANCE Wood Engravers' PROOF PRESS

Is especially designed for making *fine proofs of wood engravings.*

In connection with larger presses it will be found very useful for proving *the small half-tones* in engraving plants.

For proving one or two column *newspaper half-tones* it will be found indispensable.

Bed, 10x12″—Platen, 8x10″—Occupies little space. Write for price. The Reliance Proof Press is made in seven sizes.

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WILLIAMS-LLOYD MACHINERY CO., 337 Dearborn St., Chicago

Get our samples. Tone up your business.

What do you know about our "VIENNA MOIRE" Blotting Paper? Do you know that some of the largest concerns in the United States use our "VIENNA MOIRE" Blotting for their high-grade advertising? Why? Because it's artistic and attractive. And, Mr. Printer, don't you know that it is to your interest to supply your customers with the latest and most attractive Blotting Novelties? Get our samples and see for yourself. We manufacture the "VIENNA MOIRE" in ten rich and attractive colors.

Ask for samples "WORLD," "HOLLYWOOD" and "RELIANCE" plate-finish Blotting. Something new, made to produce good printing. Smooth surface and lintless. All good printers should investigate.

The Albemarle Paper Mfg. Co.

Makers of Blotting

RICHMOND, VA.

Star Black

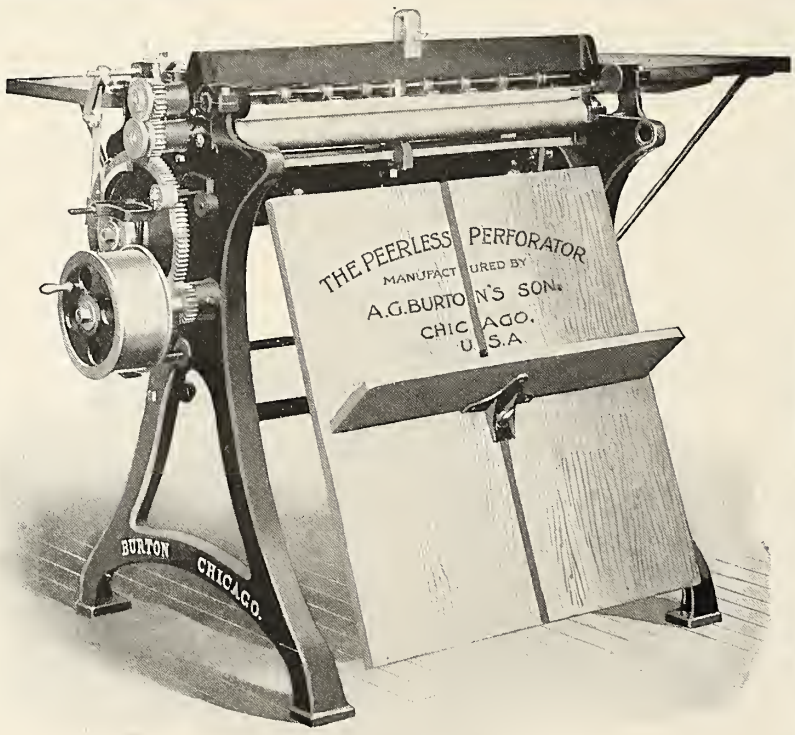
The best all-round Book and Cut Ink on the market to-day. Made in three grades—Regular, Long and Q. D., all the same high quality.

Use the Star Brand of Printing Inks.

Red Star Label.

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IT is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

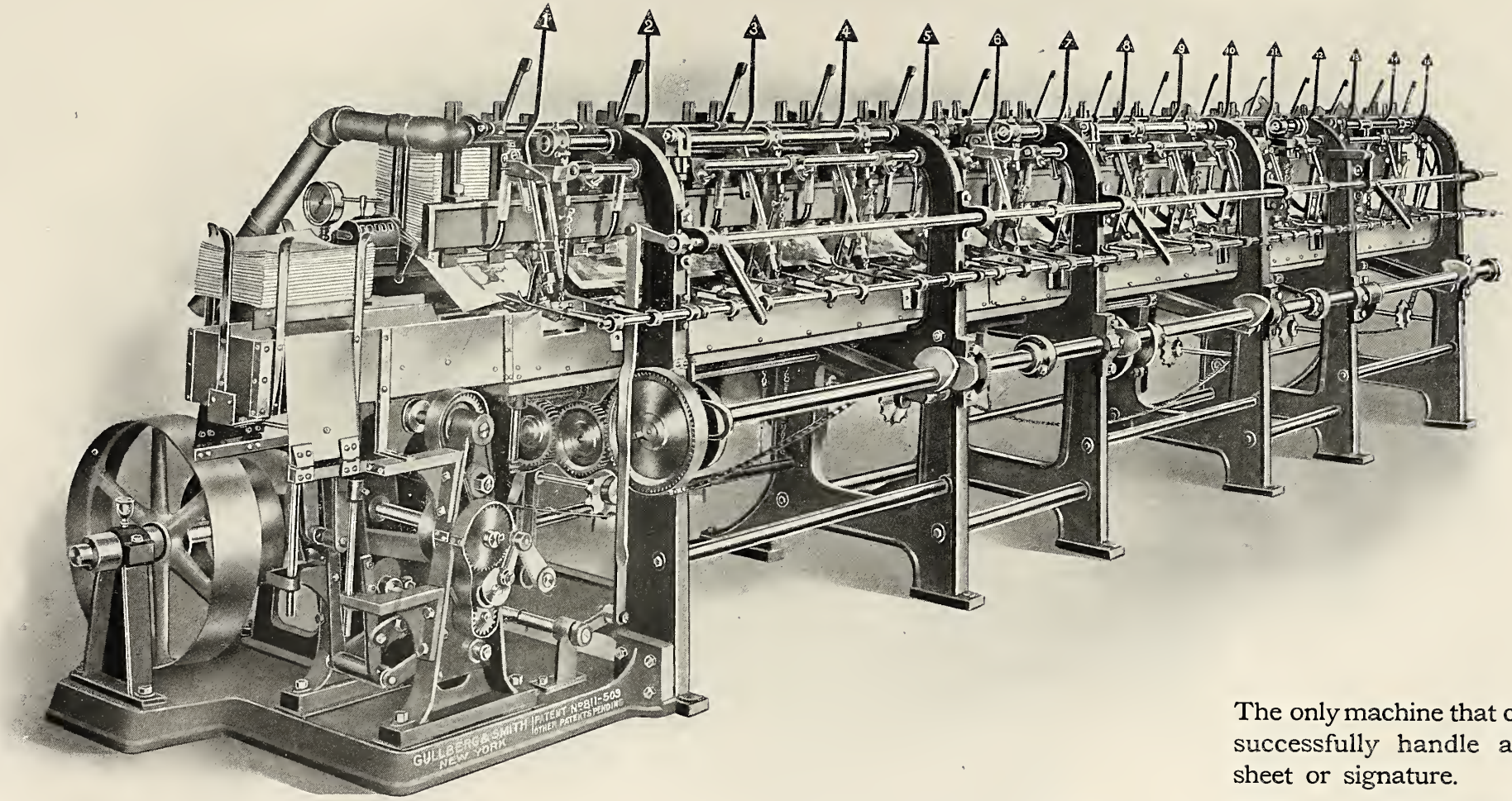
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THE BOOK GATHERING MACHINE



The only machine that can successfully handle any sheet or signature.

BUILT IN ALL SIZES.

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Ask the man

who uses **Cut Black B**

if it is not a distinct improvement over anything ever offered the trade at

25c. per Pound



25c. per Pound

We make a specialty of MATCHING Tints and Colors.

Our Half-tone Brown is unexcelled.

We have it in the different shades—it runs like a black ink and will not fill up the cuts.

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PRINTING INKS

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Publish a High-class Magazine

We furnish the magazine, tell you how to establish a paying publishing business on small capital

Start with the Early Fall Months

Be the first magazine owner and publisher in your home town. Our proposition is used by hundreds of young men and ladies, who are our regular customers, and are building up a permanent business.



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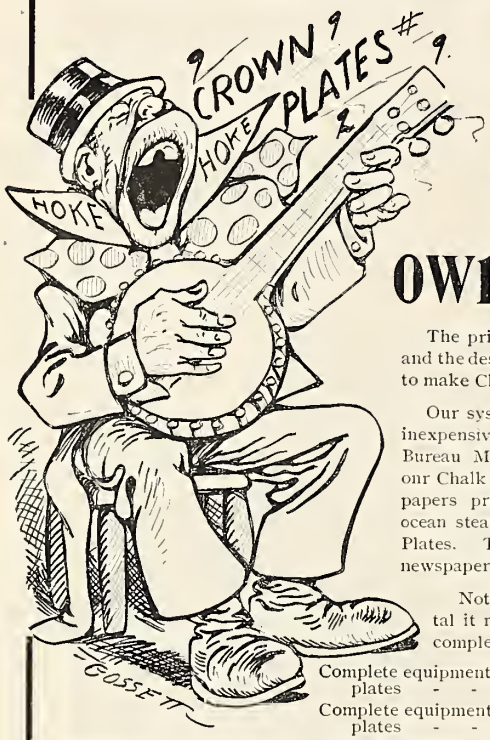
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is worth your immediate attention. Any one with energy, fair business experience and good reputation can take up this work and make it pay handsome returns. We have a competent editorial staff to assist you with suggestions in handling your local literary features, and our advertising and circulation departments will assist in pushing circulation and advertising. ¶ Our book on magazine publishing and samples of magazines using our service will be sent on receipt of ten cents to cover postage. Write at once and secure a franchise for your territory.

The Brooks Publishing Company

Granite Building, St. Louis

Ah raise mah voice ter sing



Make your own cuts

The printer, the publisher and the designer should learn to make Chalk Plate cuts.

Our system is simple and inexpensive. The Weather Bureau Maps are made on our Chalk Plates. The daily papers printed on the big ocean steamboats use Chalk Plates. The leading daily newspapers use our system.

Note what little capital it requires to equip a complete outfit.

Complete equipment for 5 x 8 in. plates - - - - - - $42.00

Complete equipment for 8 x 10 in. plates - - - - - - 55.00

Including apparatus for stereotyping illustrations as well as ordinary stereotyping.

HOKE ENGRAVING PLATE CO.

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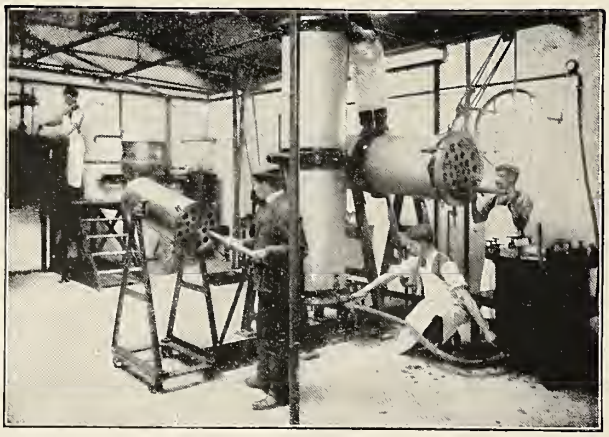
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FULL EQUIPMENTS OF THE LATEST AND MOST IMPROVED

Roller-Making Machinery

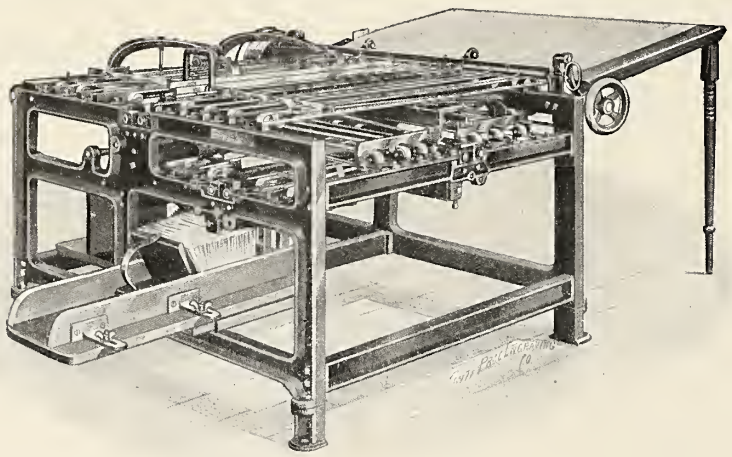
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1907 Pattern

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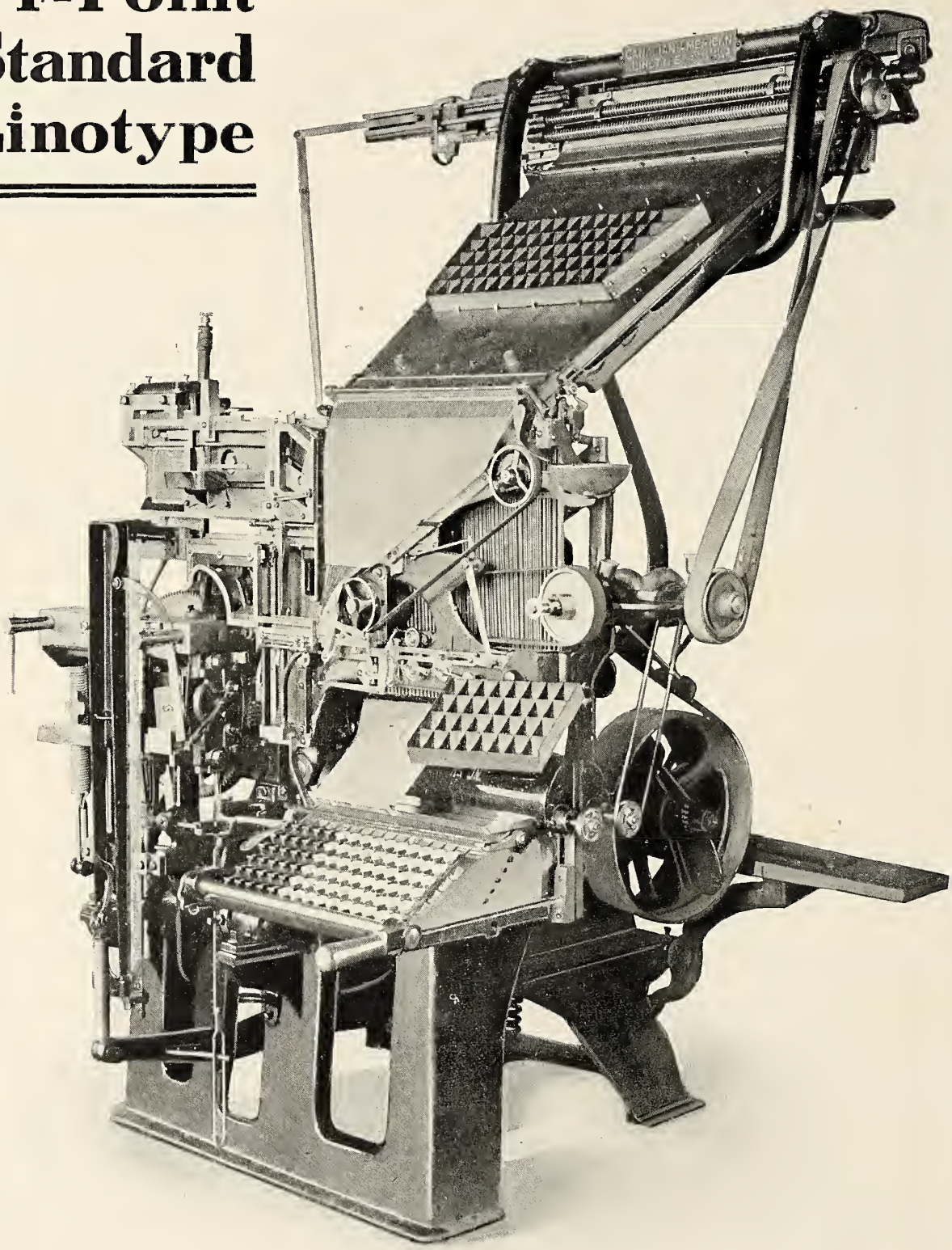
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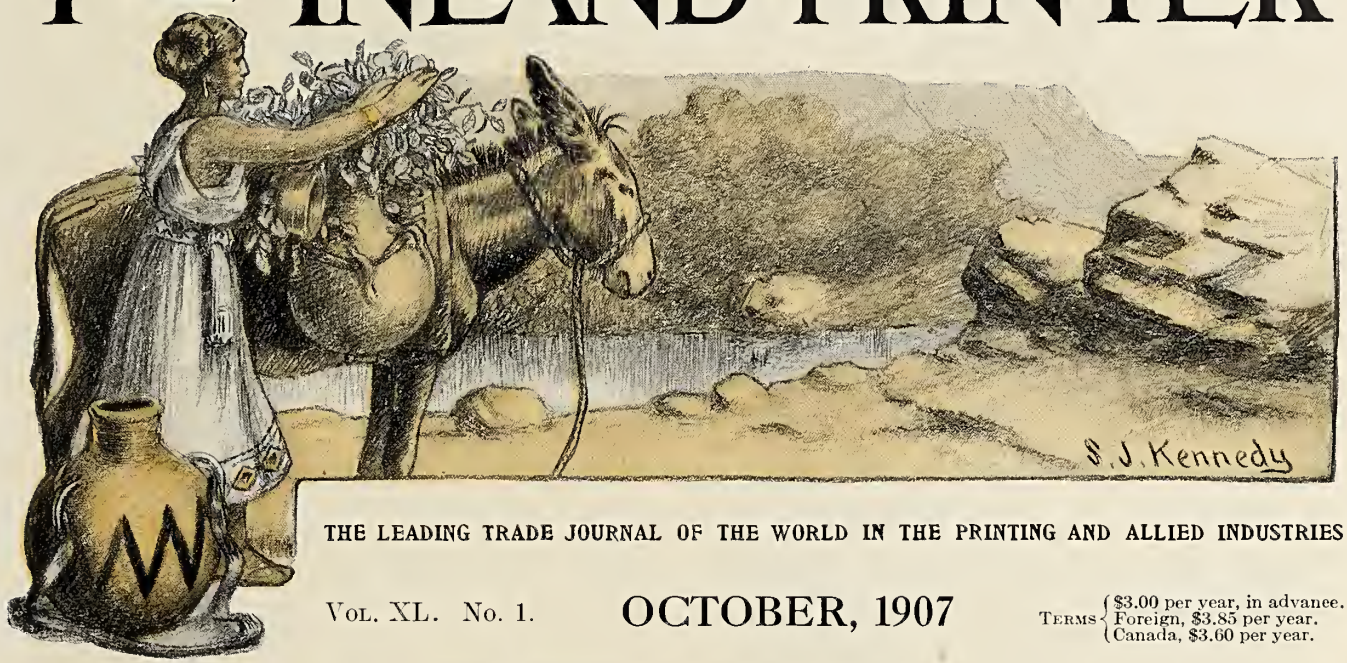


Etching by Helen B. Stevens.

THE GUTENBERG STATUE, MAINZ.

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THE INLAND PRINTER



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THE BIRTHPLACE OF THE CRAFT.

BY THOMAS WOOD STEVENS.



WHEN Johann Gutenberg came back to Mainz with his great idea, the city was pompous over its own wealth and its own importance. It was called Mainz the Golden, but the phrase was used chiefly, it seems, by its own people. Its history went back to Roman times, and the Mainzers were singularly proud of the fact, whether they themselves had anything to do with it or not. The chief advantage of the town's Roman occupation was that a log of the Roman bridge, or a handful of Roman glass, broken but still beautiful, could be dug up now and then, and made the occasion for a fair or some equally profitable celebration; and the inhabitants patted Julius Cæsar on the back, as a townsman of theirs some fifteen hundred years before, and made merry in their own fashion.

Gutenberg brought his idea to the place because of its money; then, as now, it took money to develop inventions. He came as the cranks of our own day foregather in Chicago or New York. You know the type he must have been — the man who needs only a word of hope and a dollar to set the world afire. Coming into Mainz after the great wine market of the year, Gutenberg found the requisite money and the necessary hope. And the Mainzers — crafty, honest, eye-for-eye and tooth-for-tooth people — never suspected that here among them was a crank who really had the great idea, the scheme that was to change the color of the coming centuries.

So it took them several hundred years to awaken, and to learn the truth of the matter; and by that time they had forgotten the very things it would now be so neat and profitable to know — the little things, such as where the great man lived, and where and how he worked, and how his mighty idea came to be known among men. Meanwhile the good burghers had sold out to various rulers, according to the shifts of war and fortune, always holding the cash above the spirit; and in their own way they had prospered. And finally, so many travelers having come to the town to see what they might of Gutenberg's environment, the burghers set about to find out what they could about the singular fortune which, in the operation of time and the caprice of fate, had fallen among them. A few traditions still clung to certain houses; these they seized upon, and patched up, and set forth upon tablets let into the walls. After which, their civic duty being done, they thought no more about the business.

But when all is said, Mainz is above all others the city where the historical interest of the printing craft centers; not the artistic interest, but the vital curiosity that relates itself solely to origins. Whatever else it may be or become, it must always be the Mecca of the pilgrim printers. And what do they find there — what shrine — what garlands?

Leaving the station, you find yourself in the newer part of a fine German garrison town; the

wide plaza in front of the station is flanked with hotels, five stories high, gray, well kept, surpassingly ugly. The broad double street, the Kaiser street, takes you directly to the water front on the Rhine. In the plaza are cafés, and in front of these the tourists congregate; not the pilgrims of the craft, but the wanderers who pass through Mainz on the way to the Rhine water trip. Many cabs; occasional companies of soldiers, their legs twinkling in the sun; touring cars pausing before the cafés; Americans with the inevitable red guide-books in their weary



Etching by Helen B. Stevens.

THE SCHOEFFER HOUSE.

hands; and the circling, quiet, official-looking trolley cars; a busy square, this Bahnhof's Platz. But of its attractions you can not but choose one — the street cars that take you away from it.

A most desirable street car it is; the conductor recognizes you as a stranger, and in a spirit of the purest hospitality takes you in charge. He comes into the car and calls your attention to a little green park as you pass through it, and the statue of Schiller for which it is named; the car turns, and a great red sandstone church appears above the roofs. This he tells you is "Der Dom," and if you can not thank him for the information in good German, he may even essay the English word "cathedral" for you. But by this time you have reached another open square, and the familiar Thorwaldsen bronze tells you that this is the Gutenberg Place. The fact is repeated by the conductor. The car goes on through the old town, threading the narrow streets between the gabled houses, and finally emerges on the bank of the Rhine; a little farther, and you alight at one of the river hotels, or at the Gutenberg Museum.

The conductor bids you adieu. You have been his guest, and he has enjoyed your company. Very pleasant men, these conductors; you will find in Mainz no better hospitality than theirs.

The statue is best described by a picture. The cathedral, being very old, contains many things which Herr Baedecker can enumerate well enough. Gutenberg, the wanderer with the great idea, is not buried there, so the dom concerns us little.

But the houses — the place where Gutenberg may have been born; the shop where the first press was built; the shop where Fust and Schoeffer set up for themselves and made the craft a thing Mainz could be proud of, because it was a success; and the old inns where these men met their fellows, and drank, and pondered, and lived: what of the houses? In every one of them, my friend, you too may drink, and ponder, and live, if you like; for they are all inns, and those who frequent them have long forgotten the immortal meaning of the tablets on their walls. The worthy innkeepers of Mainz have a sentiment, an appreciation of their own; they know the value of a tradition, the power of a "shrine." And they translate it with unfailing precision into a demand for good beer.

Fust and Schoeffer, we know, were doing business in Mainz in 1456; they were printing books, and the invention was a known success. Mainz was then, as the old part is now, a close-built city; probably closer in the old days, because it was a walled town. Six years after the date named, it was swept by an irresistible fire. The house of the inventor's mother, Elsa von Gutenberg, was destroyed; later it was rebuilt, and again burned. The house where the first press stood, the *Hof zum Jungen*, was destroyed at the same time. It has also been rebuilt, and is now a most satisfactory brewery.

Fires have been frequent in Mainz, and have had little effect on the prosperity of the place, since most of the wealth is barreled in the cellars. The great market-place of the *Rheingau* has little need for houses above ground; the necessary thing is a safe place to put the wines. But the ravages of conflagration have left to the visitor no opportunity to sentimentalize about Gutenberg and be logical at the same time.

Still, there are two places to be visited: one, the Schoeffer house at the intersection of the Korb Gasse and the Schuster Strasse; the other, the Gutenberg Museum on the river front. These we must see, to know how the Mainzers value their glorious past.

The Schoeffer Hof, in spite of the fires, stands in practically its original form. Built as two separate houses, fronting on two streets, it was joined in one compact structure before the printers used it; later it was again walled apart, and again joined. It encloses at the angle of the L a small square court, with an iron fountain which never plays, a few ornamental shrubs set out in pots on the pavement, and the inevitable slab let into the wall.

Entering through this court, you come into the main room of the old print-shop. This, at least, is the local tradition of the room, but an investigation of other old shops (such as the Plantin house at Antwerp) would lead one to the suspicion that much more of the house was used for the work.

The main room on the ground floor is spacious enough; but when we remember the necessary departments to a print-shop before typefounding became a distinct craft, and when we think of the size and importance of the books actually sent forth from the Fust and Schoeffer establishment, we can only believe that most of the space in the house was utilized.

At present the Schoeffer Hof room is decorated with some crude portraits of its distinguished tenants, together with mural inscriptions setting forth, amid considerable foliated design, its claims to consideration. It is a room not much visited by strangers. Wherefore we can give it this unequivocal praise: you will find in the room from which the great Fifty-six Line Psalter came, the best meals for the least money — the most plenteous and characteristic hospitality — that you can obtain anywhere in Mainz; and the home-brew of the house is beyond praise.

But after all, we go to Mainz more for information than sentiment; at least we like to think so — which may be the form our sentiment finally takes. So we set out for the Gutenberg Museum. This place has been often quoted, and the name has an air of authority. It is with some surprise that we find the famous collection located in two rooms just under the roof; and that the great building is devoted to Roman relics — interesting enough in their way — casts, a town library, a gallery of very mediocre paintings — chiefly copies — and all the mass of venerable lumber that fills up the average provincial museum.

The first room of the collection proper contains the old work. One Gutenberg book, and part of a page of another; two or three Schoeffers; four or five early French and Venetian specimens; some woodcuts of uncertain age; a few manuscripts; a case or two of Oriental writings; and some bits, of no special consequence, picked up in the older dwellings of the town: this is all. The collection, as such, does not approach in consequence several in America. As compared with the more important European institutions it does not exist at all.

The alleged press, which the enthusiastic citizens reconstructed, like a prehistoric animal, from a single bone, is not there; it was burned in a fire several years ago. But as its very being proved nothing more than the ingenuity of the local carpenter in fitting a stick of wood dug out of a back yard, which may have been Gutenberg's, into a press of his own construction, its absence is matter for small regret; especially as the thrifty Mainzers, on learning that you are a printer from America, where all men — even printers — are inordinately rich, will sell you a photograph of a drawing of it.

Up the stairs you come to a modern room devoted to a collection supposed to represent the status of the printing art in our own time. America, in this comprehensive collection, was represented by one copy of the old Bradley Book. Other great nations fared not quite so well. There was considerable printing, chiefly advertising and local, but all the art in the room could be covered with one blanket, and the edges comfortably tucked in.

From this distance it would seem that the American cause could be better upheld. But when you are there in Mainz, you are more likely to wander down to the Stadt Garten, order one of the dinners for which the place is justly famed, and make resolutions about telling your friends to send over a few fine specimens. After which you fall beneath the spell of the orchestra, the happy, semi-military crowd, and the Rhine that glimmers through the trees. The next day you take a steamer and go down through the vine-clad hills, each topped with its castle and wreathed in its sleepy legends; the spell sinks in, and you never shake off the forgetfulness that hangs about that river of romance.

Wherefore America continues to be represented by one copy of "Bradley, His Book."

SIGNIFICANT.

An American firm recently mailed a lot of shipping tags with hemp twine looped through the eyelet of each tag as though it had been attached to a packet of some sort. The front of the tag bore the ordinary printed form of the firm's name and address, while on the back was a paragraph beginning: "No, there wasn't anything else sent. This is all — but it's not our fault. We would like to send you something attached to a tag by mail, express or freight," — etc.— *Linotype Notes.*

Written for THE INLAND PRINTER.

DISCURSIONS OF A RETIRED PRINTER.

NO. XV.— BY QUADRAT.

DISSECTION OF A NEW HANDBOOK OF TYPOGRAPHY, WITH SOME ACCOUNT OF PRECEDING TEXT-BOOKS — A FEW REMARKS RELATING TO "THE INLAND PRINTER" — TYPE-TORTURING VERSUS CONSERVATIVE STYLE.

WHAT shall a student of typography read? If he is of the right stuff, he will be eager to know the history of his art; but the beginner naturally looks for a text-book to guide him. In my day, Thomas MacKellar's "American Printer" was considered indispensable to the beginner and as a work of reference in the printing-office. It inspired many thousands to become better craftsmen. The years roll on — "still on they creep, each little moment at another's heels"—changes come swift and swifter, and printing has been largely revolutionized. Mr. MacKellar's book, no longer a complete guide, is now treasured as a memento by many of us old fellows. It, however, will always remain a model of refined and correct typography.

The printer has never lacked teachers who write books, and now a new prophet has appeared with "The American Handbook of Typography," published under favorable auspices, and I propose to look into it a little lower down in the galley, first having a very pleasurable duty to attend to. I have been reminded that this issue commences the twenty-sixth year of THE INLAND PRINTER. I have been a "constant reader" from the start, and now look fondly on a shelf in my library containing eight-and-a-half feet of bound volumes, from Vol. I, 1883, to Vol. XXXIX, 1907. When I was younger I was occasionally permitted to see myself in print in the earlier issues. I sometimes look at the articles I then wrote, and, foolish as it appears and doubtless is, I can not help thinking they are still "pretty good." It is the work of our ardent young days that we veterans secretly pride ourselves on most.

And so I received my first volume — very thin it is, but the most treasured — and all the succeeding volumes. When I went abroad I carried them with me, and current issues were sent to me, and were admired by men in queer garb and of various tongues. THE INLAND PRINTER never once in all those twenty-five years forgot me; and neither can I forget it — never while life lasts! In time I came to know its chief owner and its inspiration, Henry O. Shepard. He was a true man, sincere, fair and square, kindly and a sterling friend. Not perfect; just like most of us — very human. Somehow the few "perfect" men I have known I never could like. I could not assimilate with them, being very, very far from perfect myself. "Good Lord, have mercy upon us." As that very human poet, Robbie Burns, sang:



Etching by Thomas Wood Stevens. MAINZ FROM THE RHINE.

> Who made the heart, 'tis He alone
> Decidedly can try us.
> He knows each chord, its various tone,
> Each spring, its secret bias.

Henry O. Shepard was a man of few and superficial faults, outshone by his manly virtues; upright in his transactions, generous, a considerate employer, and with a clean heart. I like to praise a man, and feel glad that so many deserve praise. As this tendency has been criticized in connection with these articles, I wish to assert that I have praised no men except in full sincerity, judging them as I know them, and uninfluenced by their positions or former or existing relations with them. Thank fortune, I need truckle to no man, nor will I. Henry O. Shepard had his

troubles in the shape of serious business reverses, and a few weeks ago I was gratified to read a generous notice written by John Clyde Oswald, editor of the *American Printer*, to the effect that the H. O. Shepard Printing Company had finally discharged all its back indebtedness, with interest, in full, notwithstanding that its creditors had agreed to a settlement in part. In his late years Mr. Shepard gave all his energies to bringing about this honorable result, and his successors — his widow, his old-time trusted managers and employees — have faithfully carried out his wishes. Among my sacred treasures is a letter written by Mr. Shepard a few days before he went to a better world, addressed to "My very dearest Friend" — and that was myself. In a world where loyal friends are rare indeed, I count it sufficient honor to have owned him as a friend.

position, there has been less trade puffery in it than in any other printing-trades paper. It is, and always has been, independent and impartial. The advertisers are jealous of praise to competitors, even if offered historically, and when the truth of the statements is admitted. I have myself added to the burdens of the editor, and only hope that those I have not commended because I am unacquainted with their achievements and merits have been appeased by the share of the limelight their protests have secured to them.

These INLAND PRINTERS of twenty-five years are the only histories of our art in this country. They are deeply interesting; full of instruction by word and examples of printing. They are, in fact, a multiplication by about 600 times of this number you are now reading. I took the trouble to ascertain the number of ems of reading matter in



Etching by Thomas Wood Stevens. IN THE RHEINGAU.

What shall I say of THE INLAND PRINTER that the censorious will not carp at? To every subscriber and reader it has given liberal service; to every advertiser the best medium among trade journals. It and *The Printing Art* alone among printing trade journals have made themselves more than vehicles for advertising; and I am told on good authority that *The Printing Art* is not yet a paying publication. Here we touch on delicate ground. The advertiser is a potent factor in the prosperity of any journal, more so in a trade journal. It is true that the advertiser has to be considered even in the reading columns. A publisher does not wish to offend any one who does business with him. Such firms, by general custom in trade journals, are allowed at times to give themselves a little praise, inferentially endorsed by the editor. This is unavoidable, but as THE INLAND PRINTER is the only printing-trade journal with a paid circulation large enough to sustain it in a paying

Harper's Magazine and *Century Magazine*, and was surprised to find that THE INLAND PRINTER gives more reading matter than either. These are 35-cent magazines. To the printer the contents of THE INLAND PRINTER surpass them in interest and usefulness as well as quantity. It is the only printing-trade journal in America, other than *The Printing Art*, which is worthy of preservation in yearly volumes, and the latter is an exposition of good printing rather than a magazine of instruction and history. The publishers of other journals of printing admit this, by not putting themselves in a position to sell a bound volume. Where there is demand there is supply. It is supremely educational. It has influenced favorably thousands of men, making them better workmen, and thus benefiting them and, even more, their employers. It is a factor in practical educational advancement, and every employer and manufacturer should support it for this reason. The better the printers

are educated, the greater will be their requirements. It takes, perhaps, a rather broad-minded manufacturer to shift his estimate of the value of a trade publication from the actual advantage he derives from his advertising space to the general beneficial effect of the publication in developing and improving the trade. When THE INLAND PRINTER started, I, with others who sold machinery to printers, had a fear that it would tend to make the printers too critical. Well, it has made them critical, but not to our detriment. Higher education develops a demand for better appliances. The printers found they had a representative to voice their demands. In causing all the typefoundries to adopt the point system of type-bodies, THE INLAND PRINTER was the most influential force next to the demonstration of its advantages by Marder, Luse & Co. All the trade has been directly or indirectly benefited by this journal to a great degree. The student will find THE INLAND PRINTER an inexhaustible source of inspiration, instruction and example in good printing. It is ably and admirably edited and made up on sane lines — conservative, holding fast to good style, while presenting the best features of typographic fashions. There are no loud, sprawling headings, and no system of make-up or arrangement which confuses the reader, and makes a publication look like a piece of out-of-place jobwork. In a time when flashiness is preferred by some to good printing, THE INLAND PRINTER reaches us clean, clear and workmanlike. All this is true of every volume for a quarter of a century. The volume for 1884, with old style display, in the very apogee of the rule-twisting era, is a model of typographical good taste and excellence; and so are all of them. If this appreciation is not in accord with the facts, I am sure the editor will open his columns to any critic who can dispute it. Criticism in the right spirit is good, and it is always right when it exposes defects and false pretensions. May THE INLAND PRINTER maintain its preëminence as worthily during the next quarter century as it has in that now closing.

Most of the American printing-trade journals which now exist, or have come and gone, have gleaned in the fields planted and harvested by THE INLAND PRINTER. *The Printing Art* occupies a distinct and useful field, as a monthly exhibit of admirably selected examples of good American printing. *The National Printer-Journalist*, conducted by that fine old veteran, Benjamin B. Herbert, has its special field as the organ of the National Editorial Association. *The American Printer* is the chief gleaner, and the organ of the National Typothetæ in a manly way, and no other way could be expected of its respected publisher. It is progressing, but should add to its editorial conservatism a similar proportion of typographical conservatism. The other gleaners seem to have found in varying proportions readers who can detect their usefulness, and are benefited by a wise dispensation of providence which makes all printing-trade journals look alike to many liberal advertisers, regardless of circulation and influence, or the absence of both. I was just about to forget the *Typographical Journal*, the organ of the International Typographical Union, well printed, interesting and valuable to the union men. Avowedly partisan, it has the merit of consistency, and when it comes my way I read it with interest and find it instructive. I hope no one will be hurt by all this plain talk, in itself rather a novelty in trade journalism, and all of which is merely a personal view.

It may interest the reader to know the names of the writers of printers' text-books, among whom a newcomer claims a place. My collection is not by any means complete, but it contains the principal text-books of printing printed in English. An equal number has been issued in French and German. These English books take us back to 1683, when Joseph Moxon, printer and typefounder in direct succession from Caxton, issued "Mechanick Exercises; or, the Doctrine of Handy-Works, applied to the Art of Printing," in two "volumnes." It is an octavo, illustrated, of 430 pages in all, and gives a literary and practical picture of printing and letter-founding in that time. Mine is the handsome reprint issued by The Typothetæ of the city of New York, 1896, edited by Mr. De Vinne; a limited edition of four hundred and fifty, of which this is No. 113. The booksellers ask $12 for it; an original would cost $175. The first printers' text-book, it has never been surpassed. It tells everything then known lucidly and correctly and, above all, scientifically. Moxon, the colossus among those who have written typographical text-books, writes in his preface: "Wherefore I humbly Dedicate this Piece of Typographie to your Honours; and as it is (I think) the first of this nature, so I hope you will favourably excuse small Faults in this Undertaking; for great ones I hope there are none, unless it be in this presumptuous Dedication; for which I humbly beg your Honours' pardon." It is noticeable that the greatest and best books have the least pretentious prefaces. Beware of the book with a boastful preface. Moxon in his advertisements tells us that "The writing is all new matter, not collected or translated from any other authors, and the drafts of the cuts all drawn from the tools and machines used in each respective trade." This is a noble work, and quaint. We can not look but with affection on the spellings — quoyns, tinpan (tympan), plattin, duftail (dovetail), inck (ink), oyl (oil), and many others. The

next in age is dated 1771 — "The History and Art of Printing, with Practical Instruction," by P. Luckombe, M.T.A., London; 1785, "An Essay on Punctuation"; 1808, "The Printer's Grammar," by C. Stower, London, 530 pages; 1824, "Johnson's Typographia," 2 vols., London; 1825, "Typographia . . . with Practical Directions for conducting every Department in an Office," by T. C. Hansard, London, 939 pages, octavo, a first-class work by a great printer — the business he conducted is still carried on in London under the title of Eyre and Spottiswoode, printers to the King, i. e., printers for the English Government; 1827, the earliest American text-book, "The Printer's Guide," by C. S. Van Winkle, New York, a thin 16mo; 1828, abridgement of "Johnson's Typographia," by C. L. Adams, Boston; "The Printer's Grammar," by John Smith, London, no date, a very complete and valuable work; 1835, "Printer's Instructor," by Samuel N. Dickinson, Boston; 1839, "Encyclopedia and Practical Manual of Printing," by C. H. Timperley, London, 996 pages, reprinted in 1842, indispensable in a printer's library; 1841, "A Dictionary of Printing," by William Savage, London, a big and good work; 1850, "Typographia or the Printer's Instructor," by Thomas F. Adams, Philadelphia, which was thorough and complete, and ran through eight editions until its publishers superseded it in 1865 with Thomas MacKellar's "American Printer," which ran through over twenty editions, selling all over the English-speaking world to the extent of over 100,000 copies; 1859, "The Printer's Manual," by Thomas Lynch, Cincinnati, the second text-book issued in that city, the first appearing in the thirties; 1861, "A Guide to Typography," by Henry Beadnell, London; 1876, "The Letterpress Printer," by Joseph Gould, London; 1887, "Practical Printing," by John Southward, London. In 1902-04, Theodore Low De Vinne, A.M., issued a small series of handbooks on "The Practice of Typography," dealing with one subject in each. I have a "Treatise on Title Pages"; "Modern Methods of Composition" and "Modern Printing Types." These are models of correct typography, and their contents are very valuable. They are in print and for sale by The Inland Printer Company. The thousands of printers who do not know what good style in a book is will solve the riddle by examining one of these books. For other current handbooks dealing with separate departments of printing, the list published by The Inland Printer Company may be consulted to advantage. Having carefully read all the text-books enumerated, I can report that the writers or compilers of them were without exception competent, accurate and conscientious.



Reproduction in half-tone of design embossed in blank from advertisement of J. G. Schelter & Giesecke, Leipsic, in "Archiv für Buchgewerbe."

Since Thomas MacKellar's "American Printer" went out of print, twelve years ago, and its information to a large extent became obso-

lete, a book of instruction and reference for printers has been needed. Such a book should be in itself an example of typographical correctness, form and style, instructive to the apprentice, a book of reference to journeymen and employer, and, above all, accurate. Of late years many excellent little works on special technical subjects relating to printers have been issued, notably on imposition, machine composition, display, proofreading and presswork. The trade papers are full of excellent practical articles written by men of experience and good knowledge. There is no lack of correct information; but still the need existed for a comprehensive, convenient book, the writer of which might well be a collater rather than an author, but necessarily acquainted thoroughly with our art and possessing sufficient critical judgment to enable him to separate the wheat from the chaff. It was, therefore, with agreeable anticipations that I purchased a copy of the recently issued "The American Handbook of Printing," by Edmund G. Gress, co-author and editor of "The American Manual of Printing," a lecturer on printing before technical classes in New York city, and presumably an expert.

The "Foreword" (meaning preface) is a work of great promise, in which these sentences appear: "This handbook is a short-cut to a printing education; it is a reference book." Young man, beware of the "short-cut" in education; narrow is the path and straight the way that leadeth to knowledge. "I know what information is needed, and have tried to give it without waste of words." "I claim that there is more information about printing in this volume than has ever before been given in a book of its size." "In these days of specialism a printer must get his knowledge in other ways than by actual experience." If this last sentence is true, and perhaps it is, as many folks get to know-it-all by inductive rather than by laborious methods, absorbing knowledge rather than by growing in it, it is highly important that a teacher of typography should have knowledge, and be accurate, and instruct. It is a grave crime to teach error and establish a low standard of art or technics — to be, in short, a false prophet. But this preface reassures us; our teacher at least is confident.

This handbook has 284 pages plus 12 pages of index, etc.; size of page, 5 by 7½ inches; printed pages, 3¼ by 5⅝ inches. It is a nice book, bound in full green rep cloth, squared back, and the name is placed on back and front in white paper labels, very neatly and economically. A reference book should be lettered direct on the cover, as it is for frequent handling, and these labels will soon disappear. The paper is good, and the margins well adjusted. It is fairly well printed, but is marred by the use of several illustrations of machines taken from manufacturers' catalogues, made by varied processes and inharmonious in method. Our American printers, excelling conspicuously in commercial or advertising printing, are, most of them, unable to divine what constitutes excellence in a real book. There is not much to criticize in the style of Mr. Gress' handbook, but considered as a model for aspiring printers, what a gulf there is between it and the style of Mr. De Vinne's admirable text-books! It is an education in itself to examine and handle them page by page. Mr. Gress twice refers to Mr. De Vinne as a "conservative" printer, with a "conservative" style. Thank Heaven, we still have a "conservative" style! Very, very few printers in America know how to print a book, and all of them that do are necessarily "conservative," for the first step in the right direction in book printing is to know what not to do. The most subtle compliment you can pay a printer is to show him that you appreciate as highly what he refrained from doing as that which he did. Young man, buy just one of Mr. De Vinne's text-books and study it with a view to appreciating its typographical self-restraint, and then you will perhaps appreciate the vast difference between a job printer and a book printer. This handbook is the work of a job printer. The title-page is a good piece of jobwork. I do not think it would pass Mr. De Vinne's blue pencil. Many of the subheadings are in job types. The spacing of the subheadings is irregular, and many pages are marred by this slight oversight. As one of the "best-seller" books of the day, I would not criticize it, but as a model for young printers, it should set a better example. We must forgive an expert a few fads. The bracket is used queerly, perhaps for decorative effect, in the subheadings, thus [Historical] and [Practical]. Why? Also enclosing the folios, thus [56]. Chapter and subheadings are printed without the final period. To my old-fashioned eyes these lines look as if amputated. There is a good reason for omitting punctuation marks in title-pages at the end of the chief display lines, and also in jobwork, where they destroy the symmetry of the work; but it is foolish to carry this into bookwork; one might for the same reason omit the period at the end of a paragraph. Let us be "conservative" in dealing with the period. Some years ago a typefoundry in Chicago stopped making colons, semicolons, Æ and Œ for its job fonts, for no other good reason than to save a few dollars in matrices. When I see these periodless lines I can not help imagining that the printer is short of periods. As we have a right to expect a printer's text-book to be typographically correct, we are enlightened as to the author's ideals by his praise of Mr. Will Bradley, on page 67, to whom credit is given for "con-

verting printers in the United States to a style which is at once *sane*, pleasing and artistic." "Bradley based his *new* typography, etc." "Bradley introduced . . . the *newer* typography. As a whole, it is impracticable for commercial use." Mr. Will Bradley is truly a genius, an odd genius, and most of his work is fantastic. He applied the Beardsley school of design to typography with striking effect, but his work, admirable in itself and original, is to be avoided as a model, because it is rarely *sane*, and only tolerable when executed by that *rara avis*, a genius. It is interesting, as is Mr. Elbert Hubbard, but what man of sense would accept "Fra Elbertus" as guide, philosopher and friend? He is admirable as part of the *passing* show. Very few men can stand things in general on their heads, and be taken seriously — and those few are "geniuses." The world is too small to afford a stage for many of them at one time. I admire Mr. Bradley's extraordinary typographical effects, much as I admire the efforts of a whirlwind dancer, but when dancing myself I prefer the waltz, possibly the two-step. Type-torturing is fine fun, but it is not "sane."

But, after all, the contents of a book may be so good as to hide or obscure its structural defects. We find it hard to forgive the author of a text-book who neglects to furnish an adequate index. Mr. Gress should read Carlyle's "Frederick the Great," and realize the enormity of his offense. Carlyle was an impatient sufferer as he waded through scores of tomes of German lore without once receiving the friendly aid of that guide-post of literature, the index. Mr. Gress' proofreader was also "abroad" very much. In a casual first reading I noted these errors of the proverbial intelligent compositor, unfettered by a practitioner of that decaying art, proofreading:

PAGE.	
6	Platin (Plantin).
8	Web (web).
10	oil (for ink).
37	Schoeffers (Schoeffer's).
57	effected (affected).
207	effected (affected).
42	Luca (Lucca).
110	1907 (1807).
131	chinese (Chinese).
135	Fourdinier (Fourdrinier).
143	Manilla (Manila).
160	Vermillion (Vermilion) (occurring 4 times).
169	occured (occurred).
175	platen (for cylinder).
202	ozokorite (ozokerite).
235	villian (villain).
243	editoral (editorial).
247	Phileas (Phineas).
261	Belman (bellman).
275	Moxin (Moxon).

I find nothing in this text-book about style, and presumably it is offered as a model of that detail. Capitalization and hyphens are uncertain quantities. Why not abolish both, as some are doing with the poor period? On page 29 we have *R*oman and *i*talic; page 32, Cheltenham *b*old and Cheltenham *I*talic; page 29, *T*welfth *C*entury — throughout the book these words are capitalized, except once when we have *S*ixteenth *c*entury. On page 25, body type and body-type; page 115, stoneman and page 117 stone-man; page 139, news-paper and page 140 bond paper; page 194, goatskin and calf-skin. If typefounders, why typefoundries? Perhaps both styles are correct, and the student may take his choice. On page 10 (third line) we have "in a chase (an iron frame)," while on page 11 we have "forms in (chases) ready for the press." It is important to know a chase is an iron frame, but is the article in quotes on page 11 a different article, traveling incognito? There are, without exaggeration, several scores of errors of style such as quoted above.

But even errors or aberrations in style may be forgiven if the meat of the book, its informative literary quality, is good and helpful to the groper after facts and instruction. The handbook is divided into eighteen chapters, dealing with eighteen subjects, and each subject is treated under two subheads, "[Practical]" and "[Historical]." This is a new idea in text-books. Of 284 pages of text, 114 are historical and 170 practical. I am glad to see so much space devoted to the historical. Printers as a class are woefully (and harmfully to themselves) ignorant of the glorious and intensely interesting history of their art. I therefore commended the idea and hastened to learn what I could in the "[Historical]" departments. The best historians are the conservatives — those who believe with the late lamented Josh Billings "that it is better to know less than so many things that are not so." Some no doubt have good grounds for preferring Mr. Hearst's staff of historians, who deny to-morrow what they assert as facts to-day, but others, who wish to reside in a more placid mental atmosphere, prefer the "conservative" though slow methods of historical research. There may be a new edition of our handbook in preparation to deny the "facts" in the first edition; but if it is not forthcoming, the student of the twenty-first century, who turns to it for information, will learn many things we of these contemporary times wot not of. (Page 6) "The house of Elzevir was famous for *two* centuries as printers in Amsterdam." The Elzevirs existed from 1583 to 1712, one hundred and twenty-nine years, during which time they had a branch in Amsterdam from 1638 to 1680, forty-two years. (Page 8) "Robert Hoe, who in 1827 invented the first really rapid press"; and page 170, "the final success of the invention being due to Richard M. Hoe of New York. Hoe's *first* machine, a four-feeder, was used by the Philadelphia *Ledger* in 1827"; and, page 238, "He went to Philadelphia and started the *Public Ledger* in 1836." Thus history is made. Richard M. Hoe made the first fast cylinder (the type-revolving) in 1846, at which time Robert Hoe, his father, had been in

heaven fourteen years. (Page 9) "Samuel Bingham, who first made composition rollers on a large scale by the 'gatling' process — a group of molds." Samuel Bingham had been gathered to his fathers ten years before his son, Leander K., still living, invented the "gatling" moulds. (Page 9) "Henry Barth invented the *first* automatic type-casting machine." Shades of Shanks and others, how wrong that is! (Page 14) "William Caslon was the *first* successful typefounder in England." What of Moxon, James and others? (Page 17) "As far back as 1737, Fournier, a Frenchman, *suggested* a system of points for type bodies." True; and carried it into successful practice. On this subject, why not a word of Didot? And, by the way, the French pica (cicero) is not "six picas to the inch." (Page 17) "Now *all* type is made in series from 6 to *72* points." Hardly *all;* and what about 5, 96, 120, 144 points? (Page 19) "This is known as the punch, which is forced into a piece of *brass,* making the matrix." For "brass" read copper. I find the use of the word "about" common in these historical pages, when a little intelligent search would have determined the exact date. Young man, do not follow "about" — it leads on to a devious track. (Page 30) "William Caslon, an English typefounder, about 1734, made himself famous by cutting a Roman letter." William Caslon cut his first letter-punches in 1720. (Page 37) "by the *French* printers, the Elzevirs," who were Dutchmen. (Page 37) "Scotch Roman: Modern Roman letters, of *Black (sic)* tone, originated in Edinburgh, 1839. . . . D. B. Updike . . . imported the *first* font of Scotch Roman face into America." So-called Scotch Roman is an entirely new face originated by Miller & Richard about six years ago. They call it "Old Roman." Mr. Gress is confusing Scotch-face modern Romans with the misnamed American copy of "Old Roman." (Page 115) "When hand presses were exclusively used, and but two or four pages printed at one time." Printers' text-books issued before cylinder presses were made give imposition schemes up to sixty-four pages, and one gives a scheme for one hundred and twenty-eight pages in one form. The smallest books ever printed were executed on hand presses and in forms of many pages. (Page 1) "Papyrus . . . was *cut into strips,* soaked in water, pressed, dried and polished"; and (page 3) "Paper was made of papyrus, . . . *beaten to a pulp,* pressed into a sheet." (Page 139) "News-paper is made of straw . . . usually comes in rolls." (Page 169) I have not space at command to disclose the inexcusable inaccuracies of the paragraphs relating to cylinder presses. (Page 209) "Wood engraving began to assume importance with the issuance in 1843 of an illustrated Bible, made under direction of J. F. Adams." This was Harper's Pictorial Bible. For 1843 read 1846, and for J. F. read J. A. Adams. (Page 241) "The *Sun* is the oldest of the existing New York papers"; (page 240) "the New York *Sun,* established in 1833"; (page 238) "Noah Webster . . . established at New York . . . in 1793 . . . the name of which was afterward changed to the *Commercial Advertiser* and recently incorporated with the *American";* (page 238) "The *Evening Post* . . . first appeared in 1801." *The Commercial Advertiser and Globe,* No. 5 Day street, New York, telephone 8000 Cortlandt, is the oldest existing paper; the *American* is a successor to the New York *Journal,* formerly owned by Albert Pulitzer, brother of the owner of the *World,* and later purchased the franchise of the *Morning Advertiser;* next oldest is the *Evening Post,* and then the *Sun.* (Page 250) "Thomas Nast, the *pioneer* cartoonist." Pioneer means one who goes before; Nast was born 1840 and died 1902. Cartoonists were known before printing was invented. (Page 251) I really must defend that great humorist, Opper, against the charge of "originating the 'Yellow Kid.'" It was Outcault, and may he be forgiven for the outrage. (Page 252) "*Everybody's,* established in 1905 by John Wanamaker." He sold it in 1905 to that fine typographer, John Adams Thayer, and his partner, Ridgway. It was then not quite in its swaddling clothes by a few years. (Page 252) "THE INLAND PRINTER was established in 1883 as a typographical union paper." It was established as an independent journal by J. W. Lanston, S. H. Treloar, Joseph Peake and H. H. Hill, "an operative Journal, conducted by workmen." Its first editorial says its aim will be to "eradicate class distinctions." As this was an important event, I want it correctly stated. (Page 277) "The scale for compositors in England in 1810 was about twelve cents a thousand brevier *ems.*" Here we have a common error. In England type is measured by *ens,* and in 1810 the English compositor received 24 cents per 1,000 *ems* — not bad pay for that period. I was taught printing in an English country. My first job in America was setting type in Davenport, Iowa, at 35 cents per thousand. I naturally thought it was a thousand ens, and was rudely enlightened when my string realized just half of my expectations. (Page 277) "in those days [a century or so ago] . . . printers never became rich." What about Franklin, Thomas, Hale, Bradford, in America, and Cave, Bulmer, Nichols, Strahan, Eyre, Spottiswoode and Hansard, in England, and many others? This alleged "fact" was the fruit of the superstition that printers are necessarily unable to derive profits from their businesses, because they don't know how. Some of our trade journals make this superstition their stock-in-trade. Besides being inaccurate, the historical

part of this handbook is disjointed, inconsecutive, inconclusive, and poor pabulum for the student.

But in a text-book we might overlook historical inaccuracies provided the real gist of the matter — the practical instruction — is conscientiously and faithfully given. Perhaps this is the author's strongest point, for he tells us in the preface — (beg pardon: the "foreword" — or should it be "forewords"?): "I know what information is needed." Let us see. (Page 11) "Wood types are made in sizes from 48-point to a foot." They have been seen larger and smaller. (Page 11) "In pressrooms will be found platen presses for small work, such as programs, . . . and cylinder presses for large forms *and half-tone* printing." Is the reader to understand that platen presses can not print half-tones? (Page 21) "six picas equaling *approximately* .996 of an inch. This is so near that the printer is none the wiser." Multiply .004 by ten and you have .040, which counts. (Page 21) "Hand moulds have been discarded, except for large sizes of type, for which more time is required for metal to set." Hand moulds are used every day in a foundry for testing types. Large sizes are not cast in hand moulds, but in hand casting machines. (Page 21) "Leads are either one point or two point in thickness," and also other thicknesses. (Page 25) "If requested, the type-seller may take these sorts from fonts on his shelves, replacing them later from the foundry." Just try it more than once on the typeseller, if you survive the first attempt. (Page 26) "Some job faces can be had at body prices, and it is wise to purchase eight, ten, twelve and fourteen point in that way." It is always wise to do so on "some" faces. Thus an important subject is illuminated. (Page 43) "Gothic . . . is a neat jobbing letter when used in capitals only," and for this reason, perhaps, nearly all Gothic series are made with lower-case. (Page 49) "Law Italic No. 522 is the Italic mate of the old Runic, and is *similar* to the Italic of the Century Expanded," consequently there is no difference between a round and a square line! (Page 136) "— and (Book papers) in the cheaper grades [are made] from *plain* wood pulp, ground from the ends of logs." Peculiar virtue in the ends! (Page 177) "On the Harris Automatic Press, for small jobs, up to 4½ by 8 inches, a *flat* type form is used." We are not informed how a flat form can be printed on a cylinder. (Page 201) "In the *large* newspaper plants the matrix is pressed into the type by a powerful roller. The matrix is then placed in a *flat* mold," meaning casting-box. Mold and mould are spelled in this book both ways. "The whole operation of stereotyping [a newspaper page] taking less than ten minutes." Just about eight minutes less. (Page 204) "Curved electrotypes for rotary presses are made by *curving the wax mould.*" The electrotypers will rush to buy that kind of wax, and to sell their plate-bending machines. (Page 214) "A copper halftone is similar in appearance to an electrotype of a halftone, but the original can be told *because the metal is thinner.*" (Page 221) "A newspaper halftone for stereotyping should be as coarse as 80-line screen." The general practice is to use 60-line. It would be tedious to continue this dissection, although two or three sticksful of similar "information" is in sight.

The young man who is able to derive any comprehensive knowledge of the printing art and business from this handbook will have to do much reading between the lines. What information there is is commonplace; much of it puerile; all unsystematic. The best things in it are the reprints of jobwork, sixteen pages, in reduced form. It appears to be an accumulation of scraps of unauthenticated items, seasoned with much weighty original information, of which the following sentences are fair samples: "The slugs after being used are melted and used again," and "to correct errors in Linotype composition an entirely new line must be set." "Simplicity is art; but plainness is not necessarily art." "When the composing stick is filled it is emptied on a flat sheet of brass with raised sides, called a galley." "The compositor takes the types from the case, one at a time, and puts them into a metal tool known as a composing stick." When such as these are their teachers, how can we be surprised that the demand for intelligent workmen can not be supplied?

That man who understands his own limitations has progressed a long way on the road to wisdom; otherwise "a little learning is a dangerous thing."

STICK TO IT.

Oh! prim little postage stamp, "holding your own"
In a manner so winning and gentle,
That you're "stuck on" your task —(is that slang?) you will own,
And yet you're not two-cent-imental.

I have noted with pride that through thick and through thin
You cling to a thing till you do it,
And, whatever your aim, you are certain to win,
Because you seem bound to stick to it.

Sometimes when I feel just like shirking a task
Or "chucking" the work I'm pursuing,
I recall your stick-to-it-ive-ness and I ask,
"Would a postage stamp do as I'm doing?"

Then I turn to whatever my hands are about
And with fortified purpose renew it,
And the end soon encompass, for which I set out,
If only, like you, I stick to it.

The sages declare that true genius, so-called,
Is simply the will to "keep at it."
A "won't-give-up" purpose is never forestalled,
No matter what foes may combat it.

And most of mankind's vaunted progress is made,
Oh stamp! if the world only knew it,
By noting the wisdom which you have displayed
In sticking adhesively to it.

— *Nixon Waterman in the Prudential Weekly.*

Written for The Inland Printer.

MODERN PRESSWORK.*

NO. II.— BY FRED W. GAGE.

PUTTING THE PRESS IN CONDITION.



IN commencing the practical study of presswork, we must either assume that the machine we contemplate using is in perfect condition, or else assure ourselves as to that point by carefully and thoroughly examining all the working parts of the machine and their adjustments.

As there is always the probability that through wear, settling of foundations, etc., a press may be out of adjustment (even though in constant and regular use), perhaps the safer plan would be to proceed on the assumption that our machine is in need of a thorough inspection before going further.

To the pressman who goes into an establishment previously unknown, and is expected to at once commence or carry on the production of first-class presswork, there comes at once the thought, "What is the condition of the presses — are they kept up to a good standard, or is it the policy of the 'house' to spend as little time or money on repairs as will suffice to keep things moving?" And on the answer to this question will in many instances depend the success or failure of the pressman's efforts.

For unquestionably the workman who has had his training and spent the most of his time in a pressroom where the machines have been kept in good order, will be put to his wits' end to produce nice work if placed in a room where the machines are in bad condition. He will be confronted with difficulties which he had not before dreamed of, and will find his resources taxed to the utmost. Yet it must be said to the credit of many men that they are doing this very thing day after day.

As to the correctness of the managerial policy which thus allows high-priced men to waste a portion of their time, and expensive machinery to suffer through lack of timely attention, there can be but one verdict — "penny wise and pound foolish." Doubtless the ceaseless rush of work which modern competitive conditions make imperative is largely responsible for this situation in many pressrooms, but it is the writer's belief that in the long run a greater degree of efficiency will be attained by a systematic overhauling of the machines at regular intervals and a timely renewal of all worn parts.

As a matter of fact, the average cylinder press, running under normal conditions and with the usual degree of care, will be distinctly benefited by being taken down after a few years' use and reërected. In no other way can the movements be given so thorough an examination, the accumulated dirt and oily gum removed and the various working parts carefully adjusted to each other. Such a thorough inspection as this not infrequently reveals hitherto unsuspected breaks or defects which might later cause costly smash-ups and delays.

Such an opportunity as this is not often presented, however, so that we must as a rule be content with such an examination as can be made without taking the machine apart, although if time and the management will allow, even taking out the bed and cylinder will greatly increase the effectiveness of our efforts.

THE FOUNDATION.

Were all presses built on the same or generally similar plans, it would greatly simplify the work of an instructor in their handling, but in one respect they are all alike in that they must set level and firm. Of course the masonry or cement concrete foundation is by far the best of all, but the necessities of the business will often compel putting machines on far less stable bases. And as all subsequent adjustments may be rendered valueless by the settling of the frame of the press, the utmost pains should be taken in insuring the stability of the foundation.

In buildings where steel construction prevails, a fairly rigid floor may be found, but with timber work alone, a great degree of "spring" is often noticeable. Sometimes this is so great as to jar the whole press at every reversal of the bed, necessitating a slower speed of operation, with a consequent decrease in profits, as well as shortening the life of the press.

In such cases various remedies may be resorted to. If it is possible to shore up the floor joists with heavy timber work below, let this be done, and by driving wedges up tightly, most of the "spring" of the floor can be taken out.

In some instances it is possible to introduce into frame construction a single heavy I beam under each side frame, which of course gives a far greater degree of rigidity than any timber work. Indeed the writer remembers one establishment where the presses were one by one "jacked up" bodily from the floor, steel beams placed in position under the side frames, and a new section of flooring put in under each machine.

In another instance where shoring up from below was not possible, tie bolts running through the frame of the press down to the ceiling below were there drawn up tightly against a short timber running transversely to the floor joists and a little longer than the width of the press. This

*Note.— Continued from August issue.

seemed to render the whole floor a solid unit, and greatly reduced the springiness.

Insurance requirements nowadays demand a sheet of zinc under all machines resting on wooden floors, but presses erected many years ago are often found on the bare wood. Such resetting of the press as above described will give a chance to put in this floor protection, which by the way is better made of galvanized sheet steel. This latter is more durable and easier cleaned.

LEVELING UP.

In any event the leveling up of the press should be the first matter given attention after the foundation has been looked to, for even though the machine stood fairly level previously it may be found sadly " out " after these operations.

A bunch of shingles can usually be easily procured and their use as wedges under the side frames will be found very effective. If the press is greatly out of level, thicker blocking may also be needed. As a rule, however, placing one shingle inside the frame with the thin edge toward the outside, and driving another on top of it from the outside, will give an even bearing, and if these be placed about one foot apart for the entire length of the side frame, a practically perfect result may be assured.

Among his other essentials the pressman should possess an iron spirit-level of known accuracy, and not only use it in bringing his machine up as outlined above, but also in testing the level of the press from time to time. In cases where a settling of the foundation is suspected, do not cut off the projecting ends of the shingles for a few days, or until certain that no further movement may be feared.

In using the spirit-level, pains must be taken to select those portions of the machine which are known to be smooth and even. If you are testing by the bed (which is not usually advisable) run it back and forth and try it in all positions, while if the bed be out of the press, try the tracks or ways throughout their length, and be careful in getting the exact position of the spirit-level on cross-girts or driving shafts.

Having assured ourselves that the press sits level, see that all bolts which hold the slide frames to the various cross-girts are brought up absolutely tight, giving the wrench a final sharp blow with a hammer to insure this. The next point to be certain of is the correct adjustment of the

BED MOVEMENT.

This is perhaps the most vital mechanism of the whole press, and as there are so many different and meritorious devices on the various makes of presses which are to be found in modern pressrooms, only general directions can here be given.

Indeed it would seem that the ingenuity of press inventors had been particularly exercised in this direction, there even being in use to-day on one of the best-known two-revolution machines on the market several styles of bed motion which have been tried at various periods in its history.

As nearly all standard flat-bed presses for the finer classes of printing are to-day being built in the two-revolution style, it has seemed expedient to assume that the press under consideration is of this type. It will be noted, however, that practically all the succeeding observations may be equally valuable in the care and adjustment of drum-cylinder machines, and many of them on stop-cylinder, two-color, or rotary machines, etc.

It is further expected that the pressman capable of handling a machine of the class herein treated is conversant with the various technical terms used, as well as the correct name of each part of the press, or will so inform himself. And while it is the aim of the writer to make such suggestions in this work as will be of value to the younger pressmen, it should not be construed as an effort to establish any " short cut " to first-class pressmanship. As a matter of fact, the pressman must perfect himself in the art by practical working experience, and this manual is not intended for, nor can it be of value to, a would-be pressman who has not become reasonably familiar with presses and the general principles of their construction and operation by actual experience.

Hence the various operations are not treated with such a degree of detail as would seem necessary to make them understood by a mere novice.

HOW TO BEGIN.

As a preliminary it is advisable to strip the press of all its inking rollers and air plungers, and to disconnect the mechanisms which drive and also those which raise and lower the cylinder, and to take off the bed-bearers and the segment and register rack, so that the operation of the bed alone may be carefully observed. Much may often be determined by the " feel " of the driving-wheel, particularly to the observant pressman, hence the wisdom of trying each portion separately.

If the machine be a comparatively new one, no great degree of wear may be noticeable, but in any event particular attention should be given to the cleaning of every part, and the careful opening of every oil hole. Some grades of stock are particularly prolific in lint or paper dust, and this will work all through the press, necessitating careful cleaning. If badly " gummed up," some of the smaller working parts may need cleaning in lye or other similar solvent.

Naturally the points at which the greatest wear is to be found will be those concerned in the reversal of the bed at each end of its travel, and it will also usually be noticed that the parts engaged

during the printing stroke will show more wear than on the return stroke.

Whether the bed movement be of the old "Napier" type or its various modifications, or of the so-called "continuous" style in use on many machines, there will be found some sort of a crank-pin motion or similar device engaged in the reversal of the bed. In most instances the crank pin on the side of the bed driving-gear wheel (usually called the "star wheel") passes inside a heavy "shoe," this latter being in curved or straight form, and doing the double duty of keeping the star wheel up to the bed rack as it reverses and of limiting the travel of the bed. Hence this point is one where the greatest wear is to be found and by the same token is usually provided with means of close and accurate adjustment.

As a special precaution be sure that the bed rack is attached absolutely tight to the bed, for an almost unobservable looseness here has been known to spoil a press for fine register, to the entire mystification of an expert erector, who spent two days in vain search for the cause of the trouble, and then made the discovery quite by accident.

The only way to examine the adjustment of the bed movement with accuracy is to lie down under the press and have a helper turn the driving-wheel slowly. On machines of the "Napier" type, the shaft carrying the star wheel will swing vertically in the "slot hanger," and means will be found for limiting this vertical travel at top and bottom so as to keep the teeth of the star wheel properly in "mesh" with the bed rack. These teeth should engage full depth, but do not set them so hard as to "grind."

A small volume might be written concerning the adjustment of the "shoe," there being quite a diversity of opinion among pressmen on this score. In general, however, it is enough to see that the thimble or roller on the crank pin on the side of the star wheel enters the shoe easily and is just tight enough to have a good rolling contact throughout its travel and until it leaves the opposite side. Probably experience only can teach just how closely fitted the shoe should be, and the younger pressman should make changes at this point with great caution, carefully studying the situation and doing nothing by guess.

It is also advisable to remember that while the designers and builders of the press were by no means infallible, they doubtless had some good reason for each detail of construction, and these reasons should be carefully studied. Indeed it is hard to conceive of any class of machinery more easily ruined by "a god of ignorance with a monkey-wrench" than modern printing-presses, so here as elsewhere it is well to "make haste slowly."

In presses having bed movement of the continuous crank type, about all that need be done is to see that there is no lost motion in the crank-pin bearing and that the gearing driving the master-crank is in proper mesh.

Having completed the adjustment of the bed movement, it will be found desirable to run that portion of the press slowly for a few minutes, while still disconnected from the rest of the mechanisms, examining the various parts carefully and listening for any sound which would indicate either undue friction or lost motion.

While the bed is held approximately to its position by those portions which engage with the rollers on the tracks, there will also be found adjustable gibs, usually outside the tracks proper, which insure absolute accuracy of movement, preventing any sidewise motion of the bed, as well as precluding its lifting from its ways at any portion of its travel. The tightening of these gibs is a very delicate operation and must be done with great care, for because of previous wear the fit may be too tight in some portions of the travel while just right in others. Needless to say, undue friction must be avoided as it might develop into "cutting" and great injury to the press, and at any rate the oiling of these gibways must be thorough and frequent.

On those presses which have supports under the impression line of the bed in addition to the tracks proper, and usually in the shape of a group of rollers on the top of a "stand" mounted on the center cross-girt, great care must be exercised in getting the height of these rollers just right. Sometimes they can only be adjusted after a form has been put on and the impressional power tested, but in any event their adjustment is a delicate matter, demanding the best judgment. The rollers should turn under the printing stroke, but care must be used not to get them too high.

On certain other machines, supporting rollers just under the bearers and revolving on studs set in the side frames must have close attention, having in mind that there will be less opportunity for spring at this point than on the cross-girt.

While this work is going on, an excellent opportunity is offered for cleaning and oiling the air plungers. The leathers should be treated with neat's-foot oil, and before putting the plungers back on their spindles test each one in its own air chamber, expanding the plunger a bit if necessary to make a good fit (not too tight).

After putting on the plungers run the bed at medium speed for a few minutes, making certain that all parts move freely and without undue friction.

(To be continued.)

Wood alcohol will remove ink that is dried on a disk so hard that benzine is ineffectual.— *Practical Printer.*



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FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCoy & Co., 31-32 Eagle street, Holborn, London, England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Cowan & Co., Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 8 rue Joseph Stevens, Bruxelles, Belgium.

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EDITORIAL NOTES.

SOME wit has said that in modern days the art of printing applies to the workmanship while the mystery has to do with the charging. Unfortunately, too often the solution of the mystery is a red-flag sale.

NOW THAT nicknames and diminutives have been tabooed in the Government Printing-office, and the mode of address is Mr. This or Mrs. That, we may expect employees to be elevated to the salaried class without delay. Chesterfields can not be expected to work for mere wages.

LIKE his American fellow, the British printer has much to learn about the value of fresh air, for the inspector mentions one overheated room "in which there were seventeen gas-jets and thirteen windows, and but two of the latter were slightly open." Those workers love their enemy.

DO NOT forget that advertising experts are agreed there is publicity efficacy in the pamphlet and also in circulars. Perhaps some of your customers or ought-to-be customers could profit by investing in this kind of printed matter. Take a peep into their affairs and see if you can not point out a way to greater success for them — and incidentally yourself.

THE Government-control idea has reached China, but probably the press is not clamoring for it. According to native papers, printed matter is likely to come under the supervision of one of the departments — the Ministry of Posts and Communications. If this expectation is realized the political editors that cater to the almond-eyed are going to have a hard time measuring up to the American or British standard. They will be estopped from attacking the Government or its administration, nor will they be permitted to make any personal attacks. How will the poor fellows ever work up a circulation with such handicaps? It is a surety that the yellow peril has set its face against a saffron-hued press.

ALL the journalistic enterprise does not reside in Manhattan isle. There are some smooth gentlemen of the press across the sea even. A London paper having published an illustration of an Irish "moonlight outrage," the sly authorities made haste to corral the photographer, confident that thereby they would secure one who was in a legal sense *particeps criminis*, being a member of the mob. But this hustling young man was not within miles of the scene of the crime when it occurred. He explained that he secured some men generally believed actual actors in the

affair, and hired them to go through the motions in front of his camera — hence the lifelike illustrations. Yet staid British journals marvel at the continued success of the sensational press. In the face of such energy and alertness to provide thrills, what would they? We, in turn, marvel at the obtuseness of our sedate friends.

ACCORDING to Uncle Sam's consular reports 9,686 wage-earners are employed at "printing" in Canada. This must refer to the workers at one branch of the trade, for there are said to be about one thousand compositors in Toronto, their union having a membership of between eight and nine hundred. This is not a matter of moment, but it serves to strengthen the suspicion that our really great industry is not deemed as being very important at the consulates. As has been noted heretofore, the daily consular and trade reports seldom contain an item of interest to the allied crafts, though it must be there are happenings throughout the wide world that would prove profitable information for the printers, binders, lithographers, machinery and paper makers. We know we lead the procession, but the record-makers often secure valuable pointers from the tail-enders.

THE iconoclast is abroad and shattering idols to his heart's content. Sir Victor Horsely has written a book on the effects of alcohol, and is mean enough to make compositors examples of what John Barleycorn can do when he gets busy among the artisans. These workmen were not selected, as the irreverent might suppose, on account of their intimacy with the demon, but for the reason that they were engaged in work involving rapid thought and quick, accurate muscular response. One was known to indulge to excess on occasions, while the others "drank like gentlemen"— moderate amounts with their meals. The investigation proved that these men set more type on "dry" days than when they added to the Government's revenues by the "booze" route. They thought, however, they were doing more and better work on the "wet" days, which Sir Victor says is an ever-present delusion where narcotic drugs are used. This sort of stimulation is given severe blows by the author. Not content with this, among many witnesses he calls is Schiller's aphorism that "Wine never invents anything" and the assurance of Hemholtz that the smallest quantity of alcohol would frighten away any scientific idea. Between the cold-blooded scientists and the W. C. T. U. there will soon be no valid excuse for going out to see a man or to negotiate the sale of the dog. Snake-bite excuses also will be eliminated when they get down to the S's. It is pleasing to know just the same that Sir Victor's revelations came too late to be of service to many printers, who many years ago were aware that "booze" and type would not mix. There has been great improvement in this respect in the last fifteen or twenty years, but there is room for more, and the demolition of the delusion mentioned should help along the good work.

WHEN everybody who is anybody is the possessor of a hygienic fad of some kind, it is to be expected we should hear something about lead-poisoning in printing-offices. According to the report of the medical inspector of the British-workshops-inspection department, the disease is not making great headway. In all the large printing population coming under his supervision but eight compositors, two machine-operators, three stereotypers, one typecaster, one storeroom employee and one general worker were found to be afflicted. Six cases were rejected as having been wrongly diagnosed, and three of the sixteen mentioned above were marked "doubtful." That is not a bad showing, though it must be admitted that the stringent preventive regulations had much to do with minifying the ravages of the disease. The inspector goes on to say: "Still every year some cases involving paralysis or encephalopathic symptoms occur and it is difficult to assign a sufficient cause. The poisoning may result from fumes from the casting-pot or melting-pot (although the type-metal is usually pure), or from dust created by the abrasion of metal in the compositors' box, or again from constant ingraining of the fingers with metallic particles and transference thence to the mouth. A few cases undoubtedly arise to those engaged in sweeping up. It is rare to find the blue line on the gums among printers, which, when found in other workers, in my experience, almost invariably points to inhalation of fumes or dust of lead compounds."

NOWADAYS there is little need to admonish people to devote a certain amount of time to reading. Especially is this true of those who in their daily comings and goings are labeled "well-informed and intelligent." Men and women of this class read to the limit of reason. But what do they read and how? Almost without exception they are newspaper readers, for in the large cities it is not unusual to find men who regularly "dip into" three or four dailies and "skin" two or three cheap magazines a week in addition. The quality of this pabulum and the method of devouring — that's the word — it are far from beneficial. The newspaper, with its straining after-effect, its desire to bring under the reader's

eye that which is odd or sensational, obscures where it does not omit the real pith of the subject. The haste with which the news is gathered and presented to the public militates against a thorough and truthful presentation of facts. All this tends to demonstrate that what is read in our dailies is for the most part best left unremembered, for it is misleading and written for the day. The reader learns this intuitively, and makes no pretension to retain even a smattering of what he has conned. He passes from sprightly paragraph to flippantly written article, from paper to paper, from magazine to magazine, with neither a thought nor care about what he has read after it passes from under his eye. This is reading for amusement or to while away time, and is in reality worse than wasting the fleeting hours. It is injurious to the memory to have a mass of useless stuff impressed on it for the moment, to be forgotten rather than retained. It is also wearing on the optic nerves. Those employed at the graphic arts are peculiarly susceptible to this method. All day long they are reading of a multitude of subjects in shreds and patches, and fall into the habit of merely conning words with no notion of mastering the subject matter. This habit deadens rather than quickens the mental faculties, and is an evil to be guarded against, especially by young men. Our reading should be for instruction rather than entertainment, and every hour spent at it should add to one's mental attainment by increasing the store of knowledge, improving the methods of thought and teaching us how to think more clearly. It is not desirable that newspapers should be tabooed, for one must know the news of the day, and perhaps it is well that we should lend ourselves to being "thrilled" on occasions. But we should guard against the rag-time system of reading, lest we lose the power of comprehending and fully grasping the import of serious subjects through lack of development — if not decadence — of our mental powers by reason of skipping and skimming through ephemeral trash. If this reaches the eye of an apprentice, we urge him to take up as he would part of his work the reading of some serious book. It may be the Bible, or Shakespeare, or a work on an economic or historical or political subject, that does not matter much. The important thing is that he reads it seriously, studiously and understandingly, so that he grows in mental power. Thousands and thousands do stunts to preserve and improve the physical being and it is accepted as a matter of course that such should be. Yet an appeal to care for and develop man's most godlike organ, the brain, sounds queer in some quarters. It is beyond the power of words to describe the importance of mental culture to the individual and the race. And there is no one so poor or so dull that he can not take a course, if he will but read good thought-provoking books and read them thoroughly. Either Ruskin or Carlyle — intellectual giants both — said that the man who had studied one book until he understood it thoroughly was an educated person. That could never be said of those who read scores of newspapers or magazines as they come damp from the press. Young man, if you would know the joy of intellectual power, get good books and master them.

It was a decided step in advance and in furtherance of a good cause when the International Typographical Union authorized the appointment of a commission to devise methods for the dissemination of technical knowledge among apprentices and its members. Much, of course, depends on the commission, which, so far as known at this moment, has not been appointed, but that it will be composed of men who are imbued with the importance of the work assigned them we doubt not, for President Lynch is reported as saying that the adoption of this resolution was the most important act of the recent convention. This attitude on the part of the official whose business it is to name the commissioners can not but be pleasing to the friends of technical training, especially as the executive officers are empowered to appropriate money for the purpose of furthering the work the commission has in charge. When a convention composed of over two hundred delegates supplements a resolution by indicating its desire to give pecuniary support, we may be assured of its sincerity. Whether the commission will feel justified in expending any money this year or the union officials deem it wise to make an appropriation if one be asked for, we have no means of knowing. The Inland Printer having kept the question of technical training before the craft with such persistence is so well pleased with the union's action it can not forbear making a suggestion to those most immediately concerned. Naturally, little can be done in a year, and the appropriation will not be a large one. But it is very desirable that a start be made and some real work be done before the convention meets at Boston in August next. At present it is out of the question for the International Union to equip a trade school at some central point and invite students to attend. That would be a costly proceeding to be borne by all the members and the great mass living at a distance from the institution would be practically debarred from partaking of its benefits. If the union is ever to embark in the precarious enterprise of establishing schools, it will have to be done by large local bodies or by conveniently located groups of unions. Even then they would do better to coöp-

erate with such trade schools as might be in existence. Circumstances thus eliminating the well-equipped schools, what field shall the commission occupy as a propagandist of technical knowledge? Manifestly its first duty will be to stimulate interest among the craftsmen with the means at its command. It will probably pay due regard to the sentiment contained in the old adage about the necessity of learning to creep before one undertakes to walk. In that event, it will essay a systematic course of lectures on suitable subjects illustrated by lantern slides, such as were given by Chicago Typographical Union previous to the eight-hour movement diverting attention from other activities. After the selection of capable lecturers — not an easy or enviable task — and the arrangement of a program, local unions should be invited to arrange for meetings, and then the commission could "route" its lecturer or lecturers in such a way as would give the best results for the least outlay. This will call for supplementary work on the part of local unions, in order that the meetings be successful. Their methods of procedure will in all probability be inspired to some degree by the commission of the International Union. It can not be too strongly urged, however, that the coöperation of employers should be invited — more than that, there should be insistence that they lend their aid. The world-history of technical education shows that its success is dependent in a very large measure upon the coöperation of employers and employees. In this instance, the former can exert a wonderful influence in encouraging the attendance of apprentices and others. We trust, also, that the commission will see its way clear to open the doors as widely as possible, and that at least there will be no discrimination against apprentices in non-union offices, even if it be deemed inexpedient to extend invitations to non-union journeymen, which, to our mind, would be an expedient thing to do. Whatever course may be pursued at the outset, these lectures, and the local classes and schools which will follow in their wake, should early be approximately self-sustaining, for those who benefit by them should be willing to pay. At the same time the burden on students should be made as light as possible. To this end, doubtless, unions will be expected to make donations, which, doubtless, employers will gladly supplement. Once properly understood and fairly launched, there is little reason to fear that effort in this direction will lack proper financial support. We are aware that what is here outlined — simple though it be — involves the expenditure of much time and labor, but the results will be well worth while. The commission and all those who coöperate with it will be pioneers, and can hardly expect to tread a primrose path. Supplemental trade education is bound to become an element of craft life, and this large union has taken the first step toward its development along systematic lines. Those to whom this work may be entrusted have excellent opportunities to do great good. We wish them abundant success and assure them of the hearty sympathy and support in all they may do toward building up a broad and generous system of trade education.

THE BOY PROBLEM.

IN a recent lecture by Mr. A. J. Newton, principal of the London County Council School of Photoengraving and Lithography, he commented on this question as follows: "It is discouraging to find some photoengraving concerns favoring boy and cheap labor, seeming to have no concern for the future of those in their employ. There is no information available, as far as I know, as to the proportion of apprentices and boys in the position of apprentices required to maintain a steady supply of labor, when those already in drop out through age or incapacity. That is an inquiry the trade-union might well set itself to make, somewhat on the same lines as Mr. Guest has done for Liverpool printers. I fear that there are far too many boys in the business now, and that when they get older they will not be able to find work at reasonable men's wages, unless the trade expands at a far greater rate than at present, which does not seem probable. If this be so, it is exceedingly bad for the boys, bad for the nation as a whole, and in the long run it is not good for the trade itself."

This question becomes a serious one deserving of the most careful attention of all interested parties, for there must be a proper supervision of the kind of training the boy is to receive in order to best fit him for his future position in the business. Haphazard and indefinite instruction through the absorptive process will give indifferent results, and it is very much to be feared that unless some concentrated efforts are made in the direction of intelligent supervision and preparation the class of material from which the ranks of the boy-apprentice engraver must be recruited will afford very poor material indeed. It behooves the "getting together" of both employers and employees so as to take time by the forelock, and make ample provision for the future, thereby dealing justly by the boys and the present employees and thus safeguard the future development of the trade.

It is a question if the problem has quite the same aspects in America as in England, because of the larger number of business openings to boys in this country. Instead of there being too many in certain localities, a dearth of supply may be anticipated.

Written for THE INLAND PRINTER.

WORD-DIVISION.

BY F. HORACE TEALL.



A GENTLEMAN talking with the writer about compound words offered an easy way to overcome all difficulty in connection with them among printers. His suggestion was that the printers simply follow copy, regardless of principle, uniformity, or any such bugbear. Thus the whole burden would rest with the writers, and the printers need do nothing but reproduce exactly their pattern, or copy. This might be done in such matters, but the division of words could not be controlled in that way, unless the writers will make copy that can be set line for line, which might be done if all who write will calculate their work so that each line of copy will make one of print. The nearest approach to this that the writer has ever seen was the manuscript for scientific notes that came once a week to a certain newspaper office. It was not line for line, but unfailingly each line of copy made exactly three lines of type; and thus even in that case some independent thought had to be applied in dividing words.

Another gentleman, in speaking of division, said there was no difficulty — all that need be done was to divide on the syllable! And he was right. That is the way to divide words, and the whole difficulty lies in determining the syllables.

It may be well to say here that this article is not written in advocacy of any particular system, but rather to suggest the propriety and convenience of having some real and easily understood system in any printing-office, whether it is the same as that of any other office or not. It is almost (if not quite) impossible for any person to formulate a full set of rules that any other person would approve all through, unless the second person accept it unquestioningly simply because the first one made it.

One most important point in connection with this subject has seldom, if ever, been mentioned in print. It is the fact that it is far better economy not to make compositors change divisions except when they set them so that they show no reason at all. And even many divisions that do not show any sort of good reasoning might well enough not be corrected, for instance in newspaper work or any kind of cheap work. But, even in the best work, there is a range of freedom in this respect that should enable proofreaders to forget occasionally their natural inclination toward consistency, system, etc. Take the very best book ever made, and who will take the trouble to criticise it if it has consis-tency on one page and consist-ency on another? Yet many proofreaders make compositors change such divisions, some one way, some the other.

It is not uncommon to see in print many divisions that are not in acordance with any rules or principles that have ever been stated as such, and for which no provision can be made on any sort of reasoning. Term-inate, form-idable, pamphlet, child-ren, hund-red, thous-and, and many others equally wrong are often seen. A universal rule forbidding these has not been potent to prevent them. Why they are ever made is more than any one who has ever learned anything about syllables can tell. In the time when grammar text-books used to give rules for syllables, and children were taught in school to spell in syllables, every schoolboy knew that ter-mi-nate, pam-phlet, etc., were right; but now the schools and the text-books do not teach these things. The only books now made that show words in syllables are the dictionaries. What was always taught about the words instanced above, and it is still right, is that words with consonant sounds coming together should have the first consonant at the end of one syllable and the other at the beginning of the next; that words with a consonant between two vowels, as thousand, should have the consonant in the second syllable, etc.

These things are still found treated in special books, as those on punctuation, and it would not be a bad idea for each typesetter to study them. Certainly it would be a good office economy to secure an understanding in some way, among all workers in one office, so that occasion to reset lines because of division may be avoided. Employers might well provide dictionaries much more than they do. Almost every one of them tells his men to follow some dictionary, and yet comparatively few of them have a dictionary for the men to consult. Of course no employer wants his men to waste time looking at the dictionary, but after a while so much looking would not be necessary, because the men would soon learn enough to know what to do without going to the book.

There are a few points on which a suggestion of simplification may be offered, as possible for general acceptance, largely because the practice suggested is by way of return to a good old method not by any means wholly superseded. A clue to it is found in Holmes' "Professor at the Breakfast-table," where he makes a boy spell, "R-e, re, s-i-s, sis, t-a-n-c-e, tance, resistance." So it was they used to teach spelling.

But somehow in place of this has come the notion that, because we have a word resist and ance has become known as a suffix, the word must be resolved into its two elements. Now this would be well enough but for one thing. That one thing is the fact that we have many words of just such make that come in full from Latin, merely chang-

ing in their termination, and those must be divided the other way. Our suggestion is that one way for all is much simpler, and not offensive to any right line of thought or scholarship; therefore why not divide them all the one way?

Other terminations also come in line with this, as ical, sive, tive, ant, ence. When we consider all words in these terminations in one category we do no real violence to etymology, but rather conserve the interests of science. It is more scientific to class these endings as endings only, and not as suffixes, and to treat all the words as if they came into the language as units from the Latin, for every one of them is made on the full Latin model.

The suggestion is to divide ascen-dant, defendant, depen-dence, effec-tive, detec-tive, assis-tant, resis-tant, symboli-cal, instead of ascend-ant, effect-ive, symbolic-al, depend-ence, etc. To make it a rule that in every such instance the second of the two consonants must go into the later, not the earlier syllable. It has become very common to divide these words in the latter way, when they contain what is recognized as a complete English word as the first part; but it is not nearly universal, and it involves an extra differentiation of which there is no need. We must divide abun-dant, produc-tive, practi-cal, and all others that have not a full English word in the first part. Then why not every word like them, making one very simple ruling for all?

Horace Hart, of the University Press, Oxford, England, is one of the authoritative printers who already do this, his very meager directions for division of words in his style-card reading thus: "The following divisions to be preferred: Abundance, corre-spon-dence, depen-dent, impor-tance, respon-dent."

This is a subject of slight intrinsic importance except to printers, and probably that is the reason why it has not been better understood. But it is important enough for printers to prefer some kind of systematic understanding, and this will best be reached by eliminating every unnecessary distinction between classes of words and by having only a few rules of application as broad as possible.

MONUMENT FOR BEN KING.

Word comes from St. Joseph, Michigan, the birthplace of Ben King, the famous newspaper humorist, that his fellow citizens are to honor him with a monument. The world has not been accustomed to erect monuments to humorists — probably King is the first to be so immortalized. Ben King did not live to taste any of the sweetness of fame, not even the joy of seeing his work in book form. When collected after his death by Nixon Waterman and the Chicago Press Club his verse passed from publisher to publisher for four years before a firm of young publishers (Forbes & Co.), against the advice of literary friends, decided to make it their first publication.

Written for THE INLAND PRINTER.

C. G. BUSH, CARTOONIST.

BY S. H. HORGAN.



CHARLES GREENE BUSH, the dean of American cartoonists, has been stricken with paralysis. The loss this sentence implies can not be estimated, for Bush was not only a master of his art, a joy to all lovers of caricature the world over, but a power for good equal to any editor in this country.

He was a modest genius, without any aggressiveness. The true artist, absolutely devoid of the slightest capacity for business, otherwise he would have seen to it that his cartoons were syndicated so they might have greater publicity and appreciation, and brought him the income and fame that his unique talent entitled him to.

It was my privilege to be associated with him and know him as well as it was possible for one to know a man as taciturn as he was. On a recent Sunday afternoon, spent with him at his beautiful home on Staten Island, I asked him to tell INLAND PRINTER readers, through me, something of himself and how he came to be a cartoonist. Of course much of his history I knew, and in brief it is like this:

He was born in Boston in 1842 and early showed a talent for drawing. His father was



A GLIMPSE THROUGH THE TREES OF THE BUSH RESIDENCE.

Mounting to the Million Mark.
865,970 Separate World Advertisements so far this year—136,315 more than the Herald or any other newspaper.

The World.

"Circulation Books Open to All."

"Circulation Books Open to All."

The World To-Day—68 Pages
Four News Section—12 Pages.
Seven News Section—9 Pages.
Part I. Want Directory—12 Pages.
Part II. Want Directory—8 Pages.
Editorial Section—9 Pages.
Metropolitan Section—9 Pages.
Comic Section—4 Pages.
Magazine Section—12 Pages.

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TELEGRAPHERS' STRIKE SPREADS OVER COUNTRY.

Western Union and Postal Operators, Regardless of Orders from Their National Officers, Close Their Keys in Many Cities in the West and the South.

MEN IN THIS CITY MAY STRIKE AT ANY MOMENT.

They Will Hold a Meeting To-Day to Discuss the Matter and Perhaps Take Action—President Small Will Not Order a General Strike To-Day.

The telegraphers' strike assumed national proportions yesterday. More than 5,000 men were out at midnight. Nearly every city of importance in the West and South is involved, and in most of them Postal as well as Western Union operators walked out. St. Louis and Omaha, two of the most important relay stations in the West, were added to the list last night. Other cities where telegraphers have struck are Chicago, Kansas City, New Orleans, St. Paul, Minneapolis, Milwaukee, Augusta, Ga., Topeka, Oklahoma City, Houston, Nashville, Memphis, Los Angeles, Birmingham, Mobile, Ala., Dallas, Mobile, Miss., Columbus, Jackson, Pueblo, Salt Lake City, Fort Worth, Denver, Helena, El Paso, Colorado Springs, Fargo, Sioux City, Council Bluffs.

In New York the situation is so critical that both the operators and the companies expect a strike within a few hours, followed a meeting to be held this afternoon.

President Small, of the Telegraphers' Union, has warned local unions not to strike without orders from him, but his instructions are being disregarded.

Officers of the companies say they will beat the strike in a few days if one is declared here, but the operators express equal confidence.

Everything last night pointed to a strike of telegraphers in New York, both Postal and Western Union, within the next twenty-four hours. It may be ordered to take effect to-night, following a meeting to be held this afternoon at 1 o'clock in the Manhattan Lyceum, No. 66 East Fourth street, or it may be deferred until to-morrow morning. It would not surprise either the union leaders or the officers of the telegraph companies on the other hand, to have a local strike at any moment if union operators here are ordered to take messages from offices where operators are on strike.

No attempt was made last night on either side to conceal the fact that a strike is confidently expected within a few hours not only in New York but in every other city of importance in the country. The most that officers of the companies would say was that they "hoped for the best." They admitted that they "expected the worst." Late yesterday President Small, of the National Union, announced in Oakland, Cal., that he would not order a general strike to-day.

Most significant, as illustrating the temper of the operators, was the appointment yesterday by President Samuel Small, of the national organization, of Percy Thomas, superintendent of the telegraph department of a morning newspaper, as Deputy National President. Mr. Thomas will represent the national body in New York in the event of a strike and will be in complete control of the situation so far as the operators are concerned. He has been President of the national organization and of the New York local.

"Secret of Miss Nora Tomorrow."

"You would be justified in drawing a pretty plain inference from its appointment of Mr. Thomas," said Joseph F. Adams, President of the New York local. "It means that the national organization needs a leader [illegible] any emergency that may arise. [illegible]

(Continued on Third Page.)

FAMOUS BEAUTY AND HEIRESS WHO NOW SEEKS DIVORCE



MRS. A. HART

MRS. HART M'KEE SUES IN PARIS FOR DIVORCE.

Widow of Hugh Tevis Parts from Young Pittsburger She Had Won from Mrs. Lawrence Phippe.

ROMANCE AND TRAGEDY IN LIVES OF COUPLE.

Mrs. McKee Said to Have Fought

ROBINSON WEDS WIDOW OF HIS BOSOM FRIEND.

Mrs. Stevens, Whose Husband Killed Himself Two Years Ago, the Bride of New Yorker Recently Divorced.

ROBINSON IN HOUSE WHEN HUSBAND TOOK HIS LIFE.

Persistent Denials Precede the

ROCKEFELLERS HIDE FATHER IN MYSTERY.

His Son Frank Knows Where He Is, but, After a Violent Denunciation of His Brother John D., Whom He Characterizes as a "Monster," and Whom He Vows He Will Expose, Declines to Reveal the Whereabouts of Aged William A. Rockefeller.

"JOHN D. IS A MONSTER," SAYS HIS BROTHER, FRANK.

Herewith is grab the interview with Frank Rockefeller, brother of John D., obtained by a reporter for The World at his office in Cleveland:

"That story in McClure's Magazine about my father was outrageous," said Frank Rockefeller when The World reporter approached him of the object of his visit.

"Within forty-eight hours after its publication I was in New York City with my lawyer.

"Before I returned I had Miss Tarbell's sacred promise that she would never again write a line of a word about father.

"I want The World also to take him alone."

Mr. Rockefeller was assuring that if he would consent to reveal the

REASON FOR HIS CONCEALMENT /OID BIG SCANDAL.

ch Many States in Vain her of the Standard Oil ohn D.'s Home in 1902, Buried Years Before As ie of His Children Will v Is—Son Frank Makes nents.

V. Slaght.

ysicians, Dr. H. F. Biggar, of Cleveland, to that John D. Rockefeller, now sixty-one[illegible]-second his father, now eighty-four," e's doctor definitely establish the fact of the richest man in the world, is alive.

in be given to this query is William A.

d has conducted a thorough search for scores.

The States of Iowa, Kansas, Washington ness pictured as being his Outside, have without avail.

e World with the task of finding the n been secretly aided by some of the amily. These men and women, socially s and Cleveland, have asserted every ded truth, but in vain.

st of old William A. Rockefeller's plans n D. William, Frank and Mrs. Mary reveal it.

many years ago William A. Rockefeller agon, wife and family and somewhere ew home. In this place it is certain the Rockefeller is unsuspected.

en locating the elder Rockefeller it had

kefeller, John D.'s youngest brother, in was not only alive, but in good health, and that there were grave reasons why d.

wther. He spoke of a "time coming" taneously the true life history of his is father's conditions and whereabouts. containing fictitious[illegible] of John D. the concealment of their aged father, was closely linked a life of John D. was alone responsible father a fugitive, dreading discovery. e," he said. "Tell him that I sent you,

nd the time will soon come when I can ark for John D. Rockefeller to appear ry. He would be stoned by the people. r into some foreign land will save his e known."

Other.

or this strange character, William A. ber study of John D. Rockefeller, pub- ry and August, 1906. Previous to that ed the elder Rockefeller to be dead. da could discover of the character and r filled but a single page of McClure's

Rockefeller family to Richford. That keller was born was in the early 30's, keller, moved to that community from ilies in Tioga County many men and keller.

they give of him—a abilities tipster, t, but held in a certain decency by a termined character that she improved ity

en long in Richford when he was fol- Rockefeller—a man of seventy-three or n to have been other Rockefellers, for s and conspicuous to raise the farm they settled, to be dubbed 'Rockefeller

er, father of John, that we have to do ssible to be gleaned about him to form

ung Man.

a tall and powerful man with keen, a sideyeb and fearlessness and joy in of decency, ran riot.

every farming settlement, the type of gambler, rode horses and carouse in

TO CHECK TUBE

Heavy Sentence ce Tenes

HOUSTON, Tex., Aug. rules issued by the S Health to prevent sm tercoasts, those suffer not allowed conveyance building, school, church ptuyer boxes. Furth for a floor covering. trains are not allowed with over wash basin handling of ice to be coolers is made on all public buildings must [illegible] day after being spitted dust war with formaldeh Boarding trains, hotel [illegible] tea-stores must be mad ance a week.

In case a prisoner u public use of air and must be white-washed at painted every six month

MINOED FURNACE.

Aged Mrs. Smith Its With Men Who Rush

VINELAND, N. J., A Mrs. Caroline F. Smith, hotel to-day it was la handsome home here r left to John C. Schramm Schramm had looked woman's comfort for ye to and from his home by furnace and doing no the place.

To relatives she left t gold of Eighty having [illegible] made to Prairie under [illegible] Lafayette, and [illegible] left for Kans, where he founded Mt. Chrisdale.

FILIPINOS GRI

CHICAGO, Aug. 11.—W their pockets, twenty-s young Filipino students United States four years ceived in America, sai ago last night for the Twenty-three of the [illegible] Manila, forty-seven have de in America.

Torpedo Blows Up A shark was killed [illegible] passing grounds in Navy Harbor, Friday, by a Whi [illegible] torpedo, according [illegible] who were present. A [illegible] shark was shattered by [illegible] the fragments were [illegible] largest, into which [illegible] fish be ride torpedo. [illegible]

Senator's Daughter Dead

[Special to The W

DETROIT, Aug. 10.—It is announced of Miss [illegible] daughter of the late Sen [illegible] to Lieut.-Col. Sir John [illegible], [illegible] Minister to [illegible] Miller is an Indiana.

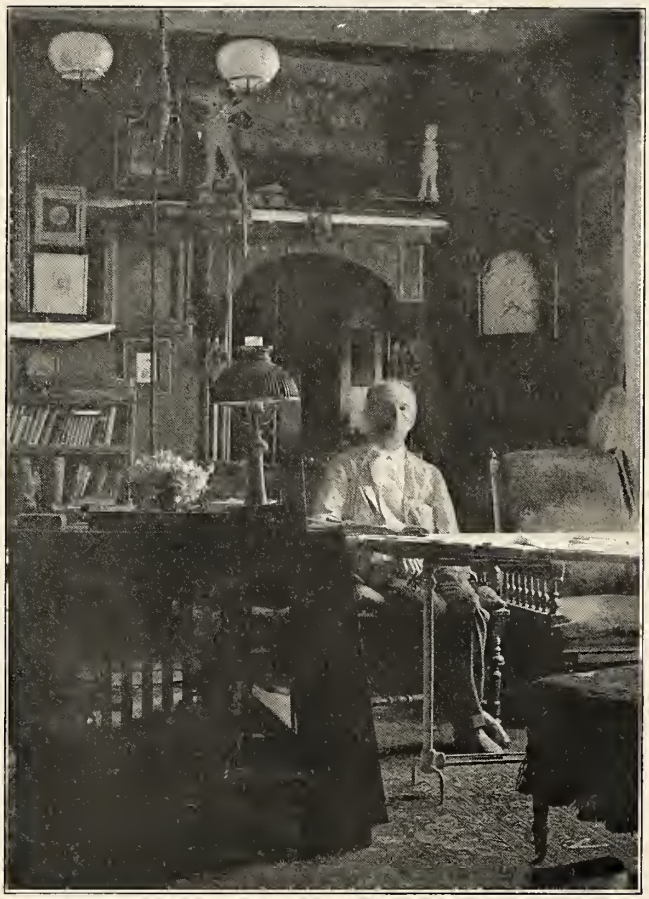
TORTURED WITH

Apollonia for two wee [illegible] new cure for eczem [illegible] troubles, continue to im [illegible] Laboratories [illegible] New York. The new [illegible] a week's treating starts in [illegible] cases cured in t [illegible] have been by mail or

AVOIDED MEN FO

LAWRENCEBURG, Ind., Aug. 10.—[illegible] There [illegible] took work at the [illegible] Parish [illegible] [illegible] [illegible]

appointed United States Consul to Hongkong, so that a portion of his childhood was passed there. Returning to Boston he was a pupil in the Boston Latin school, and studied drawing and painting under William Rumner. His love for the sea asserted itself, so he got an appointment to Annapolis Naval Academy, being a classmate with five admirals — "Bob" Evans, Coglan, Sigsbee, Taylor, and Clark, of the Oregon. He lasted three years at the Naval Academy and told me the other day that he did all the singing and drawing for the class, but having absolutely no faculty



BUSH IN HIS STUDIO AT HOME.

for mathematics he was dropped from the navy. So the country lost an admiral, possibly, but was the gainer in the cartoonist.

Music and drawing, those sister arts so often found in one genius, were all Bush had to depend on for a living, and with the usual result. He prefers to be silent about his struggles with poverty during that period, though he told me, "Being fired out of the navy I supported myself in those days by drawing, singing and scene-painting. I had a high tenor voice which was much in demand for glee singing, and I might add that glee singing is not used now, because the high tenor voices are not to be found. I sang in most of the principal churches of New York, and was high tenor of the Mendelssohn Glee Club for eighteen years.

"My early published drawings were for Harper Brothers. I got a position on *Harper's Weekly* in 1865, and my first work was to redraw a war sketch by Davis on a wood block. Sears, who had charge of the engraving department, returned the block to me for the reason that my careful sketch on the wood had not been reversed, so that if cut and printed as I had drawn it, the soldiers would be handling swords and guns with their left hands. I had made a set of illustrations for the 'Scarlet Letter' and 'The House of Seven Gables,' and in 1869 illustrated for Harpers a new edition of the book which undoubtedly gave Mark Twain his idea for the 'Innocents Abroad'; it was 'The Dodge Club in Italy in 1859,' by James de Mille. It was a precarious existence I had, however.

"In 1875 I went to Paris, studied under the great portrait painter Leon Bonnat for three years, supported myself by playing the organ and tried musical composition. But you want to know how I turned from portrait painting to cartoons? It was necessity drove me to it. I came back to America in 1879 and drew cartoons for Harpers when Nast left. In the fall of 1889 David Bennett Hill was making a political tour down in Georgia. I thought it a good subject for humorous pictorial treatment, so I drew a picture of Hill, his roll of speeches used as a gun, with the title 'As I Went Marching Through Georgia.' I had seen a clown in a circus the day before with a tiny hat stuck on his head, so I put a small hat on Hill with a plume on which was his slogan 'I Am a Democrat,' and I have been obliged to keep that hat on Hill ever since. I took the drawing to James Creelman, who was editing the *Evening Telegram* then: he not only accepted it but engaged me as cartoonist. From there I went to the *Herald*, and you know more about that and as much of my doings since as anybody does."

And here Bush began to talk of F. O. C. Darley, whom we both admired as a draftsman, and of other subjects, as if regretful that he had spoken so much of himself, and I could not get back to the subject again. How Bush came with me on the *Herald* happened this way: Mr. Bennett cabled one afternoon a suggestion for a cartoon for the next morning's paper. Grant E. Hamilton was the *Herald* cartoonist at that time. I believed Bush would make a greater hit with the subject than Hamilton, but I was not allowed to call on Bush's services until I made the point that the characters Mr. Bennett had selected, being from the comic opera "La Fille de Madame Angot," were perfectly familiar to the musician Bush, while Hamilton had not the opportunity of studying opera in his father's machine-shop in Ohio. I was reluctantly allowed to utilize Bush for his first cartoon in the *Herald*. It pleased Mr. Ben-



"LOOSE."

This was one of many cartoons in which Bush pictured the situation in Russia. The day's cable news told of the fright of the Czar at the specter of Revolution.



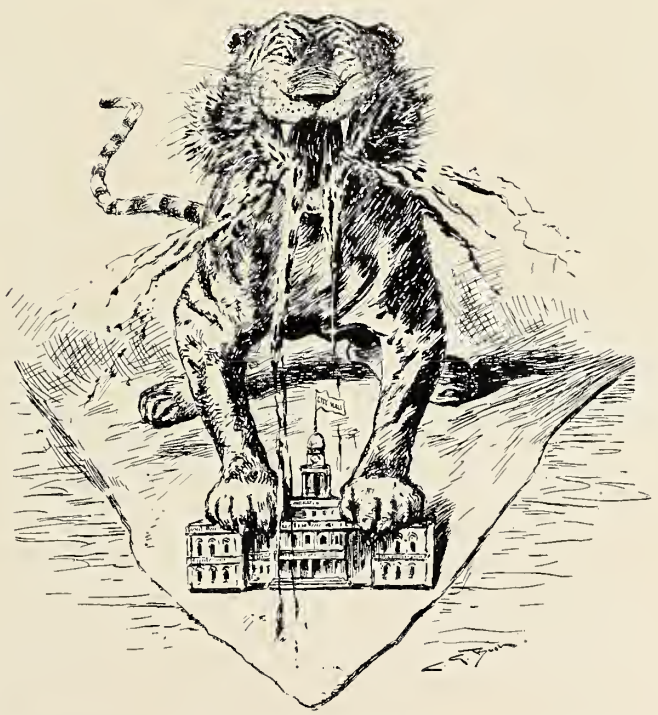
"SO SUDDEN."

The day after Jacob Riis predicted that nothing but a third term for President Roosevelt would satisfy the desires of the people. With Bush the President is still a Rough Rider.



"THE SHEPHERD."

At this time Standard Oil was reported to have gathered in the Mutual Life Insurance Company. Bush presents the benevolent though crafty J. D. Rockefeller with the arrow of public criticism piercing his overcoat.



"MUNICIPAL OWNERSHIP."

Bush's idea of what would happen in New York when Hearst's municipal-ownership scheme came to pass. The Tammany Tiger, dripping with gore, has the city completely at its mercy.

nett, who ordered that he be taken over on the *Herald* at double his *Telegram* salary, and Bush began the career on which his fame rests. After seven years with Mr. Bennett Mr. Pulitzer offered him a larger salary and he went on the New York *World,* where he has done his greatest work. During the past seventeen years he has frequently made two and even three cartoons a day until they have totaled, in that time, between five and six thousand cartoons, all of them showing a versatility and quaintness of conception in which he has never had a superior.

The secret of Bush's success came from a combination of causes. By nature kindly, the reaction from possibly Puritan ancestry made him a good-natured cynic, while the Naval Academy training gave him habits of industry. His gentle nature prevented him from showing malice toward those he lampooned with his pencil — and pencil is the proper word — for Bush drew his cartoons carefully in pencil before he translated them to pen and ink. He pictured in his mind a humorous side to any question, though his portrayal of the mental image never quite satisfied him. His industry was wonderful considering his frail physique, and to patient, untiring industry is due much of his fame.

I can picture him now, his thoughtful serious face and gaunt figure as he came in the morning, always early. He would hang up his soft hat and coat, put on a shabby office coat, glide with a soft step to his desk, take out a silk handkerchief, dust off the drawing board and the crumbs of tobacco from around his ink bottle, pencil and pen, and then sit down ready for work at once. He usually had a suggestion for a cartoon which he had thought out on the Staten Island ferry on his way up. The idea came from the newspaper headlines or from the editorials, of which latter he was a careful reader. He always began by rolling a cigarette and while describing the proposed cartoon he would glance at the blank sheet of bristol board in front of him as if he could see the cartoon already elaborated upon it. Sometimes he would pick up his pencil and plan the composition lightly, and here was shown the skill of the master of his art, for the first sketch was the one he usually followed, and this without the use of model, costume, or even portrait at times.

If objection was made to the proposed cartoon by the editor, his willingness to modify or abandon it altogether was one of his characteristics. He seldom contended for an idea worked out carefully in his own brain, but was willing to give way to the editor's views instantly, though he knew that his own was susceptible of better pictorial treatment.

Once the idea for a cartoon was settled upon, he crossed his knees, twined his feet around one another, corkscrew fashion, and went to work, only stopping to make a fresh cigarette. He would unwind his legs to wind them in the opposite direction and this would be his position for three or four hours until the cartoon was finished. The passing parade, or the extraordinary occurrences of a newspaper office never disturbed him. He was wrapped too intently on the cartoon he was creating.

Situations frequently changed so that the idea he was working on did not express the new turn of affairs, or another subject would supersede the first one in importance. When Bush was told this he would lay aside the partly finished, or completed cartoon, and start in on another with apparent indifference — though this would tear another artist's heartstrings.

These are the characteristics that made Bush lovable to those who had the good fortune to be associated with him. They are the reasons why his cartoons never gave pain to those he so good-naturedly and therefore gently punctured with his pen. He was considerate to a fault of others' feelings.



"YOU COME HERE."

Photo by R. R. Sallows, Goderich, Canada.

THERE IS NO "WE" BOX.

When did any one ever see anything that looked like a "we" in a newspaper office? — *The Press, Lawrenceburg, Indiana.*

Written for THE INLAND PRINTER.

THE PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS.

NO. XX.— BY N. S. AMSTUTZ.*

(3) WOOD ENGRAVING.



IN practicing the wood engraving art it is important to recognize the physical limitations of the tools and accessories, thereby becoming acquainted with their peculiarities to such a degree as to eliminate the necessity of too close attention to such features during the regular routine of their employment. By doing this an operator will use all the accessories as a means to an end, without allowing any one to dominate his artistic perceptions. It is of course self-evident that skill of such a high order can not usually be attained without a thorough familiarity with the fundamentals that are involved in the construction or operation of all mechanical or other aids to the business.

MONOCHROME WORK.

Purely simple monochrome work does not require such constant attention to the operative details of ruling machines, etc., as is found necessary when exactness of tonal interpretation is sought, either in single or multi-color work. It is of course obvious that the creative instinct of an artist-engraver does not develop to its highest when surrounded by onerous cares attending the use of a mechanical device, yet with this seeming limitation some marvelous executions on wood have been produced by persons who have risen above the limitations of mechanical accessories, in fact much of so-called tyranny is directly traceable to a woeful want of adaptation on the part of the engraver. Many workers find the mechanical ruling machine the greatest possible aid toward the rapid production of machine illustrations in a style that hardly the highest unaided manual skill could produce, thus enabling the craftsman to turn out a completed engraving in a fractional part of the time that a wholly hand-engraved block would have required.

THREE-COLOR WORK.

When separate blocks are made of color values representative of a primary red, yellow and blue, the necessity for the closest attention to the relation of lines per inch, cutter or graver angle and the depth of the cut is of ever-present urgency. The reason for this is obvious when one considers the very close interdependence of the percentage relations existing in true three-color work, especially in the production of purely manual or isolated color blocks in contrast to the auto-filter-selected plates produced by half-tone methods. This class of work requires the highest development of color sense and an appreciative discretionary interpreting power which will, aside from delineation, form printing areas separately that when combined in plural impressions shall produce the shades and tints desired by the artist-engraver, the printer and customer as well as the "theoretically-practicable" requirements encountered in the every-day execution of color-plates.

It is not intended to convey the idea that familiarity and skill, however proficient, will be able to execute color-plates on wood, based on the primary colors for all subjects, in competition with three-color half-tones, except in cases where better printing depths, molding and wearing qualities are paramount. There is no necessity to change the number of lines per inch in the execution of different portions of the same subject, in the light of many years of half-tone experience, hence the difficulties are thereby very materially decreased for the making of a red, yellow or blue plate in single lines of uniform pitch, and the same direction on one plate, but removed 120 degrees as between separate plates, becomes relatively an easy matter to an experienced engraver, provided he knows the proper printing area percentages to use.

MECHANICAL RULING.

Ease of execution is a very tangible advantage when the skilled engraver does his work with a mechanical ruling machine, for then he can set the lines per inch and the depth of grooves to definitely prearranged values according to the tonality which is being reproduced, and once having these values definitely fixed there will come a uniformity in execution that will be most difficult to reach by any other process because of the uncertainties of other methods of production. With a mechanical device each succeeding line can be made of a previously known value with a fixity of precision that is truly far reaching. A ruling machine which embodies these features, and is representative of its class, is shown in Fig. 113. The graver adjustments were described in the last number of THE INLAND PRINTER and need not be here repeated in detail.

In the main the machine is quite similar to well-known types of metal-shaping machines. It has a base formed of cast iron, with two upwardly projecting guideways on which a carriage or saddle slides under the direction and control of a twelve-threads-per-inch feed screw. On the carriage is placed a rotary table having a series of undercut grooves in its face and arbitrary divisions formed on its outer rim. The grooves are for the purpose of holding adjustable clamps which securely fix the block of boxwood on the table pre-

*Member of the Royal Photographic Society and Society of Arts, London; in charge of the Inland Printer Research Department, and Associate Member American Institute of Electrical Engineers.

paratory to being engraved. It is usual to engrave division lines on the rim of the table in angular degrees that serve in connection with a suitable pointer to locate any desired angles of lines to each other, parts of circles, etc.

ROTATING TABLE.

The table is rotated continuously for rapid angular changes or the formation of circles by a hand-wheel attached to a tangential feed-screw or worm of 4½ threads per inch that meshes with a worm-wheel placed on the under side of the table. This worm-wheel has 180 teeth and the hand-wheel or index-wheel as it is sometimes called has 360 teeth in its circumference and it is also graduated into degrees so as to conform to an adjacent stationary disk that is similarly graduated. Between the two a rocking arm has movement, carrying a dog or pawl in engagement with the hand-wheel teeth. The extent of movement of this arm and engaged pawl is controlled by two limit stops, one of which is fixed and the other adjustable, so that the lines per inch of radiating lines can be varied as desired by causing the pawl to select ten, twenty, forty, more or less teeth per each stroke of the arm and thus proportionately turn the tangential feed-screw or worm and the connected table. When moved rapidly through the handle of the index-wheel an indefinite variety of circles can be rapidly formed. The feed-screw can be instantly disengaged from the worm-wheel by means of a hand-lever. A single tooth of the hand-wheel will produce the smallest degree of rotation of the table and the largest pawl movement — one-half of the feed-wheel circumference — using 180 teeth gives the greatest angle the table will rotate under the direction of the rocking arm and attached pawl or ratchet. Any combination between a single tooth and 180 can be worked with equal facility. This attachment is very desirable and is indispensable in the production of ruled lines on representations of conical surfaces or perspective areas of all kinds. It requires 360 complete turns of the hand-wheel to make one entire revolution of the table, from which it is seen that $360 \times 360 = 129{,}600$ hand-wheel teeth will pass through under the pawl when it is raised to its out-of-action position. For a one-quarter revolution of the table the number would be only 32,400, a tenth of a revolution only 12,960, and the one-hundredth part of a revolution but 1,296, while the one-thousandth part would require but 129.6. From this it is apparent that if a circular wood block, ten inches in diameter, was placed on the table the use of 128 teeth at each stroke of the feeding arm would produce somewhat over one thousand lines within the whole of the ten-inch circle or exactly $129{,}600 \div 128 =$

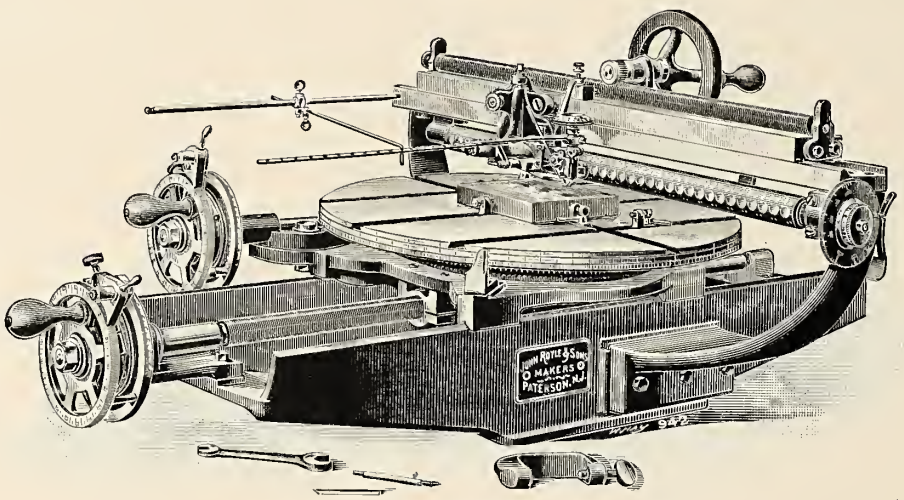


FIG. 113.— ROYLE-RICHARDS RULING MACHINE.

1,012.5 lines. As this circle is $10 \times 3.1416 = 31.41$ inches in circumference it follows that the number of lines per inch, on the preceding assumption, will be about 32 ($1012.5 \div 31.41 = 32.2$). It is of course understood that the lines approach each other more and more, increasing in number per inch, as they near the center of the circle, their numerical values being pointed out by the following calculations: At nine inches diameter the circumference is 28.27 inches, among which the 1012.5 lines must be apportioned, producing $1012.5 \div 28.27 =$ about thirty-six per inch; another inch reduction of diameter to eight forms a circle of 25.13 inches length or about forty lines per inch; a seven-inch diameter circle having a circumference of 21.99 inches, which at the same number of circumferential divisions — 1012.5 — produces a density of approximately forty-six lines per inch. At six inches diameter 18.84 inches are found in the circumference and a resultant number of lines of fifty-three per inch; a five-inch circle has 15.70 inches and about sixty-six lines; a four-inch circle 12.56 inches and about

eighty lines; a three-inch circle 9.424 inches and approximately 107 lines; a two-inch circle 6.283 inches with about 162 lines, and one-inch diameter circle has but 3.1416 inches of circumference, showing nearly 320 lines per inch.

To ascertain the lines per inch of intermediate diameters or the lines more exactly of the approximate values given, it is only necessary to multiply the assumed diameter by 3.1416, and divide the circumference ascertained into the number of divisions into which the whole circumference of the rotary table is to be arbitrarily divided—in the previous illustration, 1012.5 divisions. If instead of using 128 of the hand-wheel teeth but one-half or sixty-four teeth were used, all the other values would be doubled and instead of having a range of thirty-two to 320 lines per inch for ten to one-inch circles they would be sixty-four to 640. These figures show how inflexibly all these factors depend on the mathematical relation of the parts. There is no uncertainty whatever; in consequence, when an operator once becomes familiar with this phase of the subject he can *definitely predicate exact results in advance of their execution.*

LINES PER INCH.

The carriage which supports the rotary table is moved continuously, when large changes of position are required, by a hand-wheel similar to the one described as attached to the table-rotating feed-screw. It has the same number of teeth — 360 — and its movement and extent of displacement is controlled by the same kind of stops, arm and pawl. This hand-wheel is attached to a feed-screw which engages a depending nut that is secured to the carriage. It is supported at both ends and lies parallel to the guide-ways and is formed with twelve threads per inch. A complete revolution of the feed-screw will move the carriage on the guide-ways one-twelfth inch; if less than a complete revolution, the movement will also be less than a twelfth part of an inch; thus if a half-turn or revolution was used the change in position of the carriage would be ½ of 1-12 inch = 1-24 inch or twenty-four lines per inch; a ¼ turn, ¼ of 1-12 or 1-48 inch—at the rate of forty-eight lines per inch; 1-360 of a turn (*one* tooth of the hand or index wheel) 1-360 of 1-12 = 1-4320 of an inch or 4,320 lines per inch when repeated.

If one desires to rule a given number of parallel lines, say 150, and does not know how to set the machine, all that will be necessary is to divide 4,320 by the number of lines and the quotient will be the number of teeth of the hand-wheel to use, thus: $4,320 \div 150 = 28.8$. Sixty lines will require seventy-two teeth. When the quotient is a fractional number, as 28.8 or 28.5, select the next higher number of teeth, 29, but if less than 28.5 use the first lower number, as 28. The reverse calculation is valuable when one wishes to know what number of lines any arbitrary number of teeth will produce. Suppose a case where twenty-three teeth is selected: This will represent 23-360 of the whole hand-wheel circumference and 23-360 of 1-12 (the lead of the feed-screw) is 23-4320 which, reduced to its lowest terms, is 1-144.3, and the lines per inch = 144.3; but a simpler method is to divide 4,320 by the number of teeth selected and the quotient will be the lines per inch, as $4,320 \div 23 = 144.3$.

GRAVER SUPPORTING SLIDE.

From each side of the base frame two arms project in an upward direction. These serve to support a transverse guide-way on which moves the tool or graver supporting slide. Underneath the guide-way is placed the wavy-line bar. It can be rotated on its axis and has its surface fluted at various pitches and shapes. A dial at the end indicates the exact position at any time, and from such indications one may note the data from which the results may be repeated subsequently. The tool-holder slide is moved to and fro by a hand-wheel as line by line is being engraved. An inclined limit stop raises the graver at any predetermined position, so that there is no danger of overrunning lines when ruling broad tints. It is secured to the upper side of the graver-head slide and is adjustable. The graver holder is pivoted vertically so as to have a limited horizontal movement that is utilized when wavy-line effects are desired. Such effects are produced by causing the graver holder to slide against the flutings on the wavy-line bar as the tool-holding slide is moved back and forth. As usual, a spring holds the graver in a raised position when the same is not pressed down by the left hand of the operator, while the right hand moves the hand-wheel, which imparts movement to the graver-holder slide. This hand-wheel may be locked and the " screw rack " with which its small pinion engages rotated on its axis definite amounts so as to produce parallel circular lines.

GRAVER DEPTH CONTROL.

A spring-controlled depth guide slides over the face of the surface being engraved and it serves to relieve the lower end of the adjusting screw, which controls the depth of cut, from becoming worn. If graded individual lines are to be produced the graver must be *gradually* raised or lowered during the passage of the graver-holding slide from one extreme to the other or during the length of the line which is to be graded. This is effected by fastening a lever or arm to the graver adjusting screw, which has formed therein a series of holes. At the rear end of the transverse and elevated guide-way a rod projects toward the left-hand side. On this rod a sliding block is clamped

wherever desired. A connecting link reaches from a pivoted clamp on the block to the adjusting screw arm, where the link is bent into an L shape that admits of easy changes in the position of the link with respect to the holes in the arm.

GRAVER CLEARANCES.

The position of the graver can be changed so as to cause it to stand at varying angles to the face of the supporting table which vary from fifty to eighty-six degrees from the horizontal. Such changes enable the operator to conserve the sharp point of the graver by reason of the greater mechanical strength there is present when the tool stands at only fifty degrees from the horizontal than when at eighty-six degrees. The reason for this is found in the fact that the heel or clearance of the tool is more nearly in line with the strains that are imposed on the point while the grooves are being formed. When the graver is adjusted upward in its holder the heel line also moves upward to the same extent, consequently there is less metal directly to the rear of the cutting point to stand the strain of removing the material from in front of the graver. By this means when wider lines are to be cut the point of the graver is preserved through a reduced clearance and a more acute cutting position, which produces a greater lifting action than when the graver stands nearer to a vertical position.

UNIFORMITY OF CUTTING ANGLES.

It is of prime importance to secure a uniformity of cutting angles so that all workers can avail themselves of the benefit of calculated tables. If this uniformity is not carried out there results

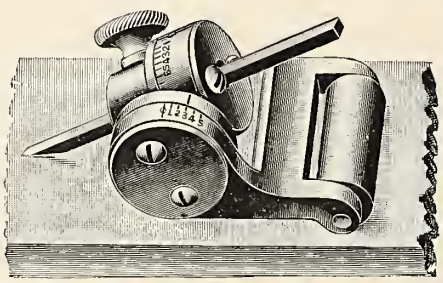


FIG. 114.— ROYLE GRAVER SHARPENING HOLDER.

from the omission a confusion that is " worse confounded," because each operator will use a graver on his machine that is ground at a different angle from that of every other craftsman. In order to secure uniformity in this direction the makers of the Royle-Richards ruling machine, Messrs. John Royle & Sons, of Paterson, New Jersey, have placed on the market a graver sharpening holder of the form shown in Fig. 114.

GRAVER SHARPENING HOLDER.

The graver is held by the thumb-screw and when so held it can be rotated axially by loosening two small clamping screws showing on each side of the projecting graver. A series of divisions on the upper face of the support in which the holder is pivoted extend uniformly on each side of the axial center marked " R," on the device, to five, each way, thus arbitrarily defining the exact position of the graver while being sharpened. The support to the graver holder has an extension formed at right angles which serves as a horizontal pivot on which the graver holder and support can be swung into different positions so as to vary the clearance of the tool. This adjustment is retained by a pair of clamping screws that are shown on the front of the device. In order that these various adjustments shall bear a fixed relation to the horizontal face of the sharpening oil-stone a rearwardly extending frame is placed on the horizontal pivot of the graver-holder support in the manner described. This frame carries a hardened steel roller which moves on the oil-stone face and thus fixes the relation of graver angle to the sharpening surface. The horizontal adjustments are identified by arbitrary divisions shown, and the starting position on the device itself is marked by the letter "A." It should be clearly understood at once, that no *uniformity* of cutting angle can be secured, however expert an engraver may become in hand sharpening, without the use of some such device as is shown in Fig. 114. There might be some excuse for the photoengraver who does half-tone work to substitute skill, in cases of definite comparisons, for exact measurements, but there is none for the engraver who aims to force purely manipulative dexterity against fixed mathematical and mechanical laws. Unfortunately the greatest sufferer is the person who so blindly ignores his greatest means of assistance.

To secure the maximum degree of uniformity the graver should project a definite distance from the holder — say an inch from the forward face to the extreme point; then and not otherwise, with both adjustments at the same positions, gravers can be resharpened indefinitely and the *exact* working conditions as to cutting and clearance angles retained, but as stated it is inexcusable to neglect the use of so important and simple a device and folly to ignore the fundamental laws underlying its use and construction. This one device will do more to make mechanical ruling machines instruments of precision, amenable to the most complex demands of the craft, than any other single mechanism, because with it indefiniteness and chaos disappear. Both of these features are always present where dexterity alone is depended on in the working of a ruling machine.

The moment the hand graver alone is used then dexterity as to the depth and direction of the incised grooves becomes a large factor.

(To be continued.)

Written for THE INLAND PRINTER.

DESIGN AND COLOR IN PRINTING.

NO. VII.— BY F. J. TREZISE.

Good designs are invariably sane, regular, orderly, consistent throughout. A piece of work well done brings to the beholder a sense of satisfaction, completeness; there is no desire to change a line or an area, or to vary any of the tone relations.—*Batchelder.*



O sum it all up, the printer must, in order to produce satisfactory and pleasing work, base it on the fundamental principles that underly all design, whether it be the designing of a building or the designing of a cover-page. And in this connection it would be well for the printer to note carefully the proportions and shapes found in architectural design, for he will soon discover beautiful proportions applicable to the printed page.

Let us briefly consider the designing of a piece of typography in accordance with these underlying principles, considering their relations with each other during each step toward the completion of the work.

In the first place, we should roughly block out our idea in the shape of a sketch. It is impossible to say too much in favor of the preliminary sketch as an aid to good typography. It would be just as absurd to commence building a house without a plan as to commence a piece of typography without a clearly defined idea of what the result is to be. Of course long experience enables one to plan much of the work without this sketch, but until one can mentally "see" the completed work and know positively what will be its appearance, he should resort to the plan of sketching the design. This is the only manner in which we can assure ourselves of that "sense of satisfaction, completeness, with no desire to change a line or area" mentioned in the quotation above. When we start a piece of composition in the haphazard manner of so many printers, without this clearly defined idea of the result, we are almost certain, after the job is finished and the proof taken, to have a desire to change not only one but several of the lines or areas. But the preliminary sketch does away with this uncertainty. The printer who bases his work on this method does not need to wait until the proof is taken to find out whether or not the job will "look good." He knows that if he has a pleasing arrangement of lines and masses in his sketch that his finished product will be pleasing; and, furthermore, he knows *why*. It is not a question of chance.

In making this preliminary sketch the consideration of simplicity must come first, because in dividing our reading matter into groups we determine by the number of these groups whether the design shall be simple or complicated. "Keep it simple" should be continually in the mind of the printer. While it is possible in some classes of work to err on the side of too much simplicity, this is by no means a common thing. In fact, it is quite the reverse. Overornamentation and complicated designs are the most noticeable features of the printing of the present day. The compositor seems to be either afraid or unwilling to give the stock and the ink and the presswork an opportunity to assist in the making of a good job, but seems to think that he must do it all with rules and ornaments. The following quotation aptly covers this point: "It is a hard matter for the printer who is given copy for a *fine* job to do a five-minute piece of practical composition and then let good presswork, good ink and good stock combine to make a good job. The man who learns to hold himself to the simple things can be relied upon to do the elaborate kind when the occasion will permit." Simplicity in design does not necessarily mean plain type, it does not mean lack of rules or ornaments; but it does mean that these things shall be combined into few groups so that the whole may be easily comprehended. We all know that if we attempt to display each line or sentence in an advertisement the result is usually a confusing mass with nothing displayed. The same thing is true of any typographical design. Each spot on the page attracts the eye to a greater or less extent, and the more spots we have on the page the greater is the liability of the attention being diverted from the main issue.

Then when we have, by the division of our matter into few groups, made certain that the design will be simple, we must next devote our attention to proportion, that "pleasing inequality in the parts of an object" so necessary to a satisfactory result. We must see to it that the page is neither divided into panels or groups or spaces of equal size, thus giving a monotonous appearance, nor divided so that the panels or groups or spaces are so far different in size as to have no relation toward each other.

Then we must consider the shapes of the groups or panels, both in their relation toward each other and in their relation toward the shape of the page as a whole. How often we see a page of, say, 6 by 9 inches in size across the center of which, dividing it into two equal parts, is run a panel or a group of two or three lines set in a measure that allows but four or five picas' margin at each end — a long narrow shape cutting directly through the center of a page that is more nearly square. And how frequently we see a printed page which, if sketched in masses, would be but a mixture of shapes of almost every conceivable kind. The preliminary sketch prevents this kind of typography. When we make the sketch we will hardly fill a rectangular shape with triangles, circles, squares and oblongs and expect

to secure a pleasing appearance, but when we set a job without a sketch or at least a definite idea of what we expect to accomplish the result is often just such a mixture of ill-assorted shapes.

Then, having secured harmony in the shape of the groups and masses comprising the design, we have completed the sketch. We have a clear idea on paper of what will be the appearance of the finished job — a sketch in lines and masses. This sketch is simple, its different masses or divisions are proportionate, one to the other, and they harmonize in shape. We know that as far as the design is concerned we will have a pleasing job. The next question, then, is the choice of type. Here we must again consider shape-harmony. If the page is long and narrow the most pleasing results will be found in the use of a rather condensed type-face with high ascenders, while if the page is broad a more extended letter will prove more satisfactory. If an initial letter is used it should, if possible, be of approximately the same shape as the type page. Usually but one series should be used and, where the copy will permit, the ideal page is the one on which either all capitals or all lower-case are used. Where more than one series of type is introduced — and this need be seldom, as the necessary emphasis can usually be given certain lines by the variety in the sizes of one series — the type-faces should have common shape-characteristics. An indiscriminate mixing of condensed and extended letters, plain and decorative letters, etc., should be avoided. Everything considered, as stated above, the most pleasing and artistic printing is that which is not only confined to one series but which is set in either all capitals or all lower-case of that series.

And while we are careful to secure harmony of shapes in our design and in our selection of type-faces, we must not, as is so frequently done, overlook all consideration of tone-harmony. The lack of tone-harmony is most commonly exemplified in the use of initial letters, ornaments and rules, and a little thought along this line would secure much better results. We should see that the different masses which constitute the page are of approximately the same tone. When we consider tone-harmony in connection with the printed page we will hardly set a job in heavy type, such as Blanchard or Hearst, and put around it a border of hair-line rules, nor will we use a heavy black initial in a page of Caslon old-style. Yet these things are found in the majority of the printing of to-day. Then, too, when rules are used for underscoring — a thing, by the way, which could be dispensed with in a great many cases with benefit to the job in hand — the rules are frequently either too light or too dark to look well with the type. A line of 24-point Lining Gothic underscored by a couple of hair-line rules is not a pleasing sight, and yet this and similar instances are found daily.

The printer who will keep these fundamental principles — simplicity, proportion, shape-harmony and tone-harmony — constantly in his mind when designing and setting a piece of typography will hardly fail to secure satisfactory results. His work will be built upon a solid foundation and the element of chance as to the outcome will be no greater than that of the man who builds a house by carefully following a plan. Then, too, his ability to design meritorious original work is greatly enhanced by his knowledge of and adherence to these principles. Originality in printed things is very common, but much of it falls far short of possessing merit. We may occasionally originate something really good by the hit-or-miss method of typographical arrangement, but in order to assure ourselves of satisfactory results we must build up our work, understandingly, on the foundations of the principles of design. This eliminates the doubtful question of personal likes and dislikes and gives us a solid basis on which to judge our own work and that of others.

(To be continued.)

THE SCARE-HEAD.

When you're tired of verse and fiction
And such stuff to win your bread —
Also tested jokes and squib-work
That nobody ever read,
Do not falter in your calling,
For, when all is done and said,
There's success and wealth appalling
For the man who writes the "head."

It's so easy: "Stabs His Mother!"
Or, "Has Rogers Lost His Voice?"
"Fifty Boodlers Caught Red Handed!"
"Who Will Be The People's Choice?"
"Panama Canal Board Fired!"
"Roosevelt Breaks His Arm at Play!"
"Strike in Pittsburg — Hard Coal Higher!"
That's the sort that goes to-day.

Put it up in big, black letters,
Where the people all can see —
Here you go: "He Stole a Million!"
"Thaw Depends on Sympathy!"
"Forty Lives Lost in Collision!"
"Teddy Takes a Punch At Graft!"
"Suicide! — He Loved Another!"
"Hip! Hooray! For Big Bill Taft!"

Then, again: "White Sox Are Slaughtered!"
"Guatemala In The Throes!"
"War! The Japanese Are Seething!"
"Muggsy Treads On Waddell's Toes!"
"Unconstitutional, Say Railroads!"
"Can You Tell How Old Is Ann?"
"Crops Are Ruined — Famine Threatened!"
"'Never Touched Me!'—Harriman!"

It's a snap to get up scare-heads —
Nothing like it anywhere —
"Death Discloses Masquerader!"
"Actress Steals a Millionaire!"
"Big Bank Busts — Cashier Embezzled!"
"Fairbanks Nips Another Plum!"
"Daring Plot To Rob Chicago!"
And — well that is going some.

Norman H. Crowell, in Success Magazine.



Copied in reduction from the art portfolios published by Gerlach & Wiedling, Vienna, Austria.
The originals are in colors.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A SUPERINTENDENTS' ASSOCIATION.

To the Editor: MERIDEN, CONN., Sept. 3, 1907.

While visiting New York several days ago, the writer had a talk with several superintendents in regard to organizing a Superintendents' Association, to meet at some central point once a year, and discuss matters of interest to the trade in general. Such an organization could take up many matters that would be helpful to members at the head of large printing-plants in the United States.

The matter came up in this way:

The writer visited these plants, and, in talking of the several different ways and means of handling work and men, he received many valuable suggestions, and was also told by those he visited that the visit of the writer did them much good, and it was in this way that the idea of an association to meet and talk over matters of mutual interest was inspired.

The question is as to whether there would be enough interest taken to justify going ahead with such a plan, and it was with this idea in mind that the writer asks to have you publish his views in the matter, and invite correspondence in your valuable columns from others as to the advisability of this matter. The writer will be glad to answer any letters that might be addressed to him or have them published in your paper, which idea would seem to be the best.

It is unnecessary for me to go into detail as to what might be taken up at such gatherings, and as to the pleasant social time that may be had. Of course, the matter of politics and such things would have to be cut out entirely. The idea is to have all matters come up that would meet with the general approval of those who have different views in regard to the work and handling of men, and not as to the matter of union or non-union, which would certainly invite inharmonious discussion.

We would be glad to hear from all those superintendents who read this, and get their idea of how the land lies. F. ED. GEHRING.

THE FEELINGS OF OTHERS.

To the Editor: GRAND RAPIDS, MICH., Aug. 16, 1907.

I do not know if your columns are open to the discussion of the present eight-hour or open-shop controversy, but the article of Mr. Doubleday in your August number makes a few statements which I would like to discuss — as a worker.

He says: "I am in favor of the union just as long as the union is reasonable, etc., with due consideration for the feelings of others — which, as I look at it, means the open shop." I am pleased to see some employer bold enough to state what he thinks the open shop means — the feelings of others. Conditions may vary in different parts of the country, but I will give a few instances of what the open shop really is, in this part of the country, at least. The writer has seen and heard it said to printers to hold their jobs they must quit the union. Only a short time ago a printer who had never been a member of a union desired to enter. The employer "got next" and told him that his services would cease when he joined the union.

Mr. D. also quotes the pressmen. There are pressmen in this city who have been members of the union a good many years and have held various offices, but recently were told to quit the union or quit their job.

Not much "consideration for the feelings of others" in these instances I have quoted. Instead of an open shop — open to all — they have a closed shop — closed to members of the union. Perhaps that is why Mr. D. says "that no one seems willing to come out in the open and say what he thinks." I think a little more "daylight," more discussion between the parties concerned in this controversy would do a great deal of good; instead of the present attitude, "we have nothing to arbitrate," which is far from the solution of the problem.

The cry is made that the union men quit their jobs; that is true; after some employers had already hired other help to displace them and some places put them to work; also turned down the union when they asked for a conference in the national body, and also locally.

GEORGE HORNER.

THE VOICE OF THE DOLLAR.

There's no excuse for poverty
In this progressive age
If only you will profit by
The advertising page.
Just con the many chances o'er —
Their number quite bewitches —
Then choose the way you wish to go,
The way that leads to riches.

One man agrees to give you law,
Enough of it "by mail"
To bring the juries to your feet
And make the judges quail.
Another holds a torch on high
While you become a writer.
Oh, that's an easy road to Fame —
No prospect could be brighter.

"Make money writing songs," or else
"Make money on the stage;"
And if you fail to please yourself
Just turn another page.
They only need an hour a day
To teach you engineering.
"Why don't you raise your pay?" they ask,
In manner domineering.

"Your fortune made in real estate;"
"Keep pigeons in your barn;"
"Be rich and independent too —
Make money on the farm."
Don't toil along the rocky road —
Be done with retrogression.
Lay out a course to suit your taste,
And join the great procession.

—*David C. Gale, in the New England Magazine for September.*

KEEPS RUST FROM TOOLS.

To keep iron and steel goods from rust, states the *Mechanical World*, dissolve half an ounce of camphor in one pound of hog's lard; take off the scum, mix as much black lead as will give the mixture an iron color. Iron and steel goods rubbed over with this mixture and left with it on twenty-four hours, and then dried with a linen cloth, will keep clean for months.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

AT the moment of writing there is a mammoth strike on in the city of Belfast. It began among the dock laborers, and other classes of workmen have since joined the strikers, even the police being affected. As yet it has not spread to the printing trade, although attempts have been made to coerce that section of the workers to leave their employment, and this week the vans taking the reels of paper to the offices of the Belfast *Evening Telegraph* have been attacked and overturned, and the reporters attending the strike meetings have been seriously assaulted in the course of their duties. Belfast has been placed under martial law, and four regiments of soldiers, with Maxim guns, are now encamped in one of the public parks. Neither life nor property is safe, and there is no knowing how the dispute will end.

A STRIKE has taken place in Aberdeen, in which city the compositors have come out on the question of female labor in the printing-office. A considerable number of girls are employed in printing in Aberdeen, both at case and in other departments, and the men demand that no females be allowed in the case room, or for making ready on printing-machines. While the immediate dismissal of the girls is not asked for, the men desire the masters to agree that when a female leaves a situation the place shall be filled with male labor. The employers on their part say that with the present conditions of competition they can not keep down their costs without the employment of female labor, and to discontinue it would be to send a great deal of work to other towns where female and other cheap labor is the rule. Several of the employers have granted the men's demands, but others hold out. Aberdeen has been pretty well free from troubles in the printing trade, as it is forty-seven years since the last dispute between masters and men took place.

GLASGOW has also been having trade troubles, but in this case the matters in dispute were referred to arbitration and the umpire's decision — which affects newspaper workers only — was that the rate of wages for compositors on weekly newspapers should be $9 per week of forty-eight hours. Piece hands to cast up and charge all advertisements at the rate of the smallest type used in such advertisements, and blocks in advertisements to be charged the face value of the body-type of the newspaper. Some other matters were also satisfactorily settled.

THE Rogers Typograph, a machine invented in the United States, the British patents for which were bought up for a term of years some time ago by the company handling the Linotype in London, has since then become a first favorite in Germany, and now it is to be put on the British market. A well-known printers' engineer, handling German machinery in London, has been appointed the British agent. So far no machine has been shown to the trade here, but the manufacturers of the Typograph are negotiating with the trade journals for advertising space. As the machine sells for a lower price than anything at present on the British market it will doubtless find a considerable field open to it.

A NEW small rotary newspaper web press, for papers having circulations that have risen beyond the capacity of a flat-bed machine and yet do not justify the outlay for a regular rotary, has been introduced by the Preston firm of Joseph Foster & Sons, and a good demand by country newspaper offices is expected for it. It prints from stereos at the rate of one thousand five hundred newspapers per hour (twelve page) and it is compact in construction and easy to work. Messrs. Foster expect to bring out several presses to meet the modern requirements of the newspaper office at an early date.

WE have had a picture post-card exhibition in London, organized by Messrs. Raphael Tuck & Sons for the popularizing of their productions, handsome prizes being offered for the most unique and artistic methods of utilizing picture post cards. The first prize of $500 was won by a lady who exhibited a Moorish table decorated with 630 cards, artistically arranged, and a prize of $250 was gained by a gentleman who had illustrated a tour from Ceylon to England by means of cards placed in an album. Another prize of $250 went to the maker of a stained-glass window, the colored design on the glass of which was formed by portions of post cards which had been pasted down and the card removed by patient rubbing until only the color was left attached to the glass, after which a coating of varnish had been applied. Many other prizes were given amounting in the aggregate to about $40,000, a sum of money that shows there must be considerable profits on the printing and publishing of pictorial post cards when a single firm can afford to be so generous to the purchasing public.

THE Federation of Master Printers has issued a handbook for the instruction of its members in the gentle art of estimating. It is called "Profit for Printers, or What is Cost," and, as it bears the stamps of authority from the Federation, perhaps its contents will be more readily read, and the advice given acted on, than has been the case with those writings that for several years past have appeared in the various trade journals. One paragraph certainly is to the point; it is as follows: "In a great majority of cases a fair price can be as easily obtained as a low one; it only requires a little stiffening of his back for the printer to secure this. The day for 'cheap' printing is passing; it now remains for the craft to mutually coöperate with the object of securing a healthy competition in quality, and they will find that the customer is awakening to the fact that 'the lowest price is not always the cheapest price,' and that he will prefer to go to the firm who gives him the best service rather than to that which is chiefly concerned in finding out how cheaply the work can be done, instead of devoting its energy to discovering the best means of doing it well." The book is the outcome of the experience of some of the leading British printers, and it should help employers to base their estimates on a sound and profitable basis.

THE Harmsworth newspaper combination has been heavily hit by the actions brought against them by two large soap-making firms for libels that appeared in their newspaper, the *Daily Mail*. The first action, that by Messrs. Lever Brothers, of Liverpool, was settled by a payment of $250,000 and costs, and the second action, by Messrs. Watson & Co., has been settled on the same terms. The most eminent counsel were engaged on both sides, and altogether the two actions are estimated to have cost the Harmsworths over $750,000. Rather a heavy penalty to pay for a newspaper's carelessness in confirming its statements.

THE matter of economy in Government printing has been occupying the attention of a select committee of the House of Commons, and a report of that body just issued points out several ways in which money may be saved on the nation's printing bill. The committee finds that unnecessary expense arises from printing necessary matter in an expensive way, and from printing matter that is unnecessary. Of expensive as opposed to unnecessary printing the committee gives several examples. Thus, marginal notes, where a headline would suffice, and the printing of parts of a table in red ink where italics or bolder

type would serve the purpose, are specially mentioned. By paying attention to the form of printing the committee indicates that the following economies could be effected: In the case of five volumes examined the aggregate cost could have been reduced from $5,250 to $2,700. On sixteen publications of the local government board $1,750 could have been saved; on six publications of the admiralty, costing $3,000, and on a dozen publications of the home office, costing $5,600, savings could have been effected of $500 and $150 respectively. The omission of marginal notes in the series of consular reports issued by the foreign office would have saved $550. As much as $2,000 might be saved by the omission of the exhaustive lists in the army clothing-factory accounts.

THE price of paper is going up in Britain, and paper-makers are glad accordingly, their only grief being that they can not prevent the importation of American and German paper, the which, if they could manage it, would enable them to raise prices to whatever standard they chose, and hence their cry for protection, or, as they mildly call it, tariff reform. One of the largest "news" making firms in Lancashire has intimated to its customers a rise of 2½ per cent. The price of pulp has risen in six months from $11.50 per ton to $15.60 per ton, so that the increased cost of manufacture explains the rise in price to the newspaper proprietors. The changed situation has been brought about by the closing down, in some cases permanent and in others temporary, of paper manufacturing mills in Norway and Sweden, largely in consequence of labor troubles, the men in those mills having been locked out by the employers, owing to a demand for an increase of wages. Of course a rise in the price of home-made paper means an opportunity for competition by foreign firms, and American makers who are unaffected by the Scandinavian strike ought to be able to book orders.



RASPBERRIES.
Photo by R. R. Sallows, Goderich, Canada.

Written for THE INLAND PRINTER.

THE PROGRESS OF A QUARTER CENTURY.

BY F. J. TREZISE.

NOWHERE can be found such a complete and interesting exposition of the progress that has been made in the graphic arts in the last quarter century as is afforded by an inspection of the files of THE INLAND PRINTER from the first issue to the present time. The changes that have been made in presswork, engraving and platemaking, and the varying styles and eccentricities that have at times prevailed in display composition, are faithfully recorded and form a valuable study for the printer and those interested in printing. The early copies of THE INLAND PRINTER furnish rare reading matter for the craftsman who believes in the past, present and future development of the "art preservative of all arts"; and likewise furnish


THE INLAND PRINTER 3

Manf. Chicago Taylor Printing Presses. Western Branch Johnson Type Foundry. Steam Electrotype Foundry. Office of Printers' Cabinet.

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TYPE AND PRESS
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(Successors to S. P. ROUNDS.)

PRINTERS' WAREHOUSE.

175 MONROE STREET,
CHICAGO, ILLS.

W. D. WILSON PRINTING INK CO.
LIMITED.

FINE
PRINTING INKS
BLACK AND COLORED

75 Fulton Street,
NEW YORK.

WESTERN BRANCH:
155 Dearborn Street, Room 5,
CHICAGO

MILLS AT SOUTH BEND, IND., AND MISHAWAKA, IND.

Office and Warehouse, 144 and 146 Monroe St., Chicago.

N. W. TAYLOR,
PAPER
MANUFACTURER AND DEALER,
CHICAGO.

COMPLETE STOCKS OF NEWS, BOOK, COVER PAPERS, FLAT PAPERS, CRANE BROS. ALL LINEN, CRANE & CO'S BOND, MANILA, EXPRESS, BLOTTING PAPER, Etc. Etc., ON HAND.

Odd sizes and weights made to order promptly for immediate delivery, or kept in stock and delivered as ordered.

SAMPLES AND PRICES SENT ON APPLICATION.

CORRESPONDENCE SOLICITED.

Sole Western Agent for the sale of the "Agawam Paper Co.'s" Celebrated Plate. " " " " " " Newcastle Paper Co.'s" Red Rope Express.

PAUL SHNIEDEWEND. JAMES L. LEE.

SHNIEDEWEND & LEE,
ELECTROTYPE FOUNDRY AND
PRINTERS' WAREHOUSE,
200-202 Clark Street,
CHICAGO.

CAMPBELL PRESSES.
JOB PRESSES, PAPER CUTTERS
—AND—
PRINTING MACHINERY
OF EVERY DESCRIPTION.

SECOND-HAND
CYLINDER AND JOB PRESSES
Constantly on hand. Lists furnished to any address on application.

Complete Printing-offices fitted out on Shortest Notice.
Call and see us, when in the city, or address

Box 422. SHNIEDEWEND & LEE.

FIG. 1. A page of advertisements from Volume I, No. 1, of THE INLAND PRINTER. This style of typography prevailed in 1883.

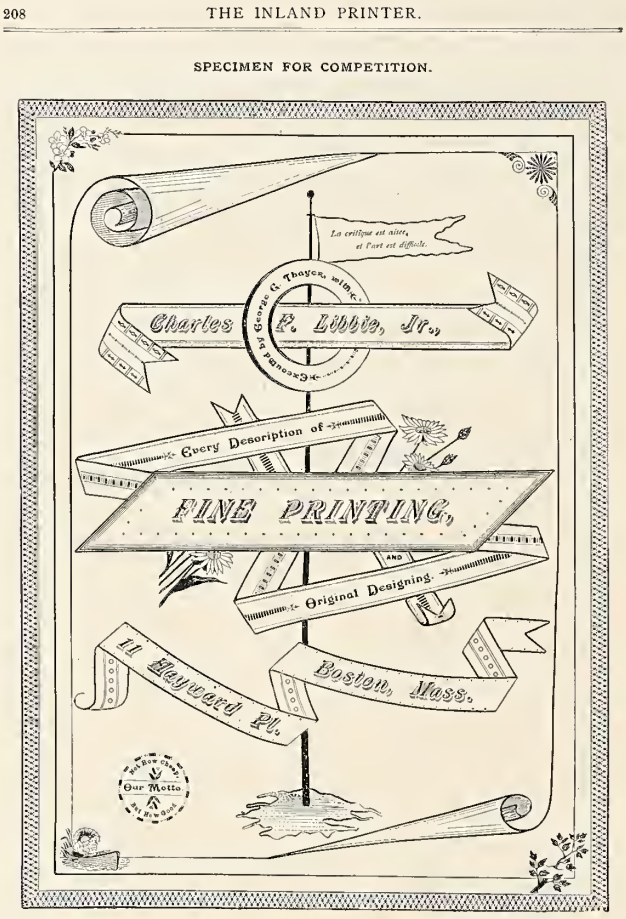
an object lesson to those pessimistic ones who talk of the decline of printing and continually remind us of "the good old times."

Perhaps the greatest changes of the past quarter century are to be found in the typography, and in order to clearly define these varying typographical styles pages of display work taken at intervals of five years are reproduced herewith.

A page of advertisements taken from Volume I, No. 1, bearing the date of October, 1883, is shown in Figure 1, and illustrates the style of typography which prevailed at that time. This may well be termed the "long-and-short-line" period, when each line was set in the center, and as a usual thing the long and short lines were alternated. If the copy was such that the long and short lines could not thus be alternated to advantage, recourse was had to

extended or condensed letters in order that the line may be made of the length required. This resulted in an unpleasant mixture of condensed, square and extended letters, often with a different face for each line.

Figure 2 is a specimen of what was being done in 1887. This illustration will serve to conjure up reminiscences in the mind of the "old-time" printer, while to the younger


208 THE INLAND PRINTER.

SPECIMEN FOR COMPETITION.

La critique est aisée, et l'art est difficile.

Executed by George G. Thayer, with ☞

Charles P. Libbie, Jr.,

Every Description of

FINE PRINTING,

AND

Original Designing.

11 Hayward Pl., Boston, Mass.

Our Motto

FIG. 2. In 1887 this style was considered "the real thing" in typographical design.

generations it will be a reminder of the dust-covered cases of twisted rules which can to-day be found in unused corners of perhaps seventy-five per cent of our composing-rooms. Some of these are being kept merely for the associations which they recall, and a few are being kept with the idea that some time, possibly, they may "be in style" again. Let us hope not. While this is not a reproduction of a page of advertisements, the influence of this sort of "art" was seen in the advertising pages. It would be rather difficult to convince one's self that the work of this period showed any improvement over that of five years previous. With all due consideration for the special skill necessary to do this sort of thing, we are inclined to the belief that the art of printing was at this time at the lowest point in the last twenty-five years. Underneath this mass of contortions, however, are seen evidences of a desire to improve typography, and the effort, though made in a manner neither practical nor beautiful, was at least commendable. This same lack of beauty and practicability was responsible for the early decline and fall of this style, for even though it had possessed artistic merit the time consumed in its composition made the cost prohibitive.

In 1892 the work was along the lines shown in Figure 3 — plenty of ornaments, large and small, light and dark, without a thought as to their harmony, either in shape or color, with the type. Then, too, there were the "pointers."

Mention of the typography of this period would be entirely inadequate if reference to the "pointers" was omitted. The amount of brass rule destroyed in the manufacture of these ornamental aids to the display of this period was appalling. A limited — very limited — use of the "pointers" was, in certain cases, permissible and even desirable, but, as has been the case with many another thing, their abuse drove them completely out. The compositor was not, however, wholly at fault for the eccentricities of these earlier periods. Much of the type furnished him by the foundries was freaky and bizarre in design, little calculated to be of assistance in the production of good printed matter. Almost any shape of letter, as long as it was different, was cast by the foundries and purchased by the printer. Little attention was paid to buying type in series and the composing-room was a miscellaneous assortment of dozens of type-faces with but a few sizes of each series — frequently only one.

Not a great deal of difference is found between the typography of 1892 and that of 1897. In the place of the "pointers" above referred to we have a multiplicity of ornaments with many of the job series, so that when the copy does not lend itself readily to the making of a full line or where the last line of a group is a short one the


266 THE INLAND PRINTER.

The Henry O. Shepard Co.

ESTABLISHED 1850. INCORPORATED 1890.

Nos. 212 and 214 Monroe Street, Chicago

Printers.... Embossers IN ALL COLORS OF INKS AND BRONZES.

Makers of BLANK BOOKS OF EVERY IMAGINABLE KIND.

PAMPHLET AND OTHER BINDING FOR THE TRADE.

Ruling, Numbering, Scoring, Perforating, Round-Cornering, Punching, Eyeletting, etc., to suit all requirements.

CALL AND SEE OUR PLANT.

POWER FROM GAS OR GASOLINE.

THE OTTO GAS ENGINE

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.

CAN BE USED EVERYWHERE!

No Boiler, No Steam, No Coal, No Ashes, No Gauges, No Engineer, No Danger.

OVER 35,000 IN USE!

SIZES: 1-3 TO 100 HORSEPOWER.

OTTO GAS ENGINE WORKS,

Cor. 33d and Walnut Sts., PHILADELPHIA. No. 151 Monroe Street, CHICAGO.

NEW CHAMPION PRESS

LOWEST PRICES BEST WORK

PRICE LIST.

PLAIN PRESSES, WITHOUT THROW-OFF. PINCHED PRESSES, WITH ALL STEEL BEARINGS AND STEEL CONNECTION RODS.

Chase 6x10 in., weight, 300 lbs., $60 ... Chase 8x12 in., with throw-off, $120

Steam Fixtures, $15. Ink Fountain, $25. Boxed and delivered in N. Y. City free.

Easiest running; simple in construction; the equal of any other job press; every one warranted; for fine as well as for heavy work; five weeks' trial allowed. Send for circular.

NEW CHAMPION PRESS CO.

A. OLMESDAHL, Manager.

Machinists and Manufacturers and Dealers in Job Printing Presses, No. 41 Centre Street, New York.

FIG. 3. Ornaments of all shapes, sizes and depths of color were freely used in 1892.

compositor merely throws in enough ornaments to fill out, sometimes setting them in solid and at other times spacing them out. These ornaments were indeed convenient!

By 1902 the vogue of the rules and panels had set in, and the change from the typography of five years previous was very marked. Ease of manipulation, simplicity in design, and effectiveness characterize this style of type arrangement. It lends itself readily to the use of a single series of type for each job, distinction being given certain

lines and phases by the larger sizes, while the more unimportant matter is grouped into rectangles of capitals or lower-case. It is rather hard to see wherein the present style of type display can be greatly improved. Of course one may possibly object to a too free use of rules, but with their omission the grouped design remains the same in general appearance. With this style of typography the com-


THE INLAND PRINTER 237

When Coming to Chicago,

Remember the headquarters for anything and everything in the line of Printers' Material and Machinery is still at the old location, 139 and 141 Monroe Street. Been there many years — long before the "big fire." We make a specialty of Rebuilt Machinery, and here are a few of the bargains we have in that line:

Cylinder Presses.

41 x 60 Campbell, two-roller, two-revolution press, with table distribution and front delivery. $1,300
38 x 53 Campbell Intermediate, two-revolution, two-roller press, 1,200
33 x 47 Cottrell & Co. Monarch Drum Cylinder, table distribution, good as new. 900
24 x 30 Cottrell extra heavy job and book press, with all modern improvements. 875
21 x 28 Cranston Improved Commercial Press, tapeless and with all late improvements. 600
34 x 50 Cranston, two-revolution, four-roller press. 1,200

A large line of lower priced presses for newspaper work, of various sizes and makes.

Lithograph Presses.

We have a number of Lithograph Presses, on which we will be pleased to quote prices and terms. Among the Lithograph Presses are: Two Nos. 3 Potters, one No. 3 Campbell (24 x 32), two No. 0 Campbells (18 x 22), and one Hughes & Kimber Press.

Jobbing Presses.

We carry constantly a large line of Gordons, Universals and Peerless Presses of different sizes, that are sold at close figures.

Bookbinders' Machinery.

We have quite a complete outfit for a small bindery, including Table Shears, Standing Presses, Numbering Machines, Wire Stitchers, Perforators, etc.

Also, Gas and Gasoline Engines and Folding Machines at very close prices. In short, for anything and everything that is used in a printing office, write to or call upon

AMERICAN TYPE FOUNDERS' CO.
MARDER-LUSE BRANCH.
JOHN MARDER, Manager.
139-141 Monroe Street, CHICAGO.

The Battle Still On

But the point of attack varies. The Sterlings go without saying at present.

Now Notice

Our Superfine and Extra No. 1, Pasted Bristols, Mill Bristol Board, Wedding Folios.

Novelties in Finish.

Water Color, Egg Shell, Crepe, Moiré Cloth.

If you want the *Newest Wrinkle*, send to us for samples. If you want something that no one else makes, we can do it for you.

Worthy Paper Company,
Mittineague, Mass.

THE HIGHEST ACHIEVEMENT OF THE CYCLE BUILDERS' ART.

Gladiator Bicycles

Gladiator,.. $35
Spartacus,.. $65
Commodore, $40 (Youth's)

They need no better recommendation than the satisfaction they give. All strictly High-Grade and fully guaranteed.

Gladiator Cycle Works
109-11-13-15 West 11th St.
Send for Handsome Art Catalogue—FREE.
...Chicago.

FIG. 4. A page set in 1897. Not much difference is noticeable between the work of this period and that of five years previous.

positor can quickly sketch a design for the work in hand which will give an excellent idea of what the finished product will be.

In the illustrations the changes of twenty-five years are remarkable. Half-tones, zinc etchings, metzographs and three-color illustrations now add brightness and attractiveness to the pages whereon, in the early numbers, was to be found but an occasional woodcut. And in this THE INLAND PRINTER leads in the idea which prevails generally throughout the printing business — that of profuse illustration. The invention and subsequent cheapening of the numerous processes of making plates have resulted in almost everything being placed more conspicuously before the mind by the use of pictures.

In a mechanical way the changes have been fully as great. The old days of hand composition for straight matter have given way to the typesetting machines (we can all recall the remarks of the "old-timers" that "you can never make a machine that can set type until you can make a machine that will think"; in the pressroom the old drum cylinders have been replaced by the more modern two-revolution presses with "printed-side-up-or-down" delivery, automatic feeders and numerous other conveniences and improvements, and in the bindery the long rows of girl folders are absent, their places being filled by the marvelous folding-machines.

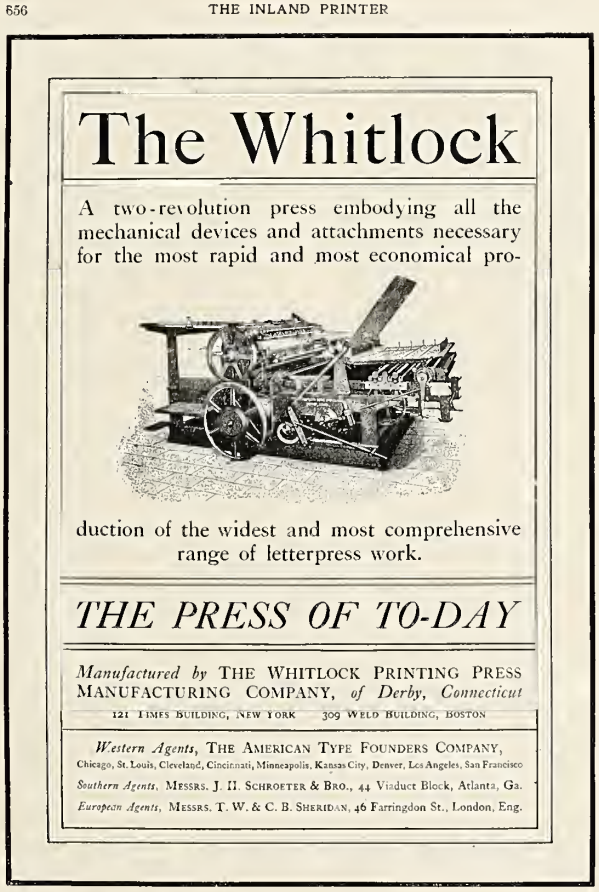
And with all these improvements in the printing business, THE INLAND PRINTER as a trade journal has kept pace. From a modest beginning of a few pages it has grown to its present large proportions, replete with instructive and entertaining information for the various craftsmen who have to deal with printing and its allied industries. It has continually been an exponent of the newest and best ideas and the highest class of workmanship. When looking over the early numbers — which at that time represented the best that there was in printing — it is indeed difficult to realize that these changes have been brought about in the comparatively short space of twenty-five years. The fact that, though seemingly improbable, it is not impossible that the next quarter century may see a proportionate improvement in the allied arts is one that furnishes much food for reflection.

AN ESTIMATE ON GRAPES.

Edward Everett Hale was one of the guests at a millionaire's dinner.

The millionaire was a free spender, but he wanted full credit for every dollar put out.

And as the dinner progressed he told his guests what the more expensive dishes had cost. He dwelt especially on


656 THE INLAND PRINTER

The Whitlock

A two-revolution press embodying all the mechanical devices and attachments necessary for the most rapid and most economical pro-

duction of the widest and most comprehensive range of letterpress work.

THE PRESS OF TO-DAY

Manufactured by THE WHITLOCK PRINTING PRESS MANUFACTURING COMPANY, *of Derby, Connecticut*
121 TIMES BUILDING, NEW YORK 309 WELD BUILDING, BOSTON

Western Agents, THE AMERICAN TYPE FOUNDERS COMPANY, Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco
Southern Agents, MESSRS. J. H. SCHROETER & BRO., 44 Viaduct Block, Atlanta, Ga.
European Agents, MESSRS. T. W. & C. B. SHERIDAN, 46 Farringdon St., London, Eng.

FIG. 5. By 1902 the rules and panels prevailed — a marked change from the page shown in Fig. 4.

the expense of the large and beautiful grapes, each bunch a foot long, each grape bigger than a plum. He told down to a penny what he had figured it out that the grapes had cost him apiece.

The guests looked annoyed. They ate the expensive grapes charily. But Doctor Hale, smiling, extended his plate and said:

"Would you mind cutting me off about $1.87 worth more, please?" — *New York Tribune.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

EDWARD BOUMA, of Grand Rapids, Michigan, has copyrighted a handy table for quickly ascertaining the number of ems in one inch or more of space in any length of line or body of type. In measuring Linotype composition it should prove valuable.

EJECTMENT OF SLUG.— L. E. M., St. Joseph, Michigan, writes: "In our machine a slug of this length does not eject as it should. What is the matter with the slug? Machine stops when ejecting the long slug, but works all right on the 13-em slug. Operator is using 8-point ejector blade with 8-point slug. Have set three galleys, so it works at times and then it does not work. The time it does work is when the machine is changed to the wide measure." *Answer.*— The trouble is with the clutch spring. Take out the spring and stretch it at least an inch; then replace it and possibly you will have no more trouble until it gets weak again. Of course the shoes on clutch should be free from oil or gummy substance.



GUSTAF OLSSON.



F. J. KAPPEL.

GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

KEYBOARD PULLEY SPEED.— E. A. B., Montreal, Canada, writes: "Would you be kind enough to publish in your 'Machine Composition' column what is the correct speed of the Linotype keyboard, assuming, of course, the average operator? Also, if the keyboard speed is the same for all models of the machine — the old 11-point machine, the pica and double-decker?" *Answer.*— The speed of keyboard pulleys when machine is running at normal rate of speed, i. e., about 6½ lines a minute, is about 275 revolutions per minute. This is fast enough for ordinary purposes. Where speed of machine is increased, the speed of keyboard pulleys will increase proportionately. But the necessity of this is not apparent. The Linotype Company has recommended a certain maximum speed for the machine, about sixty-eight revolutions per minute. This speed with the size of pulleys on keyboard rolls gives amply quick action to the keyboard cams, so that there is possibly no good reason for making the change in speed of keyboard rolls. There has been no material change in the size of keyboard-roll pulleys, so the speed would only differ where the operator has made the change.

A MONOLINE QUERY.— Huntley Dunlop, Invercargill, New Zealand, writes: "At different times I come across valuable information in your 'Machine Composition' columns, which is of great assistance. So now that I have a query to make, it is through your column I hope to receive an answer. I am operating a Monoline. I am aware that this machine is not used in the States, and therefore can not expect you to give me the answer as you could did it concern the Linotype. But I have hopes that one of your Canadian readers who operate the Monoline would be able to give me some information. Question: Is there any satisfactory way to stop the 'nicking' of the lug of the Monoline matrix, caused during its delivery to the assembly-box? I have tried the assembly-box pawl with both light and heavy tension on the spring, but it seems to be of little avail in stopping the trouble. A long 'nose' on the aligning bar seems to give no better results than a short or medium one. I hope one of your readers has discovered a way to at least lessen the nicking." If there is any remedy for the trouble complained of, we would be glad to transmit it to our correspondent.

FEATHER EDGES ON SLUGS.— H. G. K., Pontiac, Illinois: "I have sent under separate cover a slug and matrix. The slug you will notice has a 'feather edge' on the bottom. I have tried to bring the mouthpiece to a good bearing against the mold, also adjusted the pressure of spring under metal-pot and sharpened the knife. I was getting a bad (spongy) slug some time back and tried to get the mouthpiece out so as to clean the throat of the pot, but could not start it, although I put in a whole day in trying. I then trued up the mouthpiece and seemed to get a better slug. The matrix has a bruise on both upper ears and must be caused by the screw as it is engaged on leaving the distributor box, as the brass accumulates in the extra *e* channel. These are new matrices and although we have some almost new large black-face matrices, these are the only ones affected. I have tried raising and lowering matrix lift without relief." *Answer.*— The edges of the mold must have been rounded by cleaning the back of the mold with emery cloth or something of that nature. Nothing harder than brass should ever be used in cleaning the back of the mold. We do not presume there is anything that can be done to rid the slug of the 'feather edge.' The matrix is probably bruised because the distributor box is not placed as far to the left as it will go, or it may be that the stop rails in the distributor box are worn so much as to allow the matrices to go too far to the left before they are lifted.

IN TROUBLE.—A Southern operator writes: "The screw regulating lift in distributor box had no jam-nut to hold it and it would continually work loose and bind the matrices. I spent all day Friday getting a new one made with jam-nut and getting it set and guess I have remedied that trouble. It led to a train of evils and much profanity. I have been in much fear of breaking one or more of the combination rails, for some of the matrices had the combinations spoiled. The plumbers had no hose to connect gas, so they got some hose from a drug store. This got a kink in it — would not stand up, and shut off my gas and the metal became plugged in the mouth. It took me three hours to find out what was the matter. A man from another office came up with his blow-pipe and thawed out the holes, and ten minutes after he left it plugged up again. I have now fixed that. If sleeves on spacebands are loose, should they be repaired before using any longer?

What's that packing — leather or paper — I see in friction clutch on distributor beside the small gear? It looks as though it was wearing and some of it about to work out." *Answer.*— The large tarboard washer on the distributor flange is a part of the clutch. It is pressed against the side face of the pulley by the spring in the hollow shaft, and by this the screws are driven. It requires only the tension of the clutch spring to drive it. See that you oil the screws weekly, but do not use too much oil. You will not have good results with metal until you have a regulator attached and have decent rubber hose. When sleeves are loose, spacebands should be repaired.

Chute Spring Points Too Low.—An Illinois operator writes as follows: (1) "It has been some time since I have had to apply to you to help me out in the running of a machine, but this time I am pretty well up against it. My machine, for the first time since I have been in charge, is troubled with transpositions. I enclose a diagram of the chute spring, which is a new one, and I think it is bent in the proper shape. I have been able to adjust the same for a day or so, but the adjustment will never 'stay put.' Can you advise me what to do? The machine in all other respects is O. K. (2) Can you also tell me fully how to attach a gas burner and what supplies and fittings are necessary and the measurements of the same. We will have gas here shortly. Can you tell me approximately how much gas one burner will consume per hour?" *Answer.* —(1) You fail to state what kind of transpositions you are troubled with. It might be the transpositions of letters in a word, or possibly the transposing of a spaceband with the last letter in a word. The latter trouble is what we suppose it to be, since you refer to the chute spring, etc. The chute spring should be set as high as the small block on it will allow. The points on the chute spring should be slightly above horizontal. Bend with pliers so that both will be equal; see that the spring is free to move out toward the left and free to return to place. There should be a sufficient space between the rails and the spring to allow the thickest matrix to pass freely. Usually new chute springs are bent lower than normal, so they should be bent up a trifle. (2) If you intend installing a gas burner, send your order to the Mergenthaler Linotype Company, 521 Wabash avenue, Chicago, for a gas pressure governor No. F 412, which is suitable for a one-machine plant, and a pot gas burner, stating the style you desire. When these arrive you may have your local gas-fitter put in your piping, and you may then attach them. The pressure regulator may be placed in such a position as to prevent it being meddled with, and once it is set right it does not require any further attention. Ordinarily a machine burner will consume from eighteen to twenty-four cubic feet per hour with gas at 14-10 water pressure. The amount consumed, however, depends greatly on the adjustment of the gas-pressure governor.

Damaged Combinations.—A Western operator describes some of his troubles as follows "(1) My trouble seems to be principally with matrices dropping in the wrong channel while distributing. The offending characters are 'm,' 'h' and 'n.' Whenever distributor stops — and that is frequently — I can count on finding one of the aforesaid characters being in the channel ahead of where it should be. I have bent the guides of the magazine entrance to the right, but still it happens once in a while. What should be done in a case of this kind? (2) Another difficulty I have is with spacebands. They transfer all right for a while, and then again a line will transfer and leave the whole bunch of spacebands in the intermediate channel. I have taken out several spacebands, which show unequal wear on the ears, but still it occurs frequently enough to cause annoyance. What is the cause of this trouble and how can I remedy it? (3) Aside from the troubles mentioned, I have very few stops, and I would like you to help me overcome these. Another thing I noticed the other day was that the combinations on the matrices had marked the top guide bar. I raised it a trifle. Was that the proper thing to do?" *Answer.*—(1) The reason that the "m," "h" and "n" drop into the wrong channels is due to the wear of their combinations. This allows them to drop too soon, and as they go into channels that are too narrow, this causes the clogging in magazine entrance and a consequent stoppage of distributor. To remedy this, throw out the matrices so damaged and substitute new ones. See also that the magazine entrance guides are not bent out of place. (2) Spacebands will often be left in the channel if the lower end swings too freely when the line is transferred to the second elevator. A remedy for this is to apply a light flat spring beneath the tumbling-rod to prevent this swinging; then the upper back ear of spaceband does not have a tendency to get off the back rail of the intermediate channel. Some operators place a narrow strip of leather in the lower part of intermediate channel just back of the spaceband rail. This tends to prevent the swinging of the lower end of the wedge. Some also raise the spaceband rail high enough to accomplish this purpose. (3) The top guide bar should not be low enough to be marked by the combinations of the matrices. The bar should only be low enough to have the pawl on the right end flush with the lower rail of the second-elevator bar when it is seated on the intermediate channel.

Distributor-box Troubles, Etc.—An operator asks: "(1) What is wrong with the friction clutch when the machine stops with a jar? How much space should there be between the clutch-leathers and inside surface of pulley when the machine is not in action to make the clutch work as it should? If I roughen the leathers with a rasp it stops perfectly for an hour or two, and then gets as bad as ever. (2) What is the cause of matrices not dropping when verges, pawls and springs are new and key-rod rises off the verge? When matrices are not in the channel the verge makes the full stroke and seems to work perfectly, but when matrices are in the channel the verge rises a little when the key is touched and hangs, and the second time key is touched the verge finishes the upward stroke and the matrix drops. Magazine is clean and all other parts are new. This trouble is with the upper magazine of a Model 2 double-magazine machine. (3) What is the cause of upper ears of matrices getting bent in the distributor box when both upper and lower rails are new, also the matrix lift? The bar point seems to be O. K. I have the lift set just so it drops low enough to pick up a matrix, and it seems that once in awhile the bottom of a matrix will jump over the lift, and the lift rises between it and the next matrix and bends the upper ears of first matrix. I have tried the lift at almost every height and have the same trouble. Sometimes this will happen once in four hours and sometimes four times in one hour. Should matrix lift spring (G 322) be weak or strong? This trouble is with the upper distributor box of a Model 2 double-magazine machine. (4) Is there any way to prevent rubber rolls slipping on shafts when machine is in operation?" *Answer.*—(1) There are various reasons why machines stop with a jar, the most common being the gummy or sticky condition of the clutch shoes, which do not release readily, the reflex action causing the jar you refer to. A dry pulley, or the screw in the stop lever being out of adjustment, will give the same result. When testing clutch adjustments, pay no attention to the distance between the clutch shoes and pulley, but have the proper

distance between collar and shaft-bearing and then proceed as follows: Have the power shut off, machine being normal; then back it slightly, just enough to lift the stopping pawl off of the stop lever — the controlling lever must be out. See that the space between the collar and bearing is not less than 15-32 of an inch (test with a piece of brass rule cut to measure .469 inch by micrometer). This adjustment is made by jam-nuts on the clutch rod on the old-style machine and on the new style by underlaying or scraping down leather shoes, as the case may require. The space between the forked lever and collar should be no greater than 1-32 inch after the other adjustment has been corrected. If the space is larger than this, it may cause the machine to stop with a jar, because the clutch shoes would not be released from the pulley sufficiently and would be still pressing the surface when the machine stops, and when the line is sent in it will sometimes cause the controlling lever to jump forward. The space between the forked lever and the collar when too great may be corrected by turning in on the screw in the lower end of the stop lever. On old-style clutches this space is usually found to be correct when the space between the collar on the bearing of shaft is 15-32 inch. The leather shoes should not be roughened, but kept smooth and free from oil and all gummy substances. The clutch spring should exert enough pressure to pull the machine over the points of greatest resistance, namely, lock-up to cast and ejection of slug. (2) If the key-rods raise off of the verges and do not return to normal, it will cause the trouble you describe, and will require a second touch of the key to release the matrix. This may be caused by the binding of verge, by the key-rods binding in the upper guide, and by weakness of key-rod spring; do not double the springs to overcome this difficulty. If it occurs with thin matrices, like lower-case " i " or matrices of similar thickness, it may be due to a slight roughness of the channels, which induces friction enough to retard these light matrices, which move so slowly forward as to be caught by the return stroke of front pawl. This is especially true where keyboard rolls run above the normal speed. To overcome the tendency of thin matrices being retarded and not sliding forward, due to roughness of channels, a rubbing down of channel with a piece of crocus cloth and brass rule is resorted to. This treatment polishes the surfaces where the ears of the matrices come in contact and greatly reduces the friction which was the cause of the trouble. Thick matrices seldom bother in this manner, on account of their weight overcoming the resistance. (3) The spring G 322 should not have any greater tension than the original length would give it. The shortening or increasing of its tension might cause the trouble you describe, by tending to draw the lower end of matrix to the right as the lifter drops, instead of only drawing the lifter, which is the purpose of the spring. Get a new spring and do not increase its tension, and possibly you will have no more trouble of that sort. (4) Some operators put rubber-tire cement under each end of a new rubber roll after it has been placed on the roll stock. This prevents slipping and also may prevent the oil from softening the roll where an excess is used on the bearings.

RECENT PATENTS ON TYPESETTING MACHINERY.

Typecasting and Composing Machine.— W. E. Brand, Boston, Massachusetts, assignor to Monoman Typesetter Company, New York. Filed May 31, 1907. Issued August 6, 1907. No. 862,800.

Typesetting Machine.— W. P. Quentell, New York city. Filed December 31, 1906. Issued August 13, 1907. No. 863,442.

Typesetting Machine.— O. G. C. Schmitt, Frankfort-on-the-Main, Germany, assignor to Wagner & Brand, Frankfort-on-the-Main, Germany. Filed May 20, 1904. Issued August 13, 1907. No. 863,453.

Linotype (Style B).— D. A. Poe, Montreal, Canada, assignor to Mergenthaler Linotype Company, New York city. Filed February 4, 1905. Issued August 20, 1907. No. 863,754.

Low Quad Mold.— H. M. Duncan, C. H. Prichard and Charles Ridgeway, London, England, assignors to Lanston Monotype Machine Company, Philadelphia, Pennsylvania. Filed December 12, 1902. Issued August 20, 1907. No. 864,087.

Electrical Keyboard Operator.— H. Drewell, Hanover, Germany. Filed August 25, 1906. Issued August 27, 1907. No. 864,519.

Linotype Junior.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed May 16, 1907. Issued August 27, 1907. No. 864,564.

FIRST PRINCIPLES OF DRYING.

A substance becomes dry by the evaporation of its inherent moisture into the surrounding space. If this space be confined it soon becomes saturated and the process stops. Hence, constant change is necessary in order that the moisture given off may be continually carried away.

In practice, air movement is therefore absolutely essential to the process of drying. Hence the necessity of forced circulation by means of a fan, when positive and equable results are desired. Heat is merely a useful accessory to decrease the time of drying by increasing both the rate of evaporation and the absorbing power of the surrounding space.

It makes no difference whether this space is a vacuum or filled with air; under either condition it will take up a stated weight of vapor. From this it appears that the vapor molecules find sufficient space between the molecules of air. But the converse is not true, for somewhat less air will be contained in a given space saturated with vapor than in one devoid of moisture. In other words, the air does not seem to find sufficient space between the molecules of vapor. If the temperature of the space be increased, opportunity will thereby be provided for the vaporization of more water, but if it be decreased its capacity for moisture will be reduced, and visible water will be deposited. The temperature at which this takes place is known as the " dew-point," and depends upon the initial degree of saturation of the given space; the less the relative saturation the lower the dew-point.

The capacity of air for absorption, or more properly speaking, the amount of vapor which a given space will contain, increases rapidly with the temperature. It is principally for this reason that heat is such a valuable accessory to the drying process. Upon these principles has been developed the blower type of kiln in which all the heating surface is massed in connection with the fan which forces the warm air into contact with the material to be dried.— *Graphite.*

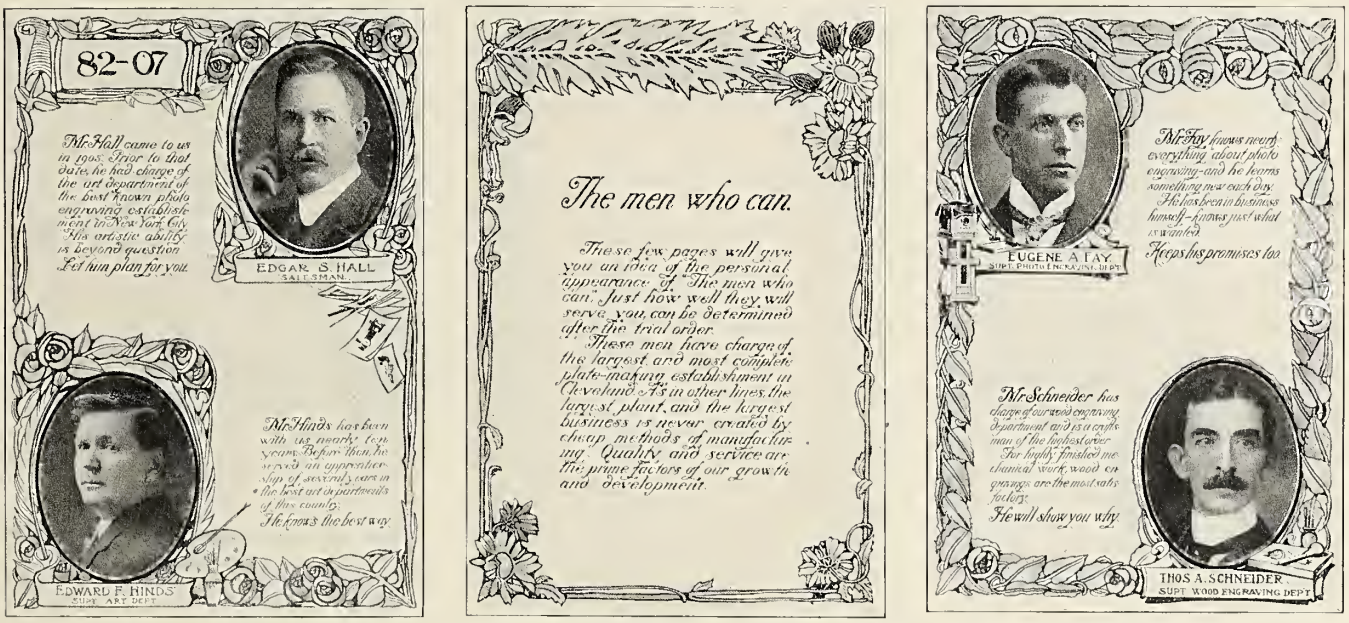
THE POINT OF VIEW.

On one occasion a person entered Professor Agassiz's room with a picture which he desired to sell, denominated a " Bird's-eye View of Cambridge." The professor contemplated it for a moment, lifted his eyes, looked at the vender of the picture, and said, with his characteristic accent, " Well, I thank my God zat I am not a bird." — *Boston Transcript.*

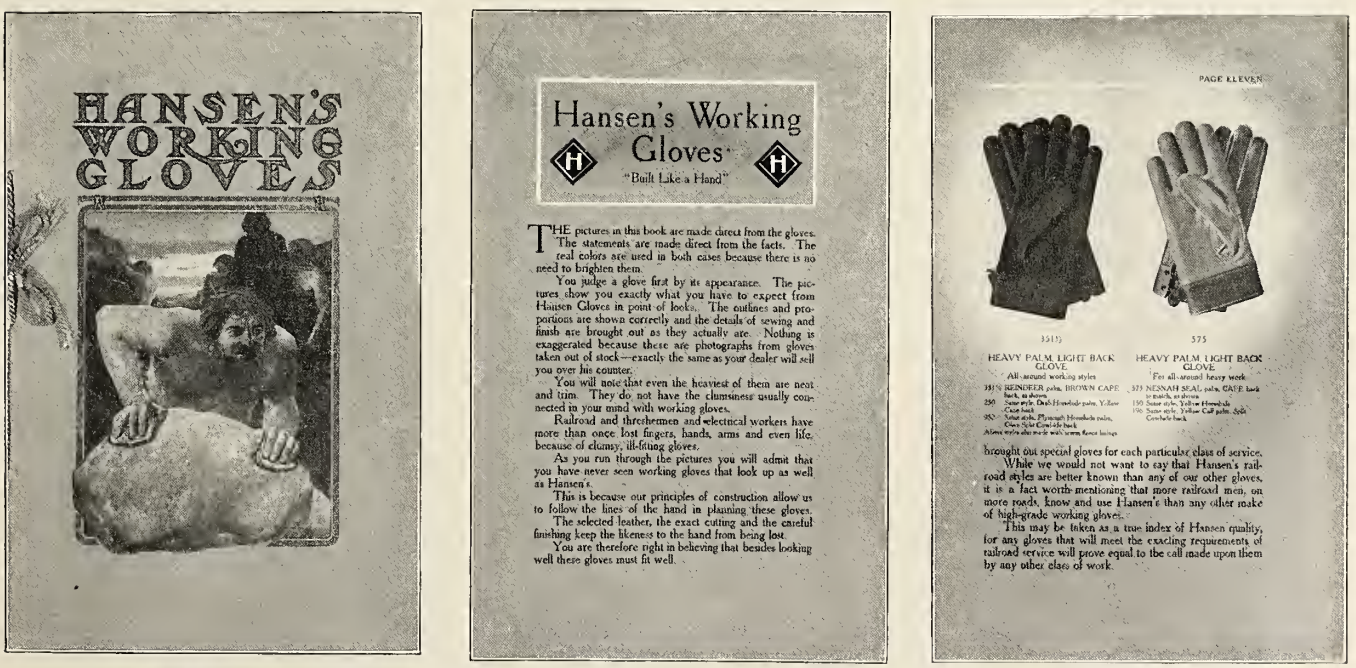
ADVERTISING

THE Eclipse Electrotype & Engraving Company, Cleveland, Ohio, has issued, in commemoration of its twenty-fifth anniversary, a handsome booklet containing the portraits of the men at the heads of its various departments, together with brief statements of their abilities in their special lines. The accompanying reproductions will give an idea of the beauty of the booklet, which is printed in dark brown and delicate tints on white pebbled stock, with extra wide margins.

AN unusually handsome and striking piece of designing and printing is the recent glove catalogue of the O. C. Hansen Manufacturing Company, Milwaukee, Wisconsin, designed by The Hall-Taylor Company and printed by the Meyer-Rotier Printing Company, also of Milwaukee. The stock was first printed in dark gray from half-tone plates, which ranged from solid at the edges to a light tint in the center and were cut out for the glove illustrations, the latter being printed in three colors. The illustration on the cover is in three colors surrounded by a gray tint, with the lettering in black and gold. A faint idea of the beauty and attractiveness of this work may be gained from the accompanying reproduction of the cover and two of the inner pages.

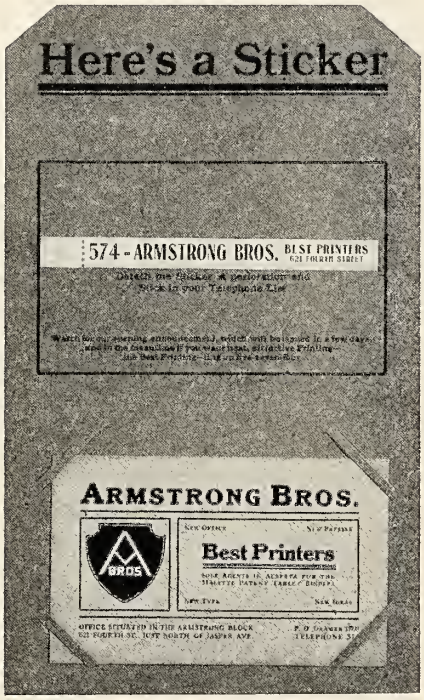


Three pages from the handsome anniversary booklet of the Eclipse Electrotype and Engraving Company, Cleveland, Ohio.



Pages from the handsome glove catalogue of the O. C. Hansen Manufacturing Company, Milwaukee. Designed by The Hall-Taylor Company, and printed by the Meyer-Rotier Printing Company.

A NEAT working out of a clever advertising idea is illustrated in the circular of Armstrong Brothers, printers, Edmonton, Alberta, Canada, reproduced herewith. As will be readily seen, the business card and the sticker containing the firm's telephone number and address are printed on white and mounted on a gray cover-paper, the whole folding with two folds to the proper size to be mailed in an envelope or used as a mailing card. The sticker is perforated at one end to allow its removal for addition to the recipient's telephone list.



An excellent advertising idea well worked out. From the press of Armstrong Brothers, Alberta, Canada.

THE series of monthly calendars being used by the Smith & Porter Press, Boston, Massachusetts, undoubtedly produces good results in an advertising way. The one here reproduced is but a fair example of the clever designs which characterize the series. The original is in orange, green and black, on white stock, and is of the proper size to fit an ordinary envelope.



One of an attractive series of monthly calendars used by the Smith & Porter Press, Boston, Massachusetts.

THE Gazette Publishing Company, Bellevue, Ohio, is sending out a large folded private mailing card on which are shown samples of half-tone printing in one and two colors.

THE Hopson Printing Company, Omaha, Nebraska, is using a series of attractive envelope slips in the shape of motto cards. They are neat and simple in design and

THAT which one does which all of us CAN do, but don't, is the greatest of greatness.

—President Roosevelt.

The above is applicable to everybody using printing. ¶ When you can get good work such as we do, and don't, you are missing not only greatness, but quality and satisfaction. ¶ We *always* keep our word.

Hopson Printing Co., 1505 Howard Street, Phone Douglas 2276. **Prompt Printers.**

One of a series of attractive envelope slips used by the Hopson Printing Company, Omaha, Nebraska.

should prove good advertising. They are printed on heavy cover-stock, the one reproduced herewith being in green, red and gold on cream stock.

A NEAT booklet in black and red gives, under the headings of the various departments, information concerning "the busiest shop in Nevada," The Nevada Press Company, Carson, Nevada. It is well designed and printed and a credit to the firm mailing it.

A DAINTY and artistic announcement has been sent out by The Gimlin Press, Chicago. It is in the shape of a four-page circular, 8¼ by 10½ inches in size, with the printing on the first and third pages. With the announcement set in large type and printed in gray, the rules and initial being in red and gold, the effect is very pleasing.

AMONG the advertising designs shown in the Advertising Department of THE INLAND PRINTER for August, the card circular, "A Tale of the Fourth," advertising the National Business Show Company of New York, was not credited, through an inadvertence, to the originators, The Livermore & Knight Company, of Providence, Rhode Island. This company makes a specialty of unique circular work, and they are engravers, type printers, lithographers and makers of novelties for the trade.

THAT the advertising literature of to-day demands illustration is daily becoming more apparent. And with this increasing demand goes the demand for good illustrations. Constant contact with the work of the best artists has in the past few years brought about an understanding on the part of the general public of what constitutes good illustrating, and the washy, ill-drawn cuts of a few years ago do not draw a second glance. But the printer or advertiser who is getting out a booklet, a blotter or a circular is not always in touch with an artist who can furnish good drawings, and even if he is he often finds that the work in hand will not warrant the expense. Here is where the stock cut enters into the proposition. The stock cut! What an array of ill-assorted worse-than-useless cuts is suggested to the mind of the printer by this term. He sees a panorama of reproductions of woodcuts, zincs, etc., of the standard horses, cows and spreading eagles, with a few emblematic designs — all good enough for sale bills or lodge-picnic dodgers or something of that kind, but utterly lacking in the qualities that go to illustrate *ideas*. He passes them over in disgust and continues to advertise without the pulling power of illustration until he runs across one of the Patterson-Gibbs cut books — and then his troubles are over. Here he finds cuts that advertise — cuts made by experienced men who know how to originate ideas and illustrate them with drawings which contain the snap and ginger necessary to make the public sit up and take notice. This is especially true of their latest book, which consists chiefly of silhouettes designed for use in either one or two colors. Accompanying the cuts are suggestions for catch phrases and lines to be used therewith, and these lines are, like the illustrations, full of snap and ginger — the kind that compel attention. With one of these books on his desk the printer or advertiser need have no trouble in getting a cut to illustrate his idea, or, for that matter, getting the idea itself.

STILLINGS TO "STICK."

Rumors which have been current of late to the effect that Charles A. Stillings was slated for removal from the office of Public Printer on the ground that he had incurred the displeasure of the President appear to have no foundation in fact. On the contrary, Mr. Stillings has received the commendation of his superior in a public statement issued through his private secretary.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

AN ETCHING MACHINE FROM ROME.— From the city of the Cæsars and the Popes comes another patented etching-machine. The inventor is named Holmstrom, and the principle he uses is that of the old-fashioned plunger churn. The plate to be etched is clamped to the plunger and moved up and down in the etching fluid. The inventor claims: "An increased pressure of the liquid against the surface to be etched is effected, removing the gas bubbles and hastening the erosion of the surface exposed to the etching fluid. Further, the article being suspended face down in the liquid the eroded particles sink to the bottom of the vessel and do not gather in the etched spaces, thus preventing access of the liquid to the same, as occurs when a plate is etched face up, as is the case with the ordinary etching tub."

HALF-TONE ON STONE.— George Herbert writes to the *British Journal of Photography* for a formula to sensitize lithographic stones so that he may print on them from half-tone negatives. The formulas furnished are as follows:

Albumen of four eggs.....	100 cc. or	3 ounces	250	minims.
Fish glue	10 cc. or.....		169	minims.
Water .....1,000 cc. or		35 ounces	95	minims.
Ammonia .880	5 cc. or.....		34½	minims.
Ammonium bichromate ...	5 grams or.....		77	grains.

The fish glue may be omitted, though it makes the development easier, or the following formula, which contains no albumen may be used:

Fish glue	50 cc. or	1 ounce	365	minims.
Water .....1,000 cc or		35 ounces	95	minims.
Ammonium bichromate ...	3 grams or.....		46	grains.

DIFFICULTY IN DEVELOPING ALBUMEN PRINTS.—An etcher has trouble in developing albumen prints on metal and writes to *Process Work* for the reason. The following, taken from their replies, contains much that is valuable to those using the albumen method: "The difficulty in developing albumen prints may be due to their being too heavily inked up, as a thick film of ink will make it difficult for the water to get at the unaltered albumen. In inking up a print it should be possible to see the color of the metal through the ink. Allow about a minute for the turps to evaporate, before placing the print in the water; and if it has been correctly exposed the mere weight of the wet cotton will be sufficient to bring the ink away from the unexposed parts. The addition of a small quantity of fish-glue to the albumen solution will make it easier to develop. Here is a good formula:

Albumen (white of one egg).....	1 ounce.
Fish glue	3 drams.
Ammonium bichromate 160	grains.
Water	20 ounces.

"Add liquid ammonia until the solution turns a bright yellow color. The metal being too coarsely grained, through

using too strong an acid bath, would also give trouble in developing the print. If the plate has been overheated when drying the sensitive coating, difficulty will be experienced in developing the print, as the strong heat will have baked the coating and rendered it insoluble. It is better to whirl the plate over the sink and then take the plate and dry it over the bunsen burner. Dried in this way there is less danger of overheating the plate than if it was whirled face down over the bunsen flame. Overexposure is another source of trouble; the remedy for this, of course, will be obvious. A few drops of ammonia added to the water in which the print is developed will often work wonders in the way of removing the ink from the unexposed parts of the print, when it does not come away by ordinary means."

To Make a Negative without a Camera.— Q. A. P., Telluride, Colorado, writes: "Finding many valuable pointers in your magazine, I now find myself obliged to call upon you for assistance. I have your 'Practical Guide to Embossing,' and have succeeded fairly well in making the female die. Now I would like to use the same method to get relief plates of ornaments, but the dragon's-blood does not stick to the lines, and when the plate is etched the lines of the ornaments print white on a black ground. How can I get a zinc plate with black lines from a print in black lines on thin paper?" *Answer.*— You are tackling a problem that has bothered thousands before you. It can be done. There are several patented methods of doing it, the writer having invented one of them. What you need is a simple way and here is a suggestion: Take the print of the ornament that you have on thin paper to a photographer and ask him to make a contact print from it on a contrasty velox paper, developing it to a dense black. This will give you a negative from which you can make the positive print on zinc that you want. You can not use this method for type or any design that will not stand reversing. Photoengravers use a camera for this work because they can thus get a negative any size wanted, and by stripping the negative film from the glass, and turning it over, thus reverse it.

Mercury Intensifier.— J. W. Bowan, New York, writes: "I have been taking The Inland Printer for the last ten years, and though I destroy the numbers after a time, or give them away, I save in a box all the pages with the process recipes on them and find them valuable to turn to from time to time. I can not find that you ever printed a recipe for a mercury intensifier. What is the reason?" *Answer.*— The only reason you have not found a mercury-intensifier formula in this department is it was not asked for. Mercury makes a splendid intensifier, particularly for photolithography, where great intensity is not so important as clear lines. In 1881 I used the following formula, which gives a soft intensifier, the density being regulated by the length of time it is applied to the negative:



ROAST LAMB AND MUTTON CHOPS.
Photo by R. R. Sallows, Goderich, Canada.

1.

Bichlorid of mercury	60 grains.
Water	6 ounces.

2.

Iodid of potassium	90 grains.
Water	2 ounces.

3.

Hyposulphite of soda	120 grains.
Water	2 ounces.

Pour the second solution into the first and a beautiful scarlet emulsion results. Adding the third solution to the other two gives a perfectly clear intensifier. Since half-tone negatives must be had with a decided black dot, no matter how small it is, copper and silver have become necessities

as intensifiers. Mercury and silver can be used, however, instead. Here is a method recommended by E. W. Foxlee. Bleach the negative in a saturated solution of bichlorid of mercury and wash well, then blacken with the following silver solution:

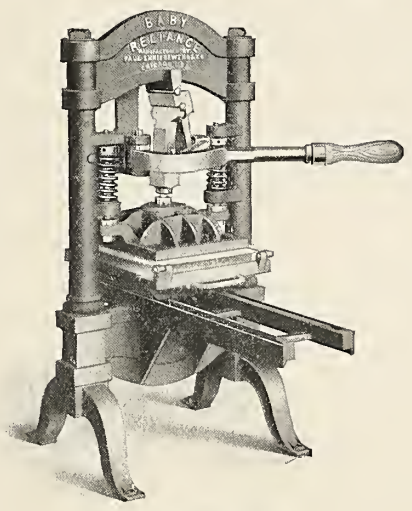
Nitrate of silver	200 grains.
Water	20 ounces.
Cyanid of potassium	20 grains.
Water	2 ounces.

The cyanid solution is added gradually to that of the silver until the precipitated cyanid of silver is nearly, but not quite, dissolved. Should too much be used so that the whole is dissolved, a little more silver must be added, as it is necessary that there should be a little undissolved cyanid of silver left in the solution.

To Keep a Bath Plate Moist.—A. W. R., Boston, writes: "Do print in 'Process Notes' the best way to keep a silver bath plate moist during long exposures in hot weather. I have had a Halifax of a time this summer working under a hot skylight, with a corner and even one end of the plate drying on me. I keep a large wet sponge in a shallow tray in the camera box without relief from the trouble." *Answer.*— The writer has a piece of black Canton flannel which he wets in ice-water and folds the size of the plate. This is put on the back of the sensitive plate before the door of the holder is closed. A black sheet of paper backed with wet blotter would answer the purpose fully as well. Before the days of dry plates for landscape work the writer flowed the plate with dilute glycerin. After the exposure the glycerin was washed off with distilled water, some of the bath solution flowed over the plate and it was ready for development. "A. W. R." will find that, if a corner of his plate dries, redipping it in the silver bath before development will frequently save it.

Etching in Hot and Cold Perchlorid of Iron.—A. J. Newton, of the London County School of Photoengraving, writes: "It is very kind of you to notice so frequently in Inland Printer 'Process Engraving' the work we do at the school, but a little inaccuracy has crept into the report of the etching experiments. You state that, with hot perchlorid there is no difference in the speed with which the etching is completed, when I stated distinctly that the hot perchlorid etching is finished in two-fifths of the time taken by the cold solution. Therefore, this is a valuable aid to cutting short the time taken to produce a block." Mr. Newton, to whom processworkers owe so much for the researches he carries on in London, had made some experiments in etching with perchlorid of iron. In telling of his experiments it was stated in this department that heating the perchlorid even up to 110° F. did not hasten the etching any, when the facts were that in the series of tests that Mr. Newton made he tried the effect of heating the etching solution with the result that perchlorid of iron at 110° F. etched the plate in about two-fifths of the time required by a similar solution but at 60° F. We are grateful to Mr. Newton for calling attention to the error, though every process man knows that heat is an aid to chemical activity in all solutions. If the heated perchlorid etching solution does not injure the enamel protection on the metal plate then Mr. Newton has given us a suggestion that is worth money in this country, where everything is wanted in the shortest time possible.

A New Proof Press.— For the first time space is taken in this department to announce the arrival of a baby, though it is not the kind of baby President Roosevelt talked of; still, if he were in the process business, he would welcome it heartily. It is a baby proof press, and the surprising thing is it was not born before this. The writer has planned many engraving plants, and when it came to the question of a proof press the size of the largest "flat" etched or the largest possible plate to be proved decided the size of the press, if there was to be but one. These presses with a 24 by 32-inch bed sometimes weighed one and one-half tons, and if but a single column advertising cut was to be proved all the trouble of bearers and adjustment of pressure had to be gone through with, besides the handling of the monster machine. Now a pressmaker simply makes a miniature proof press with a 10 by 12-inch bed and a platen 8 by 10 inches, the whole weighing but 275 pounds. It can be bolted to a bench, does not take up



THE BABY PROOF PRESS.

much room and is a time and money saver. Readers of this department will be grateful for having their attention called to it, hence this free advertisement. The father of the baby is Paul Shniedewend, Jr., and he calls it the Baby Reliance Press.

Misinformation About Process Engraving.— Miss "X.," Providence, Rhode Island, writes: "I am stopping here for the summer and am preparing a paper on 'Magazine Illustrating' for the woman's club I am secretary of at home. My brother is an artist whose drawings are accepted by the leading magazines, so I know all about the years of study required and the patience afterward before the artist is given an opportunity. I am not familiar, except in a general way, with the methods of engraving used, but find in 'Workers of a Nation,' by Gilson Willetts, the information I want, though this sentence of his puzzles me: 'When the negative has been developed the film is stripped from the plate and placed, after reversing, on another plate — "the turning glass" — and thus becomes "a positive."' Now I am familiar with photography, and have made lantern slides, but merely reversing a negative does not make a 'positive.' Is Mr. Willetts wrong?" *Answer.*— Of course Mr. Willets is wrong; no amount of reversing will turn a negative into a positive. Should you use the rest of Mr. Willetts' article in your paper you will crowd into it about as much misinformation regarding the engraving of magazine illustrations as you well could. For instance, in the next sentence after the one you quote, Mr. Willetts says: "This (positive) is exposed to light for about two minutes in contact with a sensitized copper plate. This plate after developing is enameled and burnt in." All of which is ridiculous. Then Willetts goes on to say: "In the zinc etching, pen-and-ink or line drawings are required, and there is no screen used"; when the facts are that half-tones are made on zinc as readily as copper. Then Willetts follows: "For a deeper cut plate muriatic acid is employed in the process of etching." Al of which is very silly.

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

B. G. GOLDWATER, Los Angeles, California.— Your card and circular are excellent in design and colors and should prove very effective advertising.

MANY original and clever conceptions are to be found in the specimens from The King Printing Company, Bristol, Virginia. The work is very creditable indeed.

W. A. NICHOLSON, Alameda, British Columbia.— Your specimens show much originality and are good in design. The presswork, however, is in need of improvement.

E. D. KNOX, Lawrence, Kansas.— The booklet submitted is very neat, but the headings appear to be a trifle weak. They should have been set in type of a heavier face.

A LETTER-HEAD and proof envelope designed by W. D. Spurrier, with the F. W. Gardiner Company, Salt Lake, Utah, bear evidence of much originality and are very attractive.

EARL GAYLORD, Fort Collins, Colorado.— The advertisement specimen submitted is an excellent piece of composition, and it would be hard to suggest wherein it could be improved.

A NUMBER of envelope slips and blotters from The Samuel F. Kerr Press, Pittsburg, Pennsylvania, are neat in design and well printed — excellent advertising for the firm sending them out.

EMILE ADAM, New Orleans, Louisiana.—Your resetting of the cover-page is certainly a decided improvement over the original. A more simple treatment, with less decorative border, would be still better.

THE *Standard*, Markdale, Ontario.— The most noticeable feature of the program is the wide spacing of the text-letter. This should be avoided. The ornament is rather heavy for the balance of the page.

HARRY T. HADLEY, Swampscott, Massachusetts.— The copies of "The North Shore Reminder" are well printed and are in every way a credit to your establishment, the half-tone printing being especially commandable.

THE *Sun-Republic*, Dodgeville, Wisconsin.— The specimens are very neat and well printed. The letter-head and envelope would have been more satisfactory if printed in browns or blues instead of the greens which you used.

HIGH-CLASS commercial specimens have been received from Frederick Kelley, with The E. L. Patch Company, Stoneham, Massachusetts. Neat and attractive in design and well printed on good stock, they are very pleasing.

J. T. DARLING, Mechanicsburg, Ohio.— The selection of type-faces and the display on the bills are very good indeed. The letter-head specimen shows a tendency toward an error that is all too prevalent — that of excessive underscoring. If you can convince yourself that each bit of rule or ornament serves some definite purpose it is well enough to use them, but otherwise they should be dispensed with.

R. E. L. COOK, Pasadena, California.— The cards are neat in design, but the one in red and brown does not contain enough contrast. Where the colors are so nearly alike it would be preferable to put the whole job in one color.

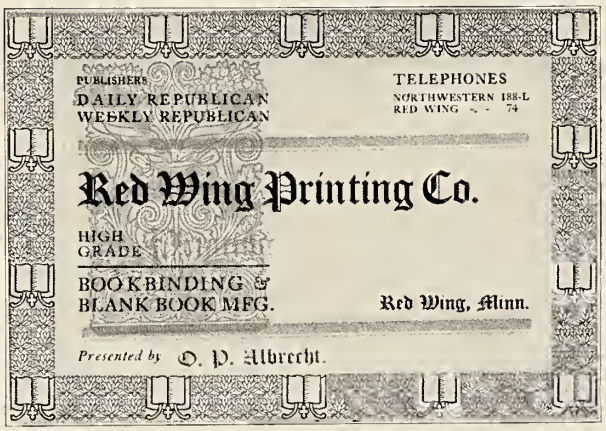
G. T. GOLSON, Selma, Alabama.— Your commercial specimens are very good indeed. Being, with very few exceptions, neat and simple in design, good in color-harmony and carefully printed, they represent dividend-paying printing.

R. F. HARRIS, formerly of Danville, Virginia, but now located at High Point, North Carolina, sends a package of commercial specimens all of which are up to the usual high standard maintained in his work. The designs are original and clever.

FRED N. DUNHAM, Wessington Springs, South Dakota. — While your designs are original and contain much merit, they are somewhat profusely decorated. A little more restraint in ornamentation would wonderfully improve your specimens.

S. H. WHITE, Rock Hill, South Carolina.— The results hardly justify the time and labor spent in producing the business card. A more simple treatment, keeping the design rectangular in shape to correspond with the shape of the card, would be more pleasing.

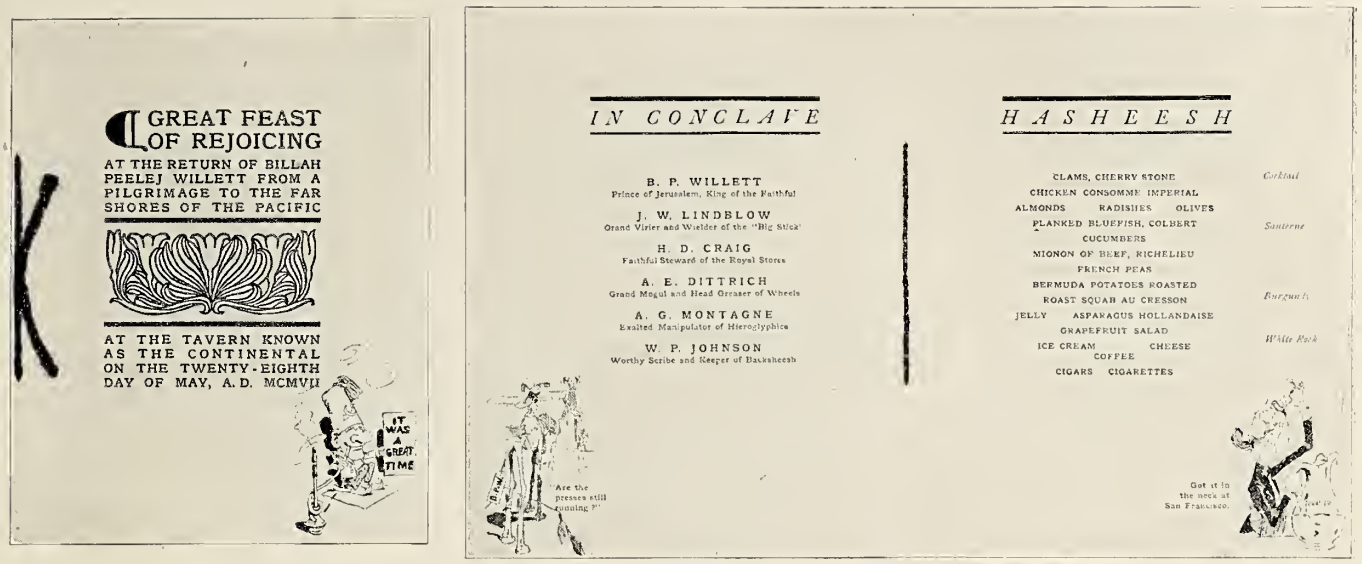
THE novel and attractive business card of the Red Wing Printing Company, reproduced herewith, is from a package of excellent typography by D. Gustafson, Red Wing, Minnesota. The original is in colors on white card and is very striking. The other specimens are also in the well-known style of Mr. Gustafson.



A novel and attractive design by D. Gustafson, Red Wing, Minnesota.

P. LIBERMAN, New York.— While your specimens show a wonderful improvement over those formerly received, we would suggest that you give more consideration to the use of a smaller number of type-faces in each job. One or two type-faces should be considered sufficient.

ARCHIE H. FREEMAN, Hector, Minnesota.— With the exception that the rules on the letter-head are too light to harmonize with the type-face used, the specimens are very creditable. This lack of consideration of tone-harmony is noticeable in much of the work received for criticism. Heavy, bold type-faces associated with hair-line rules, and light, delicate letters associated with heavy rules are altogether too often seen. Then, too, rules are frequently used together which do not harmonize one with the other. For instance, in the underscoring of a line or in the cutting off of a group of reading matter we find a hair-line rule and a



Three pages of a handsome and artistic menu from The Willett Press, New York.

three, four or six-point rule side by side. The effect is unpleasant, and we feel that there is no more harmony between them than there would be between a line made by a lead-pencil and one made by a pen. The one is broken and gray in tone while the other is dead black.

From The Colonist Printing and Publishing Company, Victoria, British Columbia, have come, in the shape of booklets, some excellent examples of printing and plate-making. Typography, presswork and design all combine to make them specimens of high-grade printing.

James H. Walker, Baird, Texas.—A rather free use of rules for underscoring on the Cook Grocery Company stationery and the use of too many type-faces on one or two of your other specimens are the only criticisms we have to offer. Otherwise the work is very creditable.

H. H. Myers, Macon, Georgia.— Your color combinations are rather strong for this class of work. We would suggest that you use more subdued harmonies instead of the full colors. For example, in the place of the red and yellow on the letter-head a shade and tint of brown or blue would be more pleasing.

An interesting example of the use of the geometric designs now so popular is shown in the letter-head reproduced herewith. The original is by E. W. Stutes, Spokane, Washington, and is printed on white stock in light blue, dark blue and orange.

Three handsome and artistic menus have recently been received from The Willett Press, New York. Two of them were used at dinners given to the executive force, while the other, three pages of which are reproduced, explains itself. It is printed in two browns, black and red on light-brown deckle-edge stock, the type matter being printed in blanked panels. The monthly dinners to the executive force, at each of which some special department of the plant is the subject of discussion, should bring to light many valuable ideas and suggestions.

The program of the outing of the employees of Redfield Brothers, New York, which was held on July 20, is an attractive and interesting bit of printing. Well arranged and printed, and filled with entertaining "roasts" of various members of the force, it is an excellent souvenir.

James S. Creech, Greensburg, Indiana.— Your idea of simple, plain advertisements for the fair catalogue is correct and the results are good, although a still greater improvement would have resulted from the use of plain-rule borders instead of the decorative ones, which are not only too decorative but too heavy.

The program and menu of the annual dinner of the Ben Franklin Club of Chicago is an artistic bit of printing and designing and reflects great credit on M. A. Fountain & Co., Chicago, by whom it was produced. Attractively printed in colors on blanked panels and with a portrait of



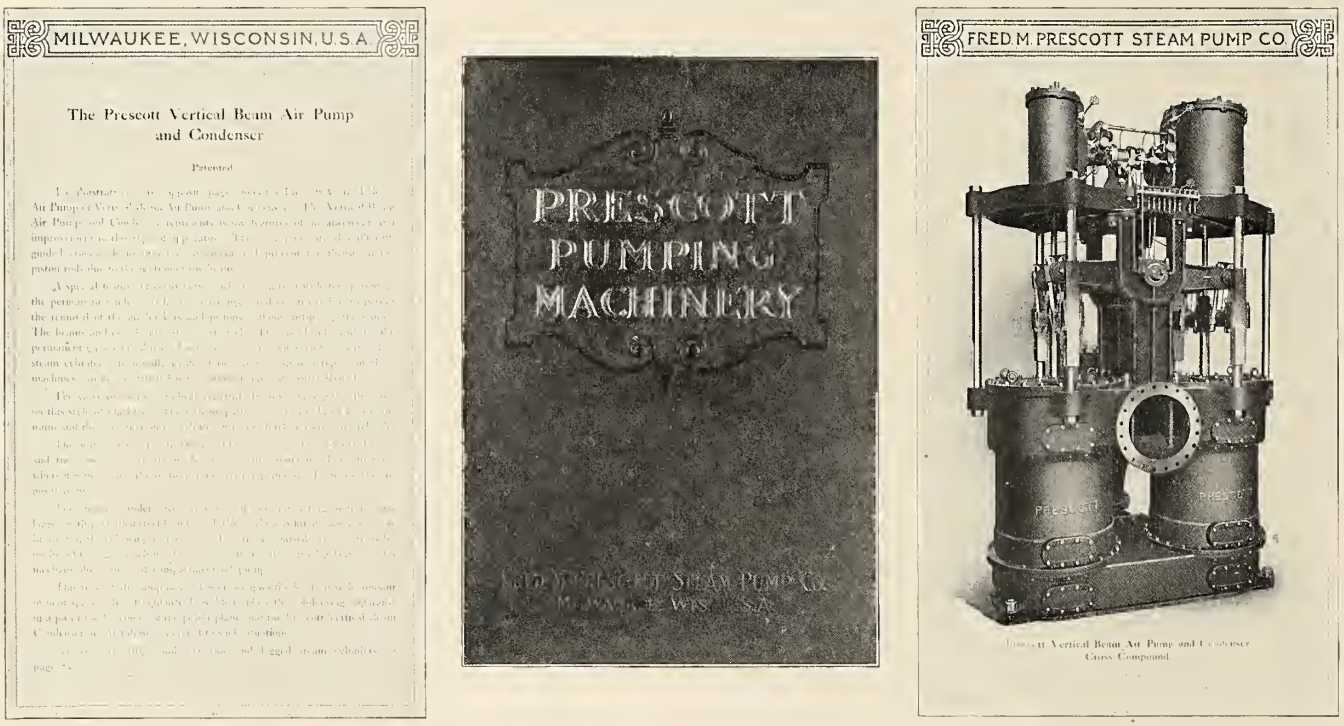
Excellent use of geometric design on a letter-head. Original in light blue, dark blue and orange on white stock. By E. W. Stutes, Spokane.

Franklin tipped on one of the pages, it forms an excellent souvenir.

Cook & Hazlett, Trenton, New Jersey.—A title-page would have added much to the appearance of your booklet. The opening of the cover and jumping directly into the text gives a feeling of abruptness not pleasant. More attention paid to the make-ready on the half-tones would also have been productive of much good.

Bert R. May, Albert Lea, Minnesota.— Your choice of stock for the letter-heads on which you worked the half-tones was unfortunate. You should either have used the flat writing stock made especially for half-tone work or pressed out the panels on which to print the illustrations. The envelope is in the "something different" class.

The recent catalogue of the Fred M. Prescott Steam Pump Company, Milwaukee, Wisconsin, is a handsome piece of printing. The cover, a reproduction of which is shown herewith, together with two of the inner pages, is embossed in black and gold on dark-brown stock, while the inner pages are printed in black, gray and red, the type matter being in gray and red and the half-tones in black. The illustrations were made by Bartlett & Co., New York, while the printing is the work of the Meisenheimer Printing Company, Milwaukee.



Cover and two inner pages of a handsome catalogue from the press of the Meisenheimer Printing Company, Milwaukee, Wisconsin.

From Langley & Sons, London, England, has come a copy of an artistic catalogue designed and printed by them for Ewart & Son, Limited. It is printed on Strathmore Japan stock from type specially cast from the original matrices made by William Caslon. The design of the cover is adapted from an early English illumination. The whole forms a handsome piece of work.

The souvenir of the fifty-third annual convention of the International Typographical Union, held at Hot Springs, Arkansas, August 12-17, 1907, is indeed an artistic production. In the first place, the entertaining of the convention and the publishing of a souvenir of this kind by a local union with a membership of but twenty was a rather large undertaking. But although small in numbers they "made good." A glance at the names of the contributors of the various articles at once assures one of the quality of the text. Among the special articles are "Recollections of an Old Printer," by George W. Peck; "A Dying Newspaper," by George Ade; "After Twenty Years," by William Allen White; "Yesterdays with Slug Nine," by Robert J. Burdette; all of which are intensely interesting and entertaining. The mechanical execution of the book is all that could be desired, the typography, platemaking and presswork being of the very best. It is the product of the job department of the *Sentinel-Record*, Hot Springs, on which it reflects great credit.

In addition to the above, specimens have been received during the month as follows: The Johnson-Ricker Company, Fergus Falls, Minnesota, neat commercial work, which would, however, be improved by the use of fewer type-faces on each specimen; Mercantile Printing Company, Limited, Honolulu, Hawaii, neat and clever advertising cards; The Ihrie Manufacturing Company, Indianapolis, Indiana, handsome circular, in two colors, descriptive of the Gordon Jogger; *The News*, Mount Pulaski, Illinois, well-displayed poster; attractive menu and program of the annual dinner of the Melbourne Printers' Overseers' Association, Melbourne, Australia; The Blakely Printing Company, Chicago, neat mailing cards calling attention to "Blakely Service"; The Joseph Betz Printing Company, East Liverpool, Ohio, attractive blotter in three colors; German Printing Company, Omaha, Nebraska, clever advertising blotter; Lennis Brannon, Talladega, Alabama, attractive letter-head design; Tom Moore, Rochester, New York, well designed and carefully printed letter-head and admission ticket; Elmer Sylvanus Schilling, Harrisburg, Pennsylvania, neat blotter; Thomson & Co., New York, excellent three-color souvenir; Williston H. Collins & Co., New Bedford, Massachusetts, attractive envelope slip; A. J. Gereke, Cheyenne, Wyoming, neat and artistic program specimen; J. L. Brown, Marshfield, Oregon, very attractive commercial specimens.



Copied in reduction from the art portfolios published by Gerlach & Wiedling, Vienna, Austria.
The originals are in colors.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

"THREE-COLOR" WORK WITH TWO PRINTINGS.— *The British Printer* and *The Process Engravers' Monthly*, of London, have recently published supplements or, as Americans call them, inserts, showing the effects produced by using Shackell's two-color inks. The supplement in *The Process Engravers' Monthly* represents "Chief Black Chicken" by means of red and blue plates, 3½ by 5½ inches, made for a Raphael Tuck post card, printed with Bicolor Lake at 6 shillings (6/) or $1.45 per pound and Bicolor Blue at 4 shillings (4/) or 98 cents per pound on John Dickinson & Co.'s Lemon Art Paper. This method of color reproduction is very suitable for subjects that have little blue and yellow in their make-up. The entire sheet is a lemon yellow color over which is printed, first the red and then a blue impression. Both plates are made with ordinary half-tone texture at 133 lines per inch, the blue lines with the screen in normal position at forty-five degrees to the horizontal and the red ones standing at seventy-five and fifteen degrees from the horizontal or thirty degrees from the blue lines. It will be readily seen that it is impossible to hold any blue values and also that graded yellow values are unattainable, but in many subjects the absence of the two colors is scarcely noticeable from a practical standpoint. For labels, post cards, pamphlet and magazine covers, etc., the process is a desirable one, but to reach the best effect it is desirable that the lemon color of the paper be entirely covered by the two impressions so that no uncovered yellow is visible, for the effect is not restful or pleasing to the eye, but as soon as the screen effect is present the result is quite satisfactory. Of course there may be found here and there a subject that will harmonize with a clear lemon yellow background as a border, but the great majority of subjects will not be amenable to such treatment. The subject in *The British Printer* represents a Japanese lady holding a red paper lantern in her right hand and a green-colored one in the left hand. The red and green high-light glows are rendered very well and the browns and deep blacks show to advantage. Such colors as can be held are the red, orange, brown, green and the black by superposing a solid red and blue over the solid yellow of the paper. This subject is reproduced with a 150-line screen, the dot relation being practically the same as is found in ordinary half-tone practice — with the same gradation of line running in both directions. The blue lines stand at sixty degrees to the horizontal and the red ones at thirty and sixty, or a difference between them of thirty degrees. The screen effect is not so apparent in the 150-line, thirty and sixty degree disposition of lines as in the 133-line, forty-five and seventy-five degree treatment of the first subject. The difference is not wholly due to the finer lines but possibly in degree at least to the nearly vertical red lines — within fifteen degrees. These specimens both appeared in the May numbers of the journals mentioned. They are an interesting addition to half-tone color reproduction literature.

1–6

VIGNETTED HALF-TONE CUT ON ENVELOPE (75).— "I send, for criticism, a sample of an envelope run with half-tone cut. The firm made a 'kick,' saying, '*too much impression on cut*, also *too much color*.' I have had about eight years' experience in the pressroom, and I would like very much to know where I could improve this job." *Answer.*— Considering the difficulty of printing a half-tone cut on an envelope, the work looks very well. Fault might be found with the quality of ink used, instead of the quantity. We believe a finer black would have improved the appearance of the cut. As to the make-ready: the vignetted edges of the cut should have been made to appear softer. This could have been done by rubbing down or scraping the tympan in the high lights, which would tend to give a more delicate blending of the gray tones into the white stock.

EMBOSSING ON A JOB PRESS (76).— "Can embossing be done on an ordinary job press? I have a new 10 by 15 jobber, and not a day passes but I am asked, 'Can you do embossing?' I could get lots of that class of work if I could only deliver the goods. I have carefully looked through the August INLAND PRINTER, but could find nothing on the subject. If the work can be done on my press, will you please tell me where I can get a good authority on the subject?" *Answer.*—Ordinary embossing can be done on almost any job press; of course very heavy work requires specially constructed presses, and such work should not be undertaken on light-built machines. All kinds of commercial embossing, which includes envelopes, letter-heads, announcements, etc., can be turned out expeditiously on a press of the type you refer to. All that is required is the material, such as dies, embossing compound, etc., together with a knowledge of the method of procedure in doing the work, which may be acquired by any pressman. His knowledge of presswork will enable him, with some practice, to produce good embossed work. Of course he may make errors of judgment, but they should serve to prevent a recurrence of the same mistakes, so that skill will be acquired by practice and a constant improvement will be noticeable. "A Practical Guide to Embossing" handles the subject in such a way that the careful reader may with some practice adapt the instructions given to the various grades of work. The fundamental principles are given in such a manner that the pressman of good judgment will have no difficulty in applying them. The book can be procured from The Inland Printer Company. Stewart's Embossing Compound, a necessary article in producing work of this kind, is also for sale by The Inland Printer Company. Embossing dies are sold by all half-tone engravers.

A WELL-PRINTED POST CARD (77).— "The enclosed post card was run on a platen press. Please criticize same in the Pressroom Department of THE INLAND PRINTER." *Answer.*— The post card is well executed. It has these good points: In the first place the cut has good contrast and shows up well, being printed with a good grade of brown-black ink. The cut prints clean and sharp; the make-ready brings out the various tones without any darkening effect on the high lights where they are adjacent to the middle tones. A stronger contrast could have been made between the sky and the church tower, however; by taking an impression of the cut on hard tissue of the onion-skin grade, and cutting out the middle-tone part and pasting it on top of the draw-sheet, the strength of that part would be materially increased. Another feature of the work is the amount of color carried; the solids appear to have just the necessary quantity of ink to bring out the detail without "filling in" the dark-gray tones. Work of this kind when made ready hurriedly or care-

lessly and then printed with a cheap or unsuitable grade or color of ink would look very commonplace alongside of this specimen of carefully executed presswork.

Power to Drive Press (79).— "We are installing a cylinder press and a gas engine and are having trouble getting the right speed. The main drive pulley on the press is twelve inches in diameter and turns five revolutions to print one impression. Diameter of drive wheel on the engine is six inches. Engine runs 450 revolutions per minute. We want to know what size pulleys to put on the shaft. Want to run a belt from engine to shaft and from shaft to press. We want press to run about 1,200 per hour. Please send us the figures of this so we will know when we put in another press in the near future. (2) Another thing we would like to know is this: Can a press be run with direct power — that is, belt from engine direct to press?" *Answer.*— The usual way to drive a press is from countershaft having speed pulleys. These are driven from a main shaft, or another countershaft, having speed pulleys. From these pulleys you could secure the variable speeds required. Driving the press in this manner would permit the adding of other machines as contemplated. If you have only just sufficient power for the press, of course it can not be used for a main shaft, so you could drive a small countershaft, having an eighteen-inch and an eight-inch pulley. The engine drives to the eighteen-inch pulley and the eight-inch pulley drives to the press, which will give you about the speed you desire. It would not be practicable to drive the press direct from engine.

Unsuitable Ink (81).— "I have charge of the printing of the publications of the ——— company. I am mailing you under another cover a copy of a monthly publication. My people are not at all satisfied with the printing. I should like to have your opinion regarding same. How could I improve on it? Is the ink good enough? What kind of ink should we use? Our main trouble is with offset. How could cuts on page 46 — advertising section — be improved? What do you think of cuts on pages 26 and 27 of text matter? No doubt this publication should have a better appearance, and any information you can give will be appreciated." *Answer.*—A careful examination of your publication shows that there is room for improvement in the matter of detail only, as the presswork in general is good. We would suggest the following: That a better grade of black ink be used throughout. This would give cleaner and much better work on some of the half-tone cuts, which now appear at a disadvantage, and would also improve the general appearance of the journal. In regard to the appearance of some of the half-tone cuts, those on pages 26 and 27 in particular on account of the lack of contrast in the subjects, especially the interior views of foundries, machine shops, etc., the cuts have not appeared at their best. However, a better grade of black ink and a little more attention to the finer details of the make-ready would have improved these cuts. In the advertising pages there are a number of half-tone cuts which, if replaced with new ones, would enhance the appearance of the respective pages, notably on page 30 and lower cut on page 134. A more careful make-ready would have shown improvement of cuts on the following pages: 34, 35, 137 and the lower one on page 139. The following cuts could be greatly improved by having them "tooled" and by using a vignetting punch on the harsh vignetted edges: On pages 27, 30, 33, 40, 41, 44, 47, 51, 55, 113, 130, 132 (lower one), two or page 136, 140, lower one on page 142 and 156. The cuts which would be difficult to improve in appearance, on account of the subjects being poor in contrast, appear on pages 35, 43, two on page 25 in the text, Fig. 6 on page 27, right-hand cut on page 31 in text, 43, 45 and 129. If you were to use a more suitable red ink it would harmonize better with the black on the two-color pages. The cuts on page 46 can be improved by using a better grade of ink and carrying less color. The dark tones will not be filled in, causing the muddy appearance. These cuts are flat, showing little contrast, and thus are not easy subjects to print properly.

To Prevent Ink Drying in Cans.— "When you put your ink away for the night, apply a coating of vaseline over the surface of the can. It is best to have two or three brushes, one for each color. A can of ink treated this way will never form a skin over the surface no matter if it is set away for six months. Vaseline won't hurt the ink a particle and the saving is worth the trouble." — *The Practical Printer.*

Balsam-copaiba for Damp Rollers.— Mr. Thomas L. Jacobs, of the Tacoma Printing Company, Tacoma, Washington, writes as follows: "In the Pressroom Department of the September number, No. 64 complains of damp rollers not taking heavy inks. Under somewhat similar conditions I find that a few drops of balsam-copaiba will help. Four to eight drops will usually be enough to do the trick on an ordinary jobber. This is a very old remedy and it is quite possible that 64 has already tried it; but if not, it will be worth his time to do so. I would be pleased to hear from him direct as to results. I may be able to help a little and at the same time get information from him."

Multicolor Work (73).— "In one of your recent issues you published an item in the Pressroom column referring to a mixture that is worked into ink for two or three color work in one impression, especially on a stationary disk on a platen press, preventing the colors running together, at the same time getting a perfect distribution of ink. I have looked through the back numbers, but could not find this article." *Answer.*— There is a chemical process of keeping colored inks separated on the inking disk and on the rollers so that jobs in several colors can be run at one impression. Of course the inking disk must be locked stationary and not be permitted to revolve. The Walker Company, 624 Madison avenue, Covington, Kentucky, manufacture this compound and will give you full particulars regarding its use. On page 414 in the Question Box Department of the June Inland Printer, you will find a description of the disk inking plates. This is the mechanical process and full particulars may be obtained from the Chandler & Price Company, Cleveland.

To Obtain Perfect Color Register.— "An offset sheet of manila paper is taken when running key-sheets and small sections of it cut out so that when placed on the form to be registered, with the offset side up, the openings permit of seeing just the position of lines in form or plate.

"The writer has used this plan on colorwork that required four or more forms, without necessitating lifting a form after once sent to press.

"Another point of advantage is that the offset sheets may be kept indefinitely and used again and again, though of course, for subsequent runs, the key-form would have to be registered to the offset sheet.

"For this work I prefer manila of about 24 by 36, ninety-pound. Also cheap white card can be satisfactorily used.

"Another method employed by many is to print a key-sheet on a medium-weight white paper, then rub over the back of it a little machine oil. This will render the sheet nearly as transparent as gelatin and may be used in the same manner." — *The Practical Printer.*

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

POSTERS (54).—"Can you give us the addresses of two or three firms doing poster work for county fairs?" *Answer.*—R. J. Kittredge & Co., 101-113 West Superior street, Chicago; Central Printing & Engraving Company, 140-146 Monroe street, Chicago.

TITLE SKIVER (69).—"Where can I obtain coated leather like the enclosed sample? It is used for labels for law books and libraries." *Answer.*—This leather is known as Title Skiver and is finished in all colors. It can be had from Gane Bros. & Co., New York or Chicago.

COMIC COLORED SUPPLEMENTS (51).—"Are there any firms in Chicago that print comic colored supplements for newspapers, like the World Color Printing Company, St. Louis, does?" *Answer.*—There are no comic colored supplements for newspapers printed in Chicago. The McClure Syndicate, New York, and the J. V. Sloan Co., 1 Madison avenue, New York, do this work.

AMERICAN SHADING MEDIUMS (72).—"We are importers of printing presses and all requisites for printers, and wish to import American shading mediums. Kindly let us know the name and address of makers of the above articles." *Answer.*—The American Shading Machine Company, 164-168 Rano street, Buffalo, New York, manufacture shading machines and a very large assortment of shading films of the "Ben Day" order.

GOLD AND ALUMINUM INKS (53).—"A party called our attention to the fact that some time since you published an article or advertisement of a special gold ink and showed a sample of printing, one impression. Can you give us any information about this ink? Also, can you tell us where we can get a good aluminum ink?" *Answer.*—The Ault & Wiborg Company, New York, or T. Riessner, 57 Gold street, New York, can supply you with both these inks.

ENVELOPE-MAKING MACHINERY (71).—"We would like information as to who handles envelope-making machinery." *Answer.*—The following firms can supply you: Lester & Wasley, Norwich, Connecticut; Cooley & Trevor Manufacturing Company, Hartford, Connecticut; Hobbs Manufacturing Company, Worcester, Massachusetts; Hopkins & Son Machine Works, 123 Taylor street, Springfield, Massachusetts; Blackhall Manufacturing Company, 105 Seneca street, Buffalo, New York.

LAW SHEEP (58).—"Can you give me the address of a company that handles the grade of leather like the sample enclosed; also, can it be printed upon with printing ink and type?" *Answer.*—The sample of leather you enclose is known as Law Sheep and can be had from Gane Bros. & Co., 116 Market street, Chicago. For large quantities, write direct to the tanners, Thomas Garner & Co., 181 William street, New York. It can be printed on at slow speed on Gordon presses with any color of B. B. ink, sold by Charles Eneu Johnson Company, Chicago.

FANS AND YARDSTICKS FOR ADVERTISING PURPOSES (57).—"Can you give us the addresses of firms handling fans for advertising purposes; palm, Japanese, etc., unprinted, as we wish to do this ourselves. Also a firm manufacturing blank yardsticks and rulers?" *Answer.*—The Crescent Embossing Company, Plainfield, New York; A. A. Van Tine & Co., 879 Broadway, New York; Donker & Williams Company, 1332 Wabash avenue, Chicago, can supply you with fans, and yardsticks can be procured from the North-Western Novelty Company, Geneva, Illinois.

BUSINESS DIRECTORIES (56).—"Can you tell me of any publication giving the names, with perhaps a few particulars, of the various business directories published in the United States?" *Answer.*—The directory business in this country is largely controlled by the Association of American Directory Publishers, secretary's office 89 Third avenue, New York. This association has a standing offer of $100 for the report of anyone publishing or canvassing for a dishonest or bogus directory. It is evident that they will have a complete list of all the directories in this country.

CALENDARS AND ADVERTISING NOVELTIES (55).—"Will you kindly give us the names of some of the largest manufacturers of calendars and advertising novelties?" *Answer.*—Sullivan Printing Works Company, Cincinnati, Ohio; Crescent Embossing Company, Plainfield, New Jersey; Oliver Baker Manufacturing Company, Minneapolis, Minnesota; American Manufacturing Concern, Jamestown, New York; North-Western Novelty Company, Geneva, Illinois. The *Novelty News*, 171 Washington street, Chicago, is a monthly journal devoted to all kinds of advertising goods.

MONOTYPE SCHOOL (59).—"Is there a school or place of any kind in this part of the country where one can learn the operation and care of a Monotype outfit? If so, where is it located, and can you give me any information as to the requirements, fees, time required to learn, etc?" *Answer.*—The Lanston Monotype Machine Company, 1231 Callowhill street, Philadelphia, Pennsylvania, have a school for training operators, and make no charge for this instruction. The school is equipped with thirty-six casting machines and twenty keyboards, and is in charge of a thoroughly experienced instructor and three assistants.

PRINTING WITH WHITE FOIL (52).—"I am sending you under separate cover a catalogue with a rough black cover with the printing on it pure white. This, to my mind, is not produced by white ink, and by what process it is done I would very much like to know through your next issue of THE INLAND PRINTER." *Answer.*—The cover of this book was stamped with stamping foil, which is a thin film put up somewhat after the style of gold leaf, only it comes in larger sheets—about eighteen inches long. This foil is made in a variety of colors and tints. It is applied somewhat after the style of gold leaf, requiring a binder's press and heat. The stamping film has incorporated with it a bonding material so that it will adhere to any rough textile surface without it being previously sized. But on smooth stocks—smooth papers, etc.—a size of egg albumen or some similar substance would have to be used to make it adhere. Gane Bros. & Co., 116 Market street, or Slade, Hipp & Meloy, 139 East Lake street, Chicago, can supply you with this material. We understand it is imported from Germany, and it is possible that some of the Canadian dealers may handle it.

Written for THE INLAND PRINTER.

COST IN OPERATING A PRINTING PLANT.*

BY M. C. ROTIER,

Secretary Franklin Club, Milwaukee, Wisconsin.



HAT is cost?

What does the man in the composing-room cost you?

What does the operation of each cylinder press cost you?

What is meant when we say that hand compositors to-day cost on an average of $1 per hour, or that a cylinder press can not be operated for less than $1.50 per hour?

These are questions not hard to answer, but about which there are often many differing opinions.

The system in a printing-office need not be a complex one to find out the cost of operating, but it is a subject worthy of careful study on the part of every printer how to keep his records in the simplest form and yet know from month to month and year to year what it is costing him in each department to turn out the work.

The future prosperity of the printing business wholly depends on the adoption of some practical and accurate cost system, one that will ascertain the cost in every detail.

Every other successful manufacturer to-day knows what it costs to manufacture and do business.

Why shouldn't we?

So long as we don't know, so long will the printing industry remain among the poorest money-making industries in the business world.

There is no reason for this, excepting that as a rule the printer who starts in business is so absorbed in the mechanical and artistic execution of his work that he loses sight of the importance of the real business end — the means of making a profit.

Three-fourths of the printers in business are not only parceling out their printing-plant to their customers in the work they are doing for them, but they are giving up their lives, practically without remuneration, in creating wealth for others.

But it is a most healthful and encouraging sign for the future of the printing industry that printers all over the country are getting together to compare cost systems, and to devise economical and accurate time records in the producing departments, so that a proper charge can be made with a profit for the completed work.

There are a great many different and indifferent methods in use to-day, but there is one which is adopted in many of the leading printing-offices of the country, as well as many of the small well-regulated offices and which expert accountants recognize as the true, logical and practical system, and adjustable to any sized shop. It is this system which the writer will endeavor to make clear, fully recognizing that though the system is simple when in use in an office, and not very hard to demonstrate in practice, it presents difficulties to write it out in a coherent and understanding way. This article may therefore require some careful study, but the general subject is of so much importance that it ought to be worth any printer's time to gather what he can from these lines.

In the first place, the foundation of every cost system is an accurate accounting in the operating departments. Suitable daily time tickets should be devised for every man in the composing-room, every machine, and every employee not working on a machine. With these records and the records of the amount of time put on to each job, a check can be secured on the number of hours of productive time each day. This article, however, is not intended to treat on this subject, so much as to show how the costs in the various departments can be properly obtained and how the general expense should be distributed, assuming that the time-record sheets are so well established in every shop that this feature need not be dwelt upon at length.

The essential feature of the system we advocate is to establish a separate account for each operating department, or productive machine, such as the composing-room, platen room, cylinder room, bindery and special machinery.

Each of these department accounts carries every item of cost and expense that can be properly classified and apportioned to it in the following order and which the table explains more clearly:

First, Pay-roll:

Charge to each department the salaries paid to men and all employees in that department, not forgetting the proof-reader, copyholder, foreman and errand boys in the composing-room and extra help in other departments.

Second, Rent:

Ascertain the rental charge per square foot of floor space and charge to each department according to number of square feet occupied.

Third, Power:

The power of course to be charged only to the departments consuming it, and unless ascertained by separate meters have it on a basis of four platens to one cylinder, and an estimated proportion for other machines.

Fourth, Light:

The light to be apportioned on the basis of the price per light and charged to each department according to number used by it, or by separate meter, or according to best judgment as to relative amounts consumed in the various departments.

Fifth, Insurance and Taxes:

The subdivision of this should naturally be based on the valuation of the inventory of each department.

Sixth, Depreciation:

This is an item not always taken into account, yet it is a most important one. It must be conceded that the average life or real practical value of printing material is from ten to fifteen years. If we do not provide for this in our scheme of cost, we will be in a poor position to continue in business after that, without renewing our capital from some other source. It is safe, therefore, to strike an average of ten per cent per year depreciation. The best plan being, however, to take each item of your inventory at the end of a year and "size it up," for amount of depreciation. A case of type that has had hard usage ought to get twenty-five per cent or fifty per cent, other type that is standard but had little use, from five to ten per cent. A press that was broken and patched depreciates very materially, while another may have been used but little. However, ten per cent depreciation is a fair average for all, so that each department can be charged with its proper amount.

Seventh, Department Incidentals:

In the composing-room we have cut-up brass rule, leads and slugs, furniture, benzine, rags, etc.

In the pressroom we have extra help for handling stock,

* NOTE.— This article is the outgrowth of considerable study, having its origin in the monthly evening meetings of the Franklin Club of Milwaukee last winter. The author, Mr. M. C. Rotier, the secretary of the club and member of the well-known Meyer-Rotier Printing Company, states that the substance of this article, treated in a briefer way, will be issued in pamphlet form for local distribution by the Franklin Club of Milwaukee.

rollers, smut sheets, rags, oils, repairs, inks used that were not directly charged to the jobs, etc. In the bindery we have glue, cloth, string, wrapping-papers and numerous other small things. The paper-cutters and other machinery have other fixed expenses. These items should be kept under strict watch and properly charged to their departments, because they amount to considerable in a year.

Eighth, Interest on Investment:

This is an item many times overlooked. Money to-day is worth five per cent to six per cent and it is quite necessary to see that each department stands its proper share of interest on investment. This is not profit; it is what our money will bring anywhere; it is what we would pay the other fellow if we were running our business on borrowed capital.

* * *

The above eight classifications are intended to include all the cost that is directly chargeable to the various departments.

We have two other most important elements in cost to dispose of, however. The first is general expense. The other is selling expense. We will define both as follows:

General Expense: Under this head belongs all the items which can not be directly charged to the above classifications but which are necessary to complete and deliver the manufactured product. The sub-heads under this department are as follows:

Superintendence.
Office rent.
Office printing, etc.
Spoiled work.
Loss accounts.
Officers or proprietors' salaries.
Salaries of bookkeeper and office help.
Delivery of work.
Express, postage, telegrams.
Telephone.
Incidentals.

This, then, completes the account of everything that makes up the sum total of manufacturing cost.

The last and very essential department to every going business, incurs

Selling expense, classified about as follows:

Salesmen or part of proprietor's or officers' salaries.
Advertising and postage for same.
Estimating.
Traveling.
Incidentals.

From this you can see that our construction would be that cost on a given piece of work should not only include all its mechanical cost of production, and its proportionate part of the general expense, but also the right proportion of selling expense. The selling expense or expense to get the business is naturally a large one to-day, owing to keen competition. It is something on which many of us do not calculate when entering business, but it is an integral part of the system to-day.

If a product were salable at the factory door, no allowance would need be made for expenses necessary to make a sale. Modern commercial methods, however, necessitate the maintenance of an office and selling force, to prepare for and assist in getting business. The cost of estimating, making up dummies and preliminary sketches, traveling, etc., is a large one with a large printer, and must be reckoned with in proper proportion by smaller printers.

To sum up what we have gone into some length to explain, we give herewith a table which shows the proper classified cost of a printing-office in which this system is established. It is a summarized account of a year's business. The figures eliminate odd dollars and cents for ready reckoning.

THE COST RECORDS OF A PRINT-SHOP FOR ONE YEAR.

Classification of Expense.	Composing-Room. Average, 14 Compositors.	Platens. Eight Gordons.	Six Cylinders.	Dexter Folder.	Two Power Cutters.	Bindery. Average, 14 Girls.	Totals.
Pay-roll	$11,000	$ 4,000	$ 7,250	$ 400	$ 850	$3,675	$27,175
Rent	1,100	400	900	50	100	480	3,030
Power and light	100	200	1,200	50	100	100	1,750
Insurance and taxes	200	70	350	30	45	52	747
Depreciation, ten per cent	900	300	1,850	140	125	250	3,565
Department incidentals	50	530	900	75	100	200	1,855
Interest on investment	400	150	900	70	75	125	1,720
Total classified expense	$13,750	$ 5,650	$13,350	$ 815	$1,395	$4,882	$39,842
General office and selling expense, forty per cent.	5,500	2,260	5,340	326	558	1,952	15,936
Gross total cost	$19,250	$ 7,910	$18,690	$1,141	$1,953	$6,834	$55,778
*Number producing hours	20,000	14,400	12,600	1,400	2,800	34,000	
Number non-producing hours	19,100	8,600	7,400				
Cost of operating	96 cents, Man per hour.	55 cents, Press per hour.	$1.48, Press per hour.	82 cents, Machine per hour.	70 cents, Cutter per hour.	20 cents, Girl per hour.	

*Producing hours include overtime.

It will be noted that the yearly classified expense for each department is footed up under the first total line.

The next account, general office and selling expense, is subdivided in proportion to the total classified cost expense of each department. In this case it shows that this expense totals up to forty per cent. This percentage is therefore added to each department, thus properly disposing of this cost item.

The last column in the table shows the totals of each classified expense, such as pay-roll, rent, power, etc., and the sum total of that column naturally gives the operating cost for the year. Add to this the stock and merchandise cost that has been charged during the year and we have the gross cost. Deducting this from the total amount of business done for the year should prove the profits made.

It will perhaps be noted that in all this scheme we have not reckoned with the expense of handling stock or merchandise. This in a way bears no part of the expense, the salary for men handling it is divided between the press-

room, bindery and office. This provides a safeguard when the customer agrees to furnish his own stock.

* * *

In establishing a cost system in an office, it must be regulated, of course, according to the size. A small shop does not want to be overloaded with a complex system such as would be necessary in a large shop, but this system with the aid of proper time-tickets ought to be instituted in every office, no matter how small. It furnishes a logical basis and makes every printer true to himself when he figures on a piece of printing.

If we will carefully study the table given above, it will be interesting to note the number of productive hours in the composing-room and of each press. It shows that in the composing-room, the average productive or chargeable time of a compositor is about fifty per cent. The balance of his time is spent in distribution, cleaning up, waiting for copy and idle time.

It shows that the platen presses have an average of about sixty per cent productive time. The balance is idle, laid up for repairs, no feeder or pressman for same, etc.

It shows that the cylinder presses also have an average of about sixty per cent productive time, for the same reasons as the platens.

The records given above show that the average cost in this printing-office of six cylinders and eight Gordons is as follows:

Hand composition, per hour	$0.96
Platen presswork, per hour	.55
Cylinder presswork, per hour	1.48

* * *

From the above cost-scheme it can readily be seen that the only practical way of charging for or estimating on a given piece of printing is the hour basis.

Printing varies so much in character that practically each job in estimating requires special "sizing up" as to the time it will take.

We must remember that the output of our presses is not what we could possibly get out of them in a full day's work, but what is a customary and average number of impressions run on the presses, and the number of productive hours. We must also remember that the expense of doing the work is not confined alone to the pressman, feeder, ink and rollers. We all find that a press stands idle on an average of from twenty-five to fifty per cent of the time.

Attempts have been made at various times to ascertain the cost of presswork per thousand impressions, but it is practically impossible for any shop to set a cost on this basis, as the class of work varies so much. The character of work on one job may require only the minimum time for make-ready, and permit of the press being run at high speed, whereas another would require a great deal of make-ready time for getting a color and slow speed. It is therefore necessary to work on a per-hour basis, that is, to set a price per hour on each press, which is intended to include pressman, feeder, ink, productive time, pressroom supplies, ink and all the other expenses which have been previously mentioned.

* * *

The question of profits to charge on work is one to be settled by ourselves. Some are satisfied with less profit than others, but it would seem that an average of ten per cent profit added to the cost as demonstrated above ought to be the least any one would want to work for, and on small work there ought to be a profit of twenty per cent. This same profit to be added to stock and all other costs entering into the charge of the work.

THE INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION.

BY W. B. PRESCOTT.



WITH the mercury several degrees above the century mark, President Lynch called to order the 222 delegates composing the fifty-third convention of the International Typographical Union at Hot Springs, Arkansas, on August 12. Although held in what many vowed was the hottest of earthly hot places, at the finish delegates and visitors to the number of about seven hundred conceded they had enjoyed themselves, and Hot Springs Typographical Union, with a membership of less than twenty, covered itself with glory as an enterprising host. There were the usual receptions and trolley rides, in addition to Arkansas' typical sport — a badger fight. This was attended by the Mayor, and by unanimous voice the well-known "Lou" Shepard, of Grand Rapids, Michigan, was selected as referee. The combat proved to be bloodless and mirth-provoking. The unsophisticated though conscientious referee being as much surprised as the spectators were amused when he introduced a specimen of the most humble of domestic crockeryware as a fierce Texan badger. The affair was voted the most successful function of the kind that had ever been pulled off at the wild, bad town of Hot Springs. Even in the capacity of main "fall guy," which is correct phrasing in the badger-fight set, the Grand Rapids man deported himself in that debonair manner which is at once the pride of his friends and the despair of his enemies.

For the second time in recent years a typographical union convention was visited by death. About two o'clock of the second day, Delegate J. C. Moffitt, of St. Paul, Minnesota, succumbed to an attack of apoplexy. The body was sent to the late home of the deceased for interment, in charge of Organizer Devereux, who acted as representative of the International Typographical Union, the convention defraying all expenses.

That recent adjunct to militant unionism, the Woman's Auxiliary, was in session at the convention hall, and disposed of the business that came before it under the guidance of its president, Mrs. Bowen, of Washington, D. C.

Space limitations compel mere reference to the social features of the gathering, if the reader is to be informed as to what this congress of compositors accomplished for its constituents. After the usual felicitous words of welcome from local dignitaries of high and low degree, which provoked President Lynch to say that what the delegates and visitors most desired was to see a Northerner cutting ice, the officers' reports were presented. In addition to those of the president, vice-president, secretary-treasurer and organizers, these comprised the final report of the eight-hour committee, peace congress delegates, federation of labor delegates, committees on copyright law, government ownership of telegraph, text-books, Cummings memorial and trustees of the Union Printers' Home.

President Lynch congratulated the organization on having practically established the eight-hour workday, and prophesied that the book and job branch of the trade would yet be placed in as enviable a position as to hours and labor as the newspaper branch. The president reasons this will result largely from the newly awakened interest among the book and job men, which must result in placing commercial printing-offices on a higher plane than they have heretofore occupied. Considerable space is devoted to an exposition of how this condition is to be brought about, and it is noticed that label propaganda is to play no small part in effecting the craft development. Among a host of matters, Mr. Lynch directs attention to the scarcity of

machine operators. He is sure that some inducement should be offered proprietors of machines whereby printers would have an opportunity to become operators. And Mr. Lynch would seem to be of the opinion that journeymen — especially unionists — are negligent in this respect, for he says they must give attention to the lack of operators, for if unionists "are to continue to control the machine, we must find a way through which our members will become proficient in its operation. If we do not heed the demand, then other avenues will be established through which operators will be furnished, and these operators will not always be printers or union men."

There is reference to the efforts to stamp out tuberculosis, and the president urges his constituents to support preachers and teachers of the new word about the white plague. He alleges that the newspapers are the worst offenders in maintaining insanitary workrooms, and suggests a steady and determined protest against the unhealthy conditions which prevail in many newspaper offices. Mr. Lynch extols arbitration and mediation as methods of settling labor disputes and exults at what has been accomplished under the agreement with the Publishers' Association, which, in addressing the convention, he declared was composed of the fairest and most liberal employers in the world.

The Printers' League of America is commended for its purpose "to inaugurate an era of peace in the necessary business associations between employer and employee. The league proposes to do this by taking advantage of reasonable methods, which will include consultation, conciliation, trade courts or arbitration, or any other peaceful method which may commend itself. There is room and need in the business of commercial printing for an employers' organization. Such a society — founded and conducted on liberal lines, and working in agreement and harmony with the printing trade unions — could be of great and lasting benefit to employer and employed. No association, however, that aims through secret and open-shop methods to disrupt trade unions or make them appanages to the employers' desires, can hope to succeed. The Typothetæ fell into the hands of the union-smashers, but the scheme failed, and what might have been a useful association is slowly, but none the less certainly, going to pieces."

After the manner of his kind, Secretary-Treasurer Bramwood presents column after column of figures to show what he and the organization have been doing during the year ended May 31 last. In that period he received for all purposes the somewhat staggering sum (when compared with $53,000 in 1891) of $1,804,950.67 and disbursed $1,642,441.94. The average paying membership for the past year was 42,357, a decrease of 2,623, as compared with the previous year, and 4,377, as compared with the membership of two years ago. Naturally, the officers attribute this decrement to the eight-hour movement and are not dismayed by it, as it was not unexpected. Benefits paid on account of 561 deaths explain $39,270 of the expenditures. The *Typographical Journal* failed to be sustaining by a small margin, the deficiency being met by a draft on past profits. The report asserts that it cost each member 37.78 cents for the transaction of international union business, and that he contributed 10.02 cents toward the payment of officers' salaries.

Friends of the Union Printers' Home are informed



by the Board of Trustees that ample provision has been made for the maintenance and care of the "residents," of whom there were a total of 219. Of these 22 died, 47 vacated, and 4 were expelled, leaving 146 residents on June 1 last. There are many interesting items in this report, for we find that 190,867 meals were served at a cost of 10 cents each, $12,143 went for groceries and vegetables, more than $2,000 for dentistry and drugs, and $136 for wines and liquors for medicinal purposes. The library contains 8,024 volumes and there has been spent in the building and for the support of this great institution the sum of $687,353.99. It should also be noted that as time progresses the Home becomes more proficient in its work, and now attracts the attention of experts interested in the most up-to-date and most effective methods of treating tuberculosis.

On the second day, under the guidance of an excellent law committee, composed of President Tracy, of San Francisco Union; ex-President Hanafin, of Baltimore Union; ex-President Donnelly, of Cincinnati Union; President Bates, of Rochester (N. Y.) Union, and Frank H. Seffing, of Cleveland Union, the convention began the annual grind of legislation. The slaughter of legislative bantlings continued merrily through the week to the dismay of callow "statesmen," who saw pet projects done to death before their eyes with such rapidity that they had not the presence of mind in many cases to utter a protest in the shape of an audible "No." But not all were killed. Subject to approval by the referendum, the burial benefit was increased from $70 to $75, and the salaries of the president and secretary were placed at $2,400 a year, which includes the amounts received as officials of the Home Board — $400 a year. Provision was made to permit of the interchange of matter between English and foreign language publications. After January 1 next the local union that wrongfully suspends a member will be compelled to compensate the aggrieved one for any time he may lose by reason of such unlawful suspension.

In the opinion of the convention, the International Typographical Union can not organize the newspaper writers, as they advised the union to cease further efforts in that direction. Seventeen years ago the union opened its doors to the writers, and now President Lynch, speaking for the council, says: "Unions of newspaper writers have not been successful. They flourish for a year or so and then succumb to internal dissension or to opposition on the part of employers. Notwithstanding that all of the influence and support that the International Typographical Union could give has been accorded to unions of newspaper writers, they do not succeed."

This would seem to indicate that unionism can not flourish except in the soil that gave it birth — where factory conditions prevail.

The convention had no sympathy for bedroom or cockrobin printing-offices, as it unanimously approved a provision making it unlawful for a member "to perform a day's work in any office under the jurisdiction of the local union to which he or she may belong and at the conclusion of the day's labor proceed to engage in active work at the case, or in a mechanical capacity, in another printing-office in which said member is financially or otherwise interested."

The apprentice and learners on machines, as well as what is loosely called technical education, received earnest attention from the delegates. The Monotype and Linotype companies having signified their intention of affording opportunities whereby members of the union can learn to operate their machines, the delegates were urged to emphasize the desirability of taking advantage of these offers in their reports to local unions. The period which apprentices may devote to machine composition was increased from three to six months. This is open to the objection that it is a slight favor, but it was the undoubted sentiment and desire of the delegates to do more, but the question is so complex and the employer so great a factor that they deemed the scope of their influence limited. With the hope of establishing a rule of action which will minimize the evil of frequent changes of employment by apprentices, subordinate unions are expected to make arrangements to enforce a law whereby "No apprentice shall leave one office and enter that of another employer without the written consent of his first employer and the president of the union, and the date of such change of offices by the apprentice shall be recorded on the books of the union."

In some respects the most important and far-reaching action of the convention was what is the union's first practical and effective recognition of the need of supplemental trade education. Not only is the organization committed to the theory, but it stands pledged to put a working plan into operation, and within the year. The exact terms of the pronouncement follow:

Resolved, That the Executive Council of the International Typographical Union is hereby instructed to appoint a commission of three, whose duty it shall be to formulate some system for the technical education of our members and apprentices, and that this commission be not restricted in its efforts in this direction; and further

Resolved, That the Executive Council is hereby authorized to expend such sum of money as in its judgment may be deemed necessary to defray the expense of said commission.

Of course, much is dependent on the commission, but as President Lynch is believed to be in sympathy with the innovation, it is fair to assume that the International Typographical Union will from now on be a progressive force in trade educational matters.

Another departure is the first step toward the establishment of old-age pensions. The membership will have to approve the proposition before it becomes a law, so the convention took a short, safe step in the hope of catching votes. Briefly stated, the plan proposed provides that any member more than sixty years old and who has been such in continuous good standing for twenty years (and without other means of support) shall be entitled to a pension of $4 a week. The money for the fund is to be raised by an assessment of one-half of one per cent on weekly earnings, which it is estimated will produce a revenue of $168,000 a year. The number of eligible applicants is placed at about 500, while the average annual disbursement will be approximately $104,000, the remainder being set aside for a sinking fund for future emergencies. Those supposed to have their fingers on the pulse of the members are by no means confident that this proposal will not be rejected by the membership.

The Los Angeles *Times* fight was on parade for its annual review, and is noteworthy only in that it was productive of a novel proposition, which was adopted. The typographical union has spent about $50,000 in this contest, and now, in conformity with the resolution adopted, the American Federation of Labor is to be asked to levy an assessment of 1 cent per capita on its millions of members for the further prosecution of the fight. The reason given for this unusual move is that the *Times* is a menace to organized labor generally. It will be interesting to note if Mr. Gompers and his colleagues lend a hand to this extent.

As might have been forecast, the officers were endorsed in all they did in connection with the eight-hour struggle. The convention did not deem it safe to declare off the present assessment of two per cent on earnings, but urged the council to terminate it at the "earliest opportunity consistent with the safeguarding of our interests." How

thoroughly imbued the delegates were with the efficacy of this movement, is indicated by this deliverance: "This, the most stupendous contest that has engaged the attention of organized labor since the formation of trade unions, has brought luster to the name of the International Typographical Union. No method has been pursued or act committed which the organization can not indorse and for which it may not accept the full responsibility. We have come through a great industrial battle with inestimable benefit to the membership of the International Typographical Union, and we believe that the victorious issue in this mighty conflict will advance the universal eight-hour cause and will aid millions of toilers to eventually secure the eight-hour day."

Behind such expressions were roseate dreams as to the future of the union. The slump in membership is rather less than was expected, these prophets argue, and they see in the future an organization larger and more powerful than was dreamed of before the present unpleasantness.

Due, perhaps, to this spirit of hopefulness, or possibly in part responsible therefor, a decided feeling of amity was manifested toward the allied trades. President Berry, in extending the greetings of the International Pressmen's Union, sounded the key-note, which was re-echoed by President Glockling, of the Bookbinders' Brotherhood, in a letter conveying the good wishes of his fellow craftsmen. Whenever or wherever the subject was referred to there was outspoken desire for closer affiliation between the various organizations. The effectiveness of the trade combinations at Toronto and at San Francisco proved wonderful object-lessons to those who had been lukewarm or even opposed to entangling alliances with the other trades.

The local autonomy idea revived sufficiently to give what proved to be another expiring gasp. There were several cases of alleged injudicious interference by President Lynch and his aides. The battle waged round what is known as the Butte, and it proved to be the best sustained and most logically reasoned wordy war the writer has seen on the floor of an International Typographical Union convention. In this case members of Butte union had been locked out, and after six weeks the executive council — believing the contest to have been lost — entered into an agreement which accepted a reduction of wages and which terminated the dispute. This was distasteful to Butte union and it appealed from the action of the officials. Not content with charging that those gentlemen had exceeded their powers, the union alleged they had "grafted" to the extent of several thousand dollars an official. The representative of the union exhausted all his resources in endeavoring to have the personal portion of the appeal stricken out, but as it had been freely circulated, the delegates very properly compelled him to stand or fall by the allegations. This hurt his case undoubtedly, but the greater portion of the debate was on the issue of official interference. It was very evident the delegates held firmly to local autonomy ideas, as speaker after speaker received encouraging applause. As the end approached, it became patent that a condition rather than a theory confronted them, and much as they liked local autonomy, it was an absolute necessity that the



CHICAGO OLD-TIME PRINTERS WORSHIPING AT THE SHRINE OF AQUA PURA AT THEIR ANNUAL PICNIC.

[Reading from left to right] William Mill, F. M. Powell, J. J. Schock, S. K. Parker, Nicholas Welch, John W. Nestor, James Gunthorp, C. F. Sheldon, S. E. Pinta, H. Dean, Samuel Rastall, William Pigott, Fred Barnard, P. B. Olsen, Peter B. Balken, Cyrus B. Langley.

organization be prepared to combat the forces that have arisen and have rendered autonomy effete. They reasoned that guerrilla warfare was of no avail against a well-trained and well-armed host, and reluctantly voted overwhelmingly to sustain a policy of centralization.

A proposition to donate $1,000 to the Woman's Auxiliary revealed some ungallant delegates, who argued that an auxiliary should be a help rather than have to be helped, and the mean misogynists defeated the proposition despite the pleadings of cavaliers and frowns and scathing looks from bright eyes in the visitors' gallery.

The union reaffirmed its adherence to the principle of arbitration. The committee on arbitration asserted that recent increases secured have been greater under the national arbitration agreement than where the unions relied on force or preferred to take chances in the higgling of the market. Regret was expressed at the unsatisfactory conditions existing in this respect in book and job offices, and the delegates gave voice to the hope that the Printers' League of America would thrive and extend the field of its operations.

The constantly increasing price of white paper has made some journeymen sit up and take notice. As a consequence, the union's delegates to the American Federation of Labor have been ordered to consider the advisability of beginning an agitation for the removal of the "duty on white paper coming into the United States."

Mr. H. N. Kellogg, successor to the late Mr. Driscoll as labor commissioner of the National Publishers' Association, bowed for the first time to the journeymen printers and made a good impression, the prevailing opinion being that he bears the hallmark of a fair-minded man. On the other hand, Mr. Kellogg was delighted with his reception, and frankly said the business-like methods of the convention and the ability shown by the delegates were a revelation to him. As some have questioned whether the arrangement between the union and publishers is giving satisfaction, Mr. Kellogg's remarks to the convention are of interest. Speaking of the ratification of the arbitration agreement by both organizations, he said:

"I think we should congratulate ourselves on this assurance of industrial peace for the next five years. There are, however, a number of our members who think the method by which we settle disputes under the new contract is inferior to the former plan under which we selected some outsider to decide the issues. Personally I believe the new arrangement very superior to the old one. We have had a number of important cases to decide since May first of this year, and the settlements have, I think, in the main been satisfactory to all parties concerned. Of course, it is essential to the success of arbitration under this system that both your Executive Council and our Special Standing Committee be controlled by the spirit of fairness. If we are all striving to reach a conclusion that is fair to both sides, this plan will certainly be a success. If we depart from that principle, it will fail. My observation thus far demonstrates that your Executive Council wishes to secure only that which is fair to those whom it represents, and I assure you that the Special Standing Committee is imbued with the same spirit. In fact, the principle has been laid down that when your Executive Council and our Special Standing Committee meet as a national arbitration board they shall not specifically represent either side, but shall endeavor to reach a fair and just decision of the issues as presented. I therefore believe, as I stated before, the new contract is a vast improvement over the old one, and will stand the test of practical application.

"Should the new method, however, not prove satisfactory to both parties to the agreement, provision is made for amending the terms of the contract, to meet conditions which we can not now foresee, or to remedy defects if they become apparent in the light of experience. Under any circumstances, therefore, we are pledged to arbitration. Unquestionably arbitration is the only safe and sane method of settling labor disputes. Under it both sides meet on an equal footing and both recognize the fact that their interests are mutual."

Mr. Kellogg then spoke of union laws which are detrimental alike to employer and employee, but refrained from making any suggestions, though intimating that he would do so at some future time, when he hoped to meet with some measure of success.

The Executive Council must needs have broad shoulders, for within two minutes on the last day it had referred to it a complaint against certain practices in the Government Printing-office and the rather difficult task of preparing a standard stylebook for newspaper work. After the book is compiled, publishers are to be asked to adopt it in the interest of uniformity.

There was not the usual flood of freak legislation, though the gentleman who wanted to swell the Home fund by charging 2 cents an inch for plates and matrices may be said to come under that category. Another gentleman sought to discourage race-suicide tendencies by allowing but one working card to the family, when a printer man marries a printer woman, but the convention was unmoved by his high purpose, and this sort of a connubial combination can go on as before — working as a team or in single harness.

There were several feints at attacking the "priority law," but they all died a-borning, though many thoughtful members deem it a vicious and harmful regulation.

The union was the subject of much favorable comment, and on every side were seen and heard strong appeals to demand the label on this, that and everything. The convention urged local unions to see that the big-league baseball clubs use "the joker" on their printing.

The next convention will meet at Boston, which wrested the honor from "Colonel" Leaming, who worked single-handed for Lexington, Kentucky. Had the weather been cooler, the 'Colonel" and his Kentucky "persuaders" might have triumphed over the high-brows who boosted Boston.

The key-note to the convention was harmony. If dissension and discontent exist in the typographical union, they did not send heralds or spokesmen to Hot Springs. Some not over friendly to the officers said it was the calm that precedes the storm; ambitious men inquired when one thought there would be a change in the public mind; but these admited that now all was peace. Possibly there is too much peace for the good of the body politic. There is in the ranks and there was among the delegates a lack of healthy criticism of acts and measures. This is to be regretted, and one of the causes is quite plain. What has passed for criticism has been too often mere abuse of men, until now the slightest deviation from acquiescence is construed as being prompted by personal motives. Many capable craftsmen shrink from being the victims of such a misconception and hold their peace when they might speak illuminatingly and well under fairer circumstances. It would be a healthier sign were policies and measures more closely reviewed than they were at the recent convention or are by unionists at large.

WISDOM.

The wise dog grabs the bone he can get away with rather than a big one that will attract attention.—*Burba's Barbs.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

OWING to one of those accidents which afflict the printing-office at times we are unable to publish the newspaper department and the proofroom department this month.

WE are indebted to Edward Ryan, vice-president of the American Type Founders Company Employees' Benefit Association, for a photograph of those of its members who attended the second annual outing at Semler's Midland Park, Grant City, Staten Island, New York, August 17, 1907. There were fourteen sporting events for men, women and children, commencing with a baseball game between nines from the typefoundry and the specimen printing department, won by the latter, score seven to ten. The prizes included a diamond pin, gold chain, gold fob, gold cuff buttons, pair ear-rings, toilet set, dress-suit case, silk umbrella, etc. Dinner was served at 3 P.M. and supper at 8 P.M. The menu was generous and palatable. There was dancing afternoon and evening. The day was perfect, and every one thoroughly enjoyed the picnic. The photograph was taken by E. E. De Witt of Jersey City. David Lee is president of the association, which is confined to the employees of the central foundry of the American Type Founders Company, at Jersey City. It is a voluntary association with a membership of over 250. The company presented the association with $250 when it started two years ago, and also donates $2 annually for each member, and adds contributions of $50 for a winter entertainment and $50 for a summer outing. The members pay ten cents per week. The benefits are $6 in case of sickness and $100 in case of death. Should any member leave the employ of the company, he or she may continue as member and beneficiary. Members who attend the entertainments are charged $2.50 for a man's ticket and $1.25 for a woman's. The profits from the two annual entertainments are applied to the benefit fund.

THE twenty-first annual convention of the United Typothetæ of America opened on the afternoon of Tuesday, September 10, at 2 o'clock at the Hotel Clifton, Niagara Falls, Canada. There was a large attendance of delegates and visitors. The executive board had been in session with the representatives of the International Printing Pressmen's Union on Tuesday morning and had adjourned



American Type Founders Company Employees' Benefit Association at Grant City, Staten Island, August 17, 1907.

to meet on Wednesday morning. On Wednesday morning the executive committee went into secret session with the pressmen's union, with the result that the pressmen's committee was notified that inasmuch as the pressmen's union had signed up an agreement on the basis of nine hours beginning July 18, 1907, and expiring five years later, 1912, they would expect the pressmen's union to live up to their contract to the letter, i. e., nine hours per day. The request for an eight-hour day, made by the International Brotherhood of Bookbinders, to become effective after October 1, was referred. On Wednesday afternoon the following officers were elected for the ensuing year: President, E. Lawrence Fell, Philadelphia; vice-president, Wilson H. Lee, New Haven; treasurer, Thomas E. Donnelley, Chicago. Executive Committee — Isaac H. Blanchard, New York; A. R. Barnes, Chicago; George M. Courts, Galveston; J. Stearns Cushing, Norwood, Massachusetts; H. K.

Dean, Grand Rapids, Michigan; George H. Ellis, Boston, Massachusetts; W. O. Foote, Atlanta, Georgia; William J. Golder, Pittsburg, Pennsylvania; Franklin Hudson, Kansas City, Missouri; E. A. Kendrick, Buffalo, New York; H. J. Meyer, Milwaukee, Wisconsin; F. C. Nunemacher, Louisville, Kentucky; Samuel Rees, Omaha, Nebraska; Robert W. Schalkerbach, New York; C. M. Skinner, St. Louis, Missouri; Fred L. Smith, Minneapolis, Minnesota; Edward Stern, Philadelphia, Pennsylvania; E. M. Watson, Jersey City; A. W. Finlay, of Boston, chairman; Alfred Edgell, of Philadelphia, secretary for committee.

THE H. C. Hansen Type Foundry, Boston, Massachusetts, celebrated their thirty-fifth year in business and held the second annual picnic at Bass Point, Nahant, Saturday, July 20. The committee of arrangements, T. J. Keefe, chairman; August Nelson, secretary; Arthur R. Murphy, John J. Neary and Nils G. Gustafson, surprised the principals of the firm by preparing a very neatly designed and printed program, the entire work being done by employees of the company. Speeches, sports and all the other incidentals that go to complete an enjoyable outing were the order of the day.



Employees and Friends of the H. C. Hansen Type Foundry, assembling for annual outing.

THE J. K. Gill Company, wholesale and retail booksellers and stationers, 133 to 135 Third street, Portland, Oregon, have just issued in colors an exceptionally fine line of souvenir post cards exploiting Oregonian industries, scenery, etc. There are over two hundred subjects from actual photographs and reproduced in the natural colors. The post-card business has come to stay. It is the most effectual advertising that a community can participate in, and the enterprise of the Gill Company will surely have its reward.

FREDERICK GEORGE MCNALLY, head of Rand, McNally & Co., Chicago, died on the morning of September 16 of tuberculosis at his residence, 836 North Park avenue. Mr. McNally suffered a series of severe hemorrhages on August 1, and since then has been steadily sinking. His condition was known to be critical on Saturday, and his friends were prepared for the worst. He died at nine o'clock. Severe stomach complications are said to have hastened the end. Mr. McNally was born in Chicago in 1865. He was the only surviving son of the late Andrew McNally, one of the founders of the publishing house of Rand, McNally & Co., and, after being educated in the East, entered the concern with his father in 1882. On the death of the elder McNally, who owned the controlling interest, he became the president, auditor and general superintendent. He was actively engaged at the work until the time of his death. However, as long ago as 1891 he had a hemorrhage which seemed an advance warning of his fate, but there was no repetition until this summer. Mr. McNally had a wide experience among the railroad men of the country, and devoted a great deal of his time to this feature of the business. He was married in 1883 to Miss Lydia L. Wyles, of New Rochelle, New York, and of the union three sons were born — Andrew, Fred and Wyles. In addition, Mr. McNally left his mother, Mrs. Andrew McNally, and three sisters — Mrs. Helen Belford and Mrs. H. B. Clow, of Chicago, and Mrs. Walter Neff, of San Francisco. Mr. McNally was a life member of the Chicago Athletic Club and also a member of the Union League, Midday, South Shore Country and Glen View Golf clubs. He belonged to Medinah Temple, Nobles of the Mystic Shrine. He also was a member of the New York Athletic Club. The interment was in the family lot, Graceland.

BUSINESS NOTICES

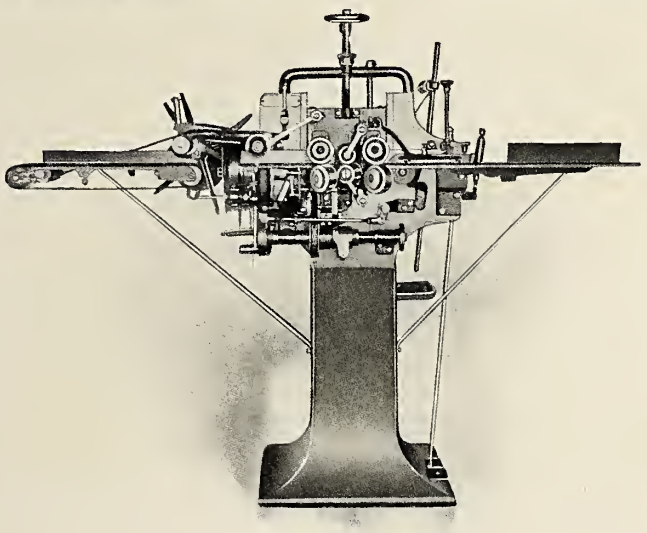
This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

A MACHINE THAT GLUES.

The Blackhall Manufacturing Company, of Buffalo, New York, now place on the market their new Jacobie cloth or paper binding machine, as illustrated by the accompanying cut.

The machine is built to handle any thickness of book from one-eighth of an inch to one and one-half inches, and the speed is from two hundred to three hundred revolutions per minute, according to the ability of the feeder. At a speed of two hundred revolutions the machine feeds fifty feet of tape per minute, while at a speed of three hundred seventy-five feet of tape can be fed per minute.

The glue pots, which are heated by hot water — the water being heated by steam or otherwise — have a capacity of two gallons.



THE JACOBIE CLOTH OR PAPER BINDING MACHINE.

The machine covers three by six feet of floor space, weighs 750 pounds, and requires one-half horse-power to operate it satisfactorily.

The class of work produced by this machine is much superior to hand work and at a fraction of the cost. It is a well-built, well-proportioned machine, and those interested should write to the Blackhall Manufacturing Company, Buffalo, New York, who will be pleased to furnish full particulars, price, etc.

HAMILTON ORIGINALITY.

That the Hamilton Manufacturing Company, Two Rivers, Wisconsin, is alive to the requirements of the modern print-shop is evidenced by two of their latest productions, the No. 25 steel-run case stand with low job brackets, and the page form storage cabinet, advertised respectively in the September and October numbers of THE INLAND PRINTER.

The No. 25 steel-run case stand is designed particularly for establishments which depend almost entirely on machine composition and do not require their stands equipped with pairs of news cases on the top brackets. A low job bracket is provided, which will take two cases, one placed over the other. The opposite side of this new bracket will take an eighteen-inch dump or one of the Bettis lead and slug cases. Stands equipped with these low brackets are only 54½ inches in height from floor to top of cases in position on the brackets, the cabinet proper being forty-four inches high and the brackets and cases adding 10½ inches. As there are no upper cases to obstruct the view the superintendent can oversee the entire composing-room without standing on an elevated platform. The frame of this stand is of hardwood, with end panels molded. The back is made with seven panels and chamfered edges. The front rail is set back four inches, in line with the front of the job cases when in place, thus providing foot room and four-inch extension front, which will allow any case to be withdrawn and placed in front of any other case in any desired position. The runs which carry the cases are of flat steel. The stand will accommodate forty full-size job cases, and has two copy-drawers in the upper rail under the job cases.

The new page form storage cabinet is fitted with small dustproof letter-boards of a suitable size to take standard book pages, each board being intended to take a single page. Label holders are attached to the fronts of the slides, providing an accurate index to the contents of the cabinet. These labels may be easily changed as the job progresses. The back rail of the slides is removable, and the pages can be pushed from the back end to the stone. The back edges of the slides are beveled, facilitating the transfer of pages from the slides to the stone. This cabinet concentrates the material close to the make-up stone, and little or no time is lost in looking up pages. It has met the unqualified approval of some of the best stonemen in the country. It is constructed of selected hardwoods and thoroughly braced to stand great weight. It is furnished in sizes containing from fifty-seven to 140 boards, each 8 by 12 inches, and special sizes will be made to order carrying any desired size and number of boards.

THE PEERLESS PRESS.

This machine is the result of long and careful study on the part of the inventor, who for years has been thoroughly conversant with the wants of printers. His aim has been to make a machine simple, strong, readily understood and operated and which would embody the good points of others while avoiding their defects, and in this he has succeeded.

It is so constructed that every motion is positive; and, there being no adjustments, it is simply impossible for even the most inexperienced person to get it out of order. It is made with tools especially constructed for the purpose, and all parts are made interchangeable.

The strain-bearing parts are steel and are made heavier than in the corresponding sizes of other machines. This fact insures greater strength.

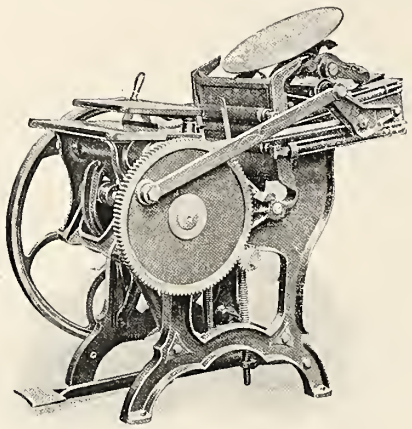
The bed is stationary, and is strengthened by the heavy lateral and transverse braces, which preclude any possibility of springing.

The chase is instantly and securely fastened to the bed by an automatic chase-hook. It is accurately fitted, and can be inserted either side up.

The impression is given by a toggle, applied behind

the platen-yoke. This motion is very simple and powerful, and admits of a "dead dwell" on the impression, and a long rest of platen to receive the sheet.

The ink-disk makes five-seventeenths of a complete revolution, thus exposing a fresh surface of ink to the form at every impression. This obviates a fault common



THE PEERLESS PRESS.

in other presses with a disk distribution — that of having the form, if a large one, show more ink on the side toward which the disk turns.

The rollers are three in number and cover a full form. The roller-carriage is an original device, by means of which the rollers are securely fastened, and all liability to accident from the rollers dropping out avoided.

The throw-off is an eccentric, operated by a lever, which locks itself in either position. It can be used at any period of the impression.

The grippers are of spring steel, and can be instantly lowered or raised for the purpose of setting.

PEERLESS COMFORT.—All impression screws are in sight and easy to get at. The throw-off arrangement has a natural movement, and is very handy. The gear-wheel is placed below the feeding level — an important advantage over the obstructing gear of Gordon presses.

PEERLESS IMPRESSION.— The Peerless has a very powerful compound toggle movement, with stalwart supporting side arms. The full force of the impression acts directly upon the center of the platen, making the Peerless platen strongest where all others are weakest.

PEERLESS DURABILITY.— While the Peerless is unexcelled for profitable and rapid production, ease of opera-

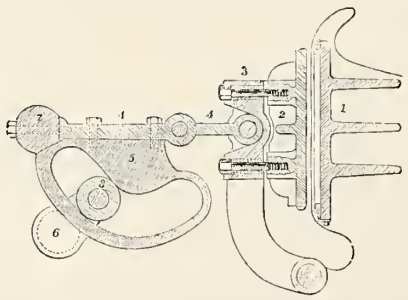


DIAGRAM OF WORKING PARTS OF THE PEERLESS PRESS.

1. Stationary bed. 2. Vibrating platen. 3. Platen yoke. 4. Toggle. 5. Gooseneck. 6. Large crank shaft. 7. Solid steel shaft to which large half of toggle is attached. 8. Revolving crank, with large roller, working in gooseneck.

tion and quality of work, it should be specially remembered that, owing to expert workmanship, true principle of construction and experience of twenty-five years in building, it gives the maximum of endurance with the minimum of wear.

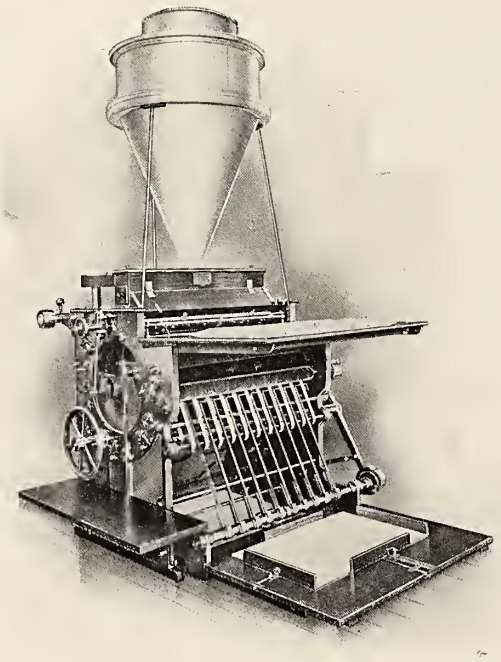
The Peerless Press is famous for giving long as well as good service. It will stay with you years after cheaply built presses have gone to the junk pile.

Peerless strength is proved by the numerous Peerless Presses which are in use for embossing and extra heavy work. No other disk press has been found able to stand this strain.

PEERLESS SPEED.— Rapidity without noise or jar. Easy to feed, as there is an absolute rest for that purpose. Easy to run by treadle. Quick make-ready.

THE U. P. M. BRONZING MACHINE.

This new machine, which is arousing much interest among lithographers and printers, has been placed on the market in the last few months by the United Printing Machinery Company. Introduced from England, where it had met with great success, it is designed primarily to solve the problem of escaping bronze which has been the worst feature of bronzing and for which many remedies



have been tried in vain. By means of a small blower and a cyclone dust separator the loose bronze is conveyed from the dusting rolls by air drafts and returned to the fountain, which feeds it again to the sheet without handling and without any appreciable loss. This saving of bronze, besides doing away with the unhealthful features of the old method, also means a great economy in operating expenses.

Another great saving in time and expense is secured by providing means whereby, besides bronzing one side of the sheet, the machine dusts both sides of the sheet before delivering it. Thus only one operation and handling of the sheet are required to give the finished product. The rolls and cylinders are constructed with great care and mathematical exactness, so that the machine may be safely run at high speed without impairing the quality of the output.

The machines are being placed among leading printers and lithographers as fast as they can be made, and are giving satisfaction in every instance, being considered by all who have seen them in operation an advance in bronz-

ing machinery that bids fair to revolutionize this branch of the printing industry. They will be known as the U. P. M. Bronzing Machine, and are sold in the United States exclusively by the United Printing Machinery Company, of Boston, and its agent, the Williams-Lloyd Machinery Company, of Chicago.

AUTOMATIC PRESSES FOR SPECIALTIES.

The Meisel Press & Manufacturing Company, of Boston, Massachusetts, had on exhibition recently two adjustable presses for printing cash sales books, one press having a capacity of 800 books and the other 1,500 books, each 50 pages, per hour, printed both sides, one, two or three colors, with adjustable leaf and book numbers, perforators and folders. These special presses are built to order only, and are designed to meet almost any requirement, such as delivering flat and folded books or interleaved books, using two or three mill rolls of different colored paper and interleaving each sheet in proper numerical order. By doing this automatically, in one operation, enormous savings are effected in manufacturing the many varieties of manifold and loose-leaf devices. This firm also recently installed four automatic ticket presses in New York city for printing the subway and elevated tickets and also street railroad transfer checks, one press alone turning out one million subway tickets per day direct from the mill roll, the finished product being delivered at the other end, printed in three colors, numbered in another color, perforated and corners punched out. The Meisel Press & Manufacturing Company make a specialty of designing and building to order automatic printing machinery adjustable for turning out a great variety of special products, such as confectionery tissue wrappers and labels, also rotary wrapping-paper presses for roll and sheet products, and paper-slitting and rewinding machines for roll wrapping-paper. They are now building a three-color rotary press for other roll products, adjustable for delivering sheets of any size, from 20 by 20 to 36 by 48 inches.

THE JUENGST GATHERER-COLLATOR.

Of all the labor-saving machines introduced to the printing and allied trades during the past few years there is none more astonishing and revolutionary than the Juengst Gatherer-Collator. This machine gathers and collates any number of signatures into a complete book, and with an attachment puts wire stitches in the book. The machine handles all classes of work, is easily and rapidly operated, requires less than one-third the floor space occupied by hand-workers, incalculably increases production at minimum cost and turns out perfect books only, it being impossible for imperfect work to pass through the machine.

A large bindery is one of the most expensive departments of a printing or publishing plant, if a small army of hand-gatherers, collators and stitching-machine operators are employed. If there are busy and dull periods it is troublesome to secure and retain good help. Extensive floor space is required and spoiled books are numerous, and the appearance of the bindery slovenly.

The Juengst Gatherer-Collator changes all this. But a few operators are needed and little floor space. Only perfect work passes as the machine automatically detects defective books and the bindery takes on a neat and business-like appearance.

The names of the concerns using this machine are evidence of its great value. The U. S. Government Printing-Office, Washington, has three; Trow Directory Printing and Bookbinding Co., and Charles Schweinler Press, New York, each four; William Green, New York, and Jersey City Printing Company, each two; the Butterick Company, Carey Printing Company, P. F. Collier & Sons and Theo. L. De Vinne Company, New York, each one; and in Chicago the Clinic Publishing Company, Medical Journal Publishing Company and Sears, Roebuck & Co. each one.

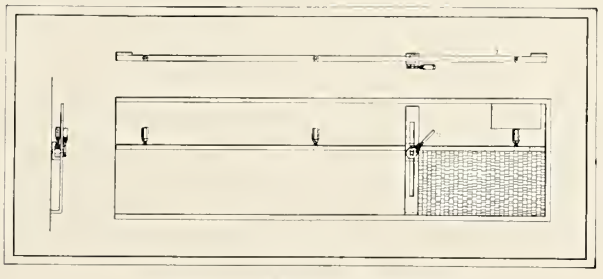
Messrs. George Juengst & Sons manufacture the Gatherer-Collator and the Wire Stitcher attachment in their own up-to-date and extensive factory in Croton Falls, New York. It will pay you to get in touch with them. Note their advertisement on another page.

A NEW PHASE OF MAGAZINE PUBLISHING.

The Brooks magazine service represents an enterprising and successful phase of magazine publishing, and opens up a new field to the ambitious printer. It makes possible a high-class home magazine in every locality, with but little expense for publication. This service, which is furnished monthly by the Brooks Publishing Company, St. Louis, consists of sixty-four pages of illustrated fiction and special articles, printed, folded in sections and ready to be bound with local matter. A new cover, in colors, is furnished each month, the design being such that the name of the local magazine can be easily printed in. Another feature is a sixteen-page illustrated advertising sheet on which are printed illustrations covering practically all lines of business to be obtained on a good local magazine. The stories are interesting, the illustrations are good and the whole is well printed. The company maintains a competent editorial staff to assist with suggestions for handling the local matter and advertising, and gives assistance and advice in pushing circulation. The Brooks service has been very successful, many excellent local monthly magazines being built on this system.

THE B. & B. COMBINATION SIDE-STICK.

One of the latest improvements in the printing trade recently invented by George R. Boyte, employed at the Henry O. Shepard Company, is the B. & B. combination side-stick, of which a cut is herewith shown representing the side-stick in use on a galley. This side-stick is made of a cold-rolled steel bar with brass screws for locking. The feature of the side-stick is the cross-bar, also made of cold-rolled steel with a clamp screw at the intersecting point, which locks the type firmly at the outer edge as well as the inner and is made to fit any galley. The side-stick will lock any measure, any length. The B. & B. side-stick is



THE B. & B. COMBINATION SIDE-STICK.

readily adjusted by sliding the cross-bar along the long bar to the desired length and then the width by the slot in the cross-bar. The B. & B. side-stick is an article which is so inexpensive as to be indispensable in a printing-office, doing away with unnecessary furniture and saving considerable time and trouble. The side-stick is being introduced to the printing trade by Boyte & Bachner, 1031 North Howard avenue, Austin, Illinois, and can be obtained from them at any time.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

A BOOKLET OF WINDOW CARDS — I have just issued what it is hoped will prove of material assistance to the artist printer and the printer who desires to advance, a booklet of stylish and attractive window cards. The book contains 40 pages including cover; size of page 9 by 12 inches; and is printed in 2 colors on heavy India Tint Enamel; the cover in 2 colors, on heavy Green Royal Melton. These cards are reproduced from the originals, 14 by 22 inches, and show the effective use of panelwork and tint-blocks. No printer can afford to be without a copy. Price, $1 prepaid. H. RUSSELL THOMPSON, care *Daily Herald,* Boulder, Colo.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student,* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER BACK NUMBERS WANTED — November, 1883; July and September, 1884; January, 1886; October and December, 1894; August and September, 1897. THE INLAND PRINTER COMPANY, 120-130 Sherman street, Chicago.

INLAND PRINTER COVERS —An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions, full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

AFTER nearly 20 years in the newspaper and printing business I have become interested in another line which demands my attention; my plant is modern and in best of condition, business flourishing and profitable, location unexcelled; will sell both printing plant and paper, or will sell printing plant only, retaining paper and giving contract for mechanical work; this is not a cheap, bankrupt or run-down proposition, but to the man who is in position to handle it it presents an opportunity that will stand the closest investigation. K 386.

FOR SALE — Controlling interest in engraving and electrotype plant in fine manufacturing city of 50,000 in Middle West; write for full particulars. K 478.

FOR SALE — Job-printing office; inventory $2,000; sell for $1,000, or half interest for $500. F. R. GANSCHOW, Saginaw, Mich.

FOR SALE — Old established daily and two weekly papers; city 12,000; small payment down, balance easy terms; reason, failing health. K 399.

FOR SALE — On account of poor health of proprietor a well-established job printing, blank book manufacturing and stationery business in a growing western city with a large territory tributary; have established stationery trade which can be enlarged. For information, address Manager, CRESCENT TYPE FOUNDERY, 346 Dearborn st., Chicago, Ill.

FOR SALE — Owing to family troubles will sell the oldest and most modern plant, working day and night, in city of 50,000; regular publications and contracts, ruling, binding, steel-die stamping, Linotype composition, etc.; personal inspection invited; terms to suit. K 558.

FOR SALE — Owing to the protracted illness of both practical printer proprictors the Rock Falls (Ill.) *News* is for sale; established 25 years; 2 cylinders, 2 jobbers, gas engine; very fine modern job office; manufacturing city of 3,500, with factories employing over 1,000 men; head of Hennepin canal; large city of Sterling to draw from for ads. and jobwork; a snap for one or two hustlers; will bear inspection. PARKER & MENTZER.

FOR SALE — Prosperous, well-equipped job office in Los Angeles; good established, growing trade; $1,500 casb. K 567.

LINOTYPE COMPOSITION BUSINESS, situated downtown, New York city; established 5 years; abundance of work at good prices; plant in good condition, new machines, competent and steady help; handsome profits if properly managed; good location in modern building, in heart of printing district; good reasons for selling; will sell on cash basis only; clear title given; if interested address K 561 care New York Office Inland Printer.

PARTNER WANTED — To buy half interest in elegant book and job printing-office in growing city of 15,000 on North Pacific Coast. K 577.

WANTED —A good business and advertising manager who will invest in old-established paper making money; reason for selling — failing health. Write at once. FRANK B. WILSON, Kenton, Ohio.

Publishing.

$5,000 or more invested in a prosperous periodical will give good returns. Write. EMERSON P. HARRIS, 253 Broadway, New York.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

DEXTER FEEDERS FOR SALE — 4 latest improved, complete with motor, etc.; feeds to 44 by 64, good as new; in use less than 2 years; will be sold cheap; full particulars from TYPESETTING MACHINERY CO., 1241-1243 State street, Chicago.

FOR SALE —A Hickok ruling machine in perfect condition, with all necessary fittings, and a fine outfit of pens, good as new; a bargain for cash. THE KENYON PTG. & MFG. Co., Des Moines, Iowa.

FOR SALE —An Ostrander electrotyper's metal shaver, bed 16 by 28; has reverse clutch; is in fine condition. Address THE BECK ENGRAVING CO., 147 N Tenth street, Philadelphia.

FOR SALE — Linotype machine, standard, two-letter, No. 7333, with two extra magazines; in good condition; used 4 years; will deliver immediately. WALTER B. DAVIS, 108 Fulton street, New York city.

FOR SALE — One 2-revolution 4-roller Cottrell cylinder press, 38 by 55; one sheet-feed for 15 by 18 Harris press; finest condition; have no use for same; will sell very reasonable. HAYWORTH PUBLISHING HOUSE, Washington, D. C.

FOR SALE — Small drum cylinder, first-class condition; full particulars. J. W. RUSSELL & CO., 294 Pearl street, New York.

FOR SALE — 1 Kelton 9-inch D. roller steel-plate press; 1 Wesel radial arm routing machine; 1 photoengraver's proof press, 20 by 25; 1 Dallmeyer No. 8 Rect. lens; 1 Scovill camera, 14 by 17, with stand; 1 Levy screen, 10 by 12, 133 line; 1 self-contained jig saw; 1 photoengraver's saw table; will sell any at a low figure. W. A. CARRIE, Danbury, Conn.

FOR SALE — 14 by 20 Sheridan toggle embossing press for gold-leaf work; price reasonable. K 570.

INK MANUFACTURING PLANT

FOR SALE — One 3-roller mill for steam or water connections, 3-roller mill for regular job inks, 2-roller mill for news inks, core mill for poster inks, 2 mixers for job and news inks respectively, 100-gallon steam boiler for news and book varnishes; stock, utensils, and materials — inventory, $4,500; formulas for news, book and job inks, all colors, varnishes, binders' cement, roller composition, Elastine, office paste and edging fluid; the formulas alone are worth our complete selling price — they are the perfection of over 13 years' experience; the price complete is $4,500, and it is an exceptional bargain. GOLDING MFG. CO., Franklin, Mass.

INLAND PRINTER COVERS—An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

Steel Die

Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing. Prompt service.

AMERICAN EMBOSSING CO., BUFFALO, NEW YORK

Knife Grinders

For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold.

BLACKHALL MFG. CO., Buffalo, N.Y.

FOR SALE OR EXCHANGE.

LINOTYPE FOR SALE — Model 1, 2-letter machine, recently rebuilt; equipment consists of 2 magazines, 2 fonts of matrices, about 50 liners and ejector blades, individual motor, tools, etc.; price, $2,000 complete; time payments if desired; price quoted is for machine before moving from floor in plant recently suspended in Chicago. THOMAS KNAPP, 1241-3 State street, Chicago.

MONOTYPE EQUIPMENT — For sale: An exceptionally complete Monotype equipment, consisting of 1 caster, 2 keyboards, matrices and cases for 11 fonts of 6, 8, 10 and 12-point faces, molds for 6, 8, 10 and 12-point, wedges and justifying scales for 6, 6½, 8, 10 and 12-set, motors, water tank, etc.; totals about $5,000; will be sold at a bargain. Address THE TYPESETTING MACHINERY COMPANY, 1241 State street, Chicago.

3 Hickok 36-inch Faint-line Ruling Machines with and without layboy.
1 Sanborn No. 5 2-rod Lever Embossing Press.
1 each Styles A, C and No. 7 Perfection Wire Stitcher.
1 No. 2½ Latham Wire Stitcher.
1 No. 4 Boston Wire stitcher.
1 White Combination foot and steam-power Paging and Numbering Machine.
1 Champion foot-power Paging and Numbering Machine.
1 each foot and steam-power 28-inch Rosback Perforator.
All machines guaranteed in good working order. Write GANE BROS. & CO., St. Louis, Mo.

37 by 52 Huber 2-revolution, 4-roller press, crank movement, very good condition; will register; to be sold at a bargain account change in office. K 340.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 4; Linotype operators, 12; machinist-operators, 5; Linotype machinist, 1; Monotype operator, 1; foremen, 5; all-around men, 2; bookbinders, 3; rulers, 3; printing and engraving salesman, 1; make-ups, 4; ad.-men, 4; compositors, 20; stoneman, 1; engravers, 6; pressmen, 7; proofreaders, 2; electrotype molder, 1; manager, 1; advertising men, 2. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Artists.

WANTED —ARTISTS — One first-class machinery artist; one A-1 all-round artist — must be a creator; state terms. Address PUGET SOUND ENGRAVING CO., Seattle, Wash.

Bookbinders.

WANTED —A first-class all-around binder; out West; big wages to right man. K 565.

WANTED — Paper ruler for the better class of commercial work. THE DORSEY PRINTING CO., Dallas, Tex.

Compositors.

WANTED — Beginners who would learn printing trade and learn it right, to enter SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis. Best instruction, fine equipment, easy terms. Particulars on application.

WANTED — Job printer, non-union, for the better class of commercial work. DORSEY PRINTING CO., Dallas, Texas.

Engravers.

PHOTOENGRAVERS WANTED — Positions open for 4 zinc etchers, 3 halftone operators; steady jobs, best pay, open shops, no strike; give full particulars, wages expected, etc. EMPLOYING PHOTOENGRAVERS' ASSOCIATION, Milwaukee, Wis.

WANTED — First-class proofer in photoengraving plant; permanent position. K 583.

WANTED — First-class union engraver competent to reëtch and do woodcut finish for artistic magazine. BOX 959, New York.

Foremen, Managers and Superintendents.

WANTED — Man of good character and education, about 30 years of age, as assistant to manager; large folding carton and booklet plant; must be experienced in estimating and in the business. Address, with references and salary wanted, BATTLE CREEK PAPER CO., LTD., Battle Creek, Mich.

WANTED — Superintendent for plant doing general printing and binding; 35 to 40 employed; only thoroughly competent man will be considered; plant located in beautiful city of 50,000 near Chicago. K 310.

Operators and Machinists.

WANTED —A competent operator-machinist and also an ad. and make-up man; open shop; positions permanent. P. B. HABER PRINTING CO., Fond du Lac, Wis.

WANTED — Linotype machinist operator; open shop (no union in town); Duplex machine; job and catalogue work only; permanent day situation. GRAESSLE-MERCER CO., Seymour, Ind.

WANTED — Machinist-operators may learn the Linotype in 8 weeks at SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis; now is the time, for the demand for operators grows heavier every day; instruction given women. Write for full information.

Pressmen.

WANTED —A thoroughly practical pressman, capable of taking charge of pressroom doing a line of commercial and catalogue work; union shop and the best of salary paid. K 564.

WANTED — Pressmen turned into specialists by high-grade instruction in make-ready and colorwork; we can show you how to increase your ability and how to earn more money. SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis.

Proofreaders.

WANTED — Proofreader, non-union; one capable of handling the better class of commercial work; style as well as press proofs. DORSEY PRINTING CO., Dallas, Texas.

Salesmen and Solicitors.

INK SALESMAN who can furnish very best references. K 370.

WANTED — City salesman for one of the largest and best equipped printing and bookbinding establishments in the Northwest. KIMBALL-STORER CO., Minneapolis, Minn.

PAPER SALESMAN who can furnish very best references; none other need apply; salary and percentage. K 544.

Miscellaneous.

WANTED — By the publicity department of a large manufacturing concern, a young man thoroughly acquainted with printing, also having good ideas regarding advertising; to prepare copy and otherwise supervise printing of advertising booklets, etc.; good salary to start, with prospect of advancement. K 439.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, Chicago.

Artists.

MECHANICAL DRAUGHTSMAN, speaking a little English, wishes position as artist in New York or Brooklyn engraving house to learn all branches of commercial art work; would take partnership later. K 576.

Bookbinders.

AN ALL-AROUND BOOKBINDER, capable of taking charge of bindery, sober and reliable, wishes to change his position. K 580.

BINDERY FOREMAN desires position with good live house; experienced in loose-leaf work. K 573.

BOOKBINDER seeks situation; non-union. GEORGE SHEPPARD, Tacoma, Wash.

FIRST-CLASS forwarder and finisher, capable taking foremanship, wishes to change position; must be good wages; union, married and strictly sober. K 578.

Compositors.

GOOD JOB PRINTER, young man, desires position in a first-class printing establishment; capable of handling high-grade work; union; eastern or Middle West States preferred. K 523.

JOB PRINTER desires a change; Texas preferred; in first-class shop; young man, good habits; non-union; with present firm 2 years; references. K 585.

Foremen, Managers and Superintendents.

FOREMAN — Composing-room — Competent, reliable and strictly temperate, desires position in small or medium sized office; am at present employed; non-union. K 566.

MAN, long experienced in designing and producing the best class of job and catalogue work, and able to get right results with system and economy, is open for position as foreman or superintendent in job shop; only position requiring ability and artistic merit acceptable. K 588.

Engravers.

PHOTOENGRAVER, up-to-date worker, capable of taking charge of room or superintendent for small plant, desires position with interest. K 404.

SITUATION WANTED by one who understands brass-die engraving and die sinking for printing and embossing purposes, a good letterer and designer, knows the gold-leaf printing and embossing business for book-covers, plates, badges, etc., can handle any of the necessary machines for the business, and can do the finest kind of routing. K 574.

SITUATION WANTED — Photoengraver, with 3 years' experience at printing, plain finishing and machine work; strictly sober and reliable. K 582.

WANTED — Position as manager or foreman in photoengraving plant; over 15 years' experience in different branches, including colorwork. K 217.

SITUATIONS WANTED.

Operators and Machinists.

AD.-MAN AND OPERATOR wants situation; 15 years at trade; fast, accurate, reliable, painstaking; Linotype speed 3,500 minion; prefer West, Middle West or South, and towns over 50,000; junk shops save stamps. R. C. ABELL, 503 Jefferson street, Buffalo, N. Y.

LINOTYPE MACHINIST-OPERATOR desires position; book and job or news; 12 years' experience. K 587.

LINOTYPE OPERATOR desires steady position; speed, 4,000; strictly sober, industrious, union; middle or north southern States. K 557.

LINOTYPE OPERATOR-MACHINIST, 7 years' experience, desires position, newspaper work; union, reliable, fast, clean, references. K 556.

WANTED — Can give the best Linotype service obtainable; no liquor or tobacco. 935 W. Eighteenth street, Erie Pa.

Pressmen.

A-1 Color and half-tone pressman; in charge past 10 years; union; married, sober, A-1 references; can produce results; only shops doing first-class work need answer. K 281.

CYLINDER PRESSMAN, first-class half-tone and colorwork; 11 years' experience; West preferred. K 332.

ILLUSTRATED CATALOGUE PRESSMAN wishes situation near Milwaukee or Chicago. K 555.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets $1. HENRY KAHRS, 240 E. 33d street, New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

BRIGHT BLOTTERS BOOST BUSINESS — Snappy color cuts and copy, only $2 a month, prepaid; samples free. FRANK ARMSTRONG, Des Moines, Iowa.

I EARN $500 a month in the mail-order business; started with small capital; just the thing for printers' spare time; system copyrighted; send for free booklet. MANAGER, Box 461, Durango, Colo.

IMPROVED THALER KEYBOARD — Made of metal; instructions in fingering; bell announces finished line; detachable copyholder; price $4 by express at expense of purchaser. THE INLAND PRINTER COMPANY, 130 Sherman street, Chicago; 116 Nassau street, New York city.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER FREE FOR ONE YEAR — 300 subscriptions to be given to young student printers; if ambitious to study and become expert write for conditions of this free offer. SHELDON PRESS, Burlington, Vt.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 30c, 7 for 50c, 12 for 80c, postpaid. THE INLAND PRINTER COMPANY, Chicago.

IMITATION TYPEWRITTEN LETTERS

I operate the largest plant in the world for the production of Circular Letters, and turn them out by the thousands or million in any style of typewriter type, furnishing

TYPEWRITER RIBBONS EXACTLY MATCHING.

Send for samples and prices. You will wonder how it's possible for me to produce such perfect work at so low a price. To those operating their own Multigraph departments I am prepared to furnish supplies at the following prices:

Multigraph Ribbons 8 inches wide, black, blue, purple, green or red, per dozen . $18.00
Process Ink per pound 2.50
Typewriter Ribbons exactly matching, per dozen 4.00
Special prices to large users.

M. M. ROTHSCHILD, Circular Letter Specialist, 96 Fifth Ave., CHICAGO, ILL.



LOOK! WIRE LOOPS To Hang Up Catalogs or Pamphlets

The Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out.

Let us send sample and quote you prices.

Successors to Universal Wire Loop Co.
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WIRE LOOP MFG. CO.
75 SHELBY STREET
DETROIT . . . . . MICHIGAN



PRINTERS Write on your business letter-head to **R. Carleton Engraving Co., Omaha, Neb.,** for the latest copyright LODGE CUT CATALOGUE Book, **"When Papa Rode the Goat."** Colored plates, 100 illustrations. Many fearful things. 15c. by mail, to printers only.

BLOTTERS ARE THE PRINTERS' BEST ADVERTISING MEDIUM

A good Blotter every month, if striking in design and text, well printed and carefully distributed, will bring desirable business and lots of it to any printer. We have a series of color plates for printers' blotters that are building business for those who use them. Only one shop in a town can get them. Write for samples and particulars. **Chas. L. Stiles, Keith Theater Bldg., Columbus, Ohio**

Any Printer can increase his income if he adds a **Rubber Stamp Outfit** to his plant. Our VULCANIZERS for making Stamps are the best in the world.
Write for Catalogue and get started at once.
THE J. F. W. DORMAN COMPANY, BALTIMORE, MD.



HEADQUARTERS FOR
EMBLEM CUTS
YATES BUREAU of DESIGN
263-269 Dearborn St. CHICAGO, Ill.
Send Stamp for Booklet: Write on your Business Stationery

Gordon Press Motors

JUST perfected friction drive, variable speed, alternating and direct current Motors for Gordon and Universal Presses. Variation 100 to 3,000 impressions per hour. Write for Booklet "A."
Guarantee Electric Co., Chicago, Ill.

Calendars We offer to close out a big lot of Half-tones, Three Colors, Cutouts, Hangers, etc., at prices to astonish you. What do you think of Half-tones at $8.00, and other goods in proportion? Write us.
JAS. H. SHANE & CO., 106 Duane St., New York

All Linotypes are kept running smoothly and easily when lubricated with Dixon's Special Graphite No. 635. Get booklet and free sample.
JOSEPH DIXON CRUCIBLE CO., JERSEY CITY, N. J.

"Roughing" for the Trade We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.
THE HENRY O. SHEPARD COMPANY
120-130 Sherman Street **CHICAGO**

WINTER ROLLERS



CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.



SPATULA CUT CATALOGUE (8th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9½x12¼. 50c. (refunded on $2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world. 25c. Electros for sale. Both 70c. Stamps taken. SPATULA PUB. CO., 100 Sudbury Building, BOSTON, MASS.



The Printer's Best Friend

for keeping absolute tab on the product of pressroom and bindery, is the

DURANT COUNTER

Simple, durable and absolutely reliable.

Ask your Dealer, or Write for Catalogue.

W. N. DURANT COMPANY, Milwaukee, Wis.

WHITFIELD'S
CARBON PAPER

Has a sort of "Mustang" wear; outlasts and holds on longer than 90% of competitive goods. Most printers stay with us once their customers get the habit of using good carbon paper. Strange to say, our prices are no higher than competitors'. We'd like to have our samples and discount in your peg-hole for future reference. By this foresight we'll get the order and save you delay.

WHITFIELD CARBON PAPER WORKS, 123 Liberty St., New York City

Auld's Bodygum

Guaranteed to overcome mottled and blurry half-tones, type forms, rule forms and solid plate printing. Also warranted to make any printing ink take sharply, smoothly and firmly to highly glazed papers. It makes an ink print on top of other inks. **Large trial sample, postpaid, 25 cents.**

AULD'S INK GLOSS gives a high gloss to inks.
AULD'S POWERFUL TRANSPARENT BODY DRYER dries in three hours.
AULD'S PASTE DRYERS don't pick on coated papers.
AULD'S TRANSPARENT GOLD AND SILVER SIZE holds the bronze without rubbing off, also makes the Bronzes appear brighter.
AULD'S FINISH and **BODY VARNISH** and **INK REDUCER.**

Samples, postpaid, 25 cents.

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SINCLAIR & VALENTINE, Selling Agents for BODYGUM, NEW YORK CITY

Wm. F. Kellett, *Grinder*

For Printers, Lithographers and Related Trades

Mailers, Linotype, Stereotype Knives. Ink Fountain Knives Ground True Wet grinding with most improved automatic machinery

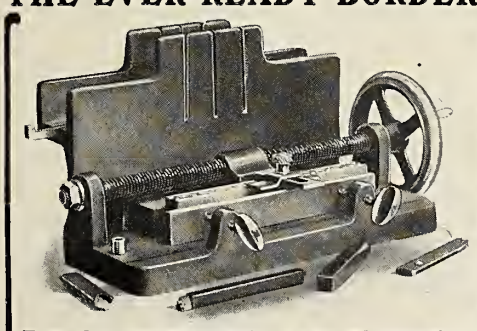
327 Dearborn Street, Chicago Telephones: Harrison 3022; Automatic 1530

OUR Engraving Plant was established in 1895. In the last twelve years we have built up the largest exclusive engraving trade in the Central States. The reason our trade has grown to these immense proportions is that we are furnishing high-grade work at prices away below the quotations given by other houses in the same class. If you want strictly high-grade work you can get it from us at the cost of ordinary work. We pride ourselves on our promptness.

Let us send you a beautiful sample-book and quotations on work of various kinds. The sample-book is free.

BUCHER ENGRAVING CO., COLUMBUS, OHIO.

THE EVER-READY BORDER MACHINE



A practical, inexpensive device for making

Wood Borders
Block-o-Type
Calendar Figures
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Etc.

Pays for itself in a short time. Send for catalog.

E. B. CALDWELL, Mfr., 3189 W. 98th St., Cleveland, Ohio

"GLACETINE" Ink Reducer
Investigate It!

A perfect ink reducer for colorwork; will not affect stone, zinc or aluminum plates.

Transparent; will leave no hard spots on printed sheets.

Is light in weight; will go further and cover a larger space than any other reducer.

Can be used for thick or thin ink, will mix easily and produce a SOLID COLOR, without streaks, spots, grayish dull appearance, or affecting the quality of the ink.

"GLACETINE" has passed the experimental stage. It saves you 50 per cent, and a trial order will prove it. We guarantee to satisfy, or money promptly refunded.

Let us tell you the names of the big concerns using "GLACETINE" who are highly satisfied.

GLOBE CHEMICAL COMPANY, Pabst Building, Milwaukee, Wis.

HELP WANTED
Engravers

Young men with some experience in wood engraving to learn hard metal engraving.

Permanent positions. Good pay.

The U. S. Playing Card Co.

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LET US SEND YOU A SAMPLE OF OUR

"ESSO"
Molding and Polishing Graphite

Prices furnished gladly.

THE S. OBERMAYER CO.

CINCINNATI CHICAGO PITTSBURG





LOOKING FOR GOOD PADDING GLUE

Try R. R. B. It's made especially for the man that wants the best — and it's not expensive either.

Perhaps we have an agent in your town. Write and see.

ROBT. R. BURRAGE
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EMBOSSING IS EASY

IF YOU USE

Stewart's Embossing Board

SIMPLE ECONOMICAL DURABLE

Sheets, 6 x 9 inches. 80 cents a dozen, postpaid.

THE INLAND PRINTER COMPANY

130 SHERMAN STREET, CHICAGO

Not the Cheapest BUT THE BEST

Unequaled Results — Maximum Economy

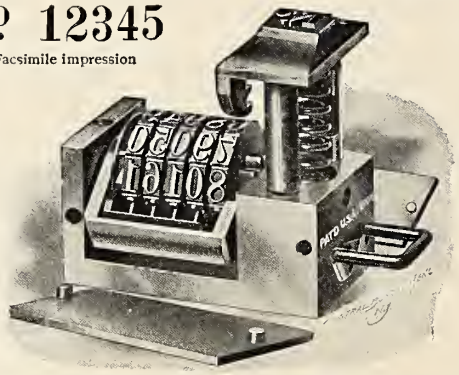


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Side Plates Without . . Screws . . .

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Cleansed in One Minute Without . . Removing a Screw . . . .

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"Model No. 27"

The only Reliable Type-high Numbering Machine made to-day.

Incomparably Superior Construction
ASK US "WHY?"

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60 OTHER MODELS OF NUMBERING MACHINES
$5.00 to $500.00



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696-710 Jamaica Ave., BROOKLYN, N. Y., U. S. A.

BRANCHES
346 Broadway, NEW YORK **315 Dearborn St., CHICAGO**
63 Chancery Lane, London, Eng. **2 Cooper Street, Manchester, Eng.**

Reducol Compound

Prevents offsetting and eliminates slip-sheeting. Prevents pulling and picking on coated paper. Keeps your rollers from heating. Can be used with Press or Litho Inks.

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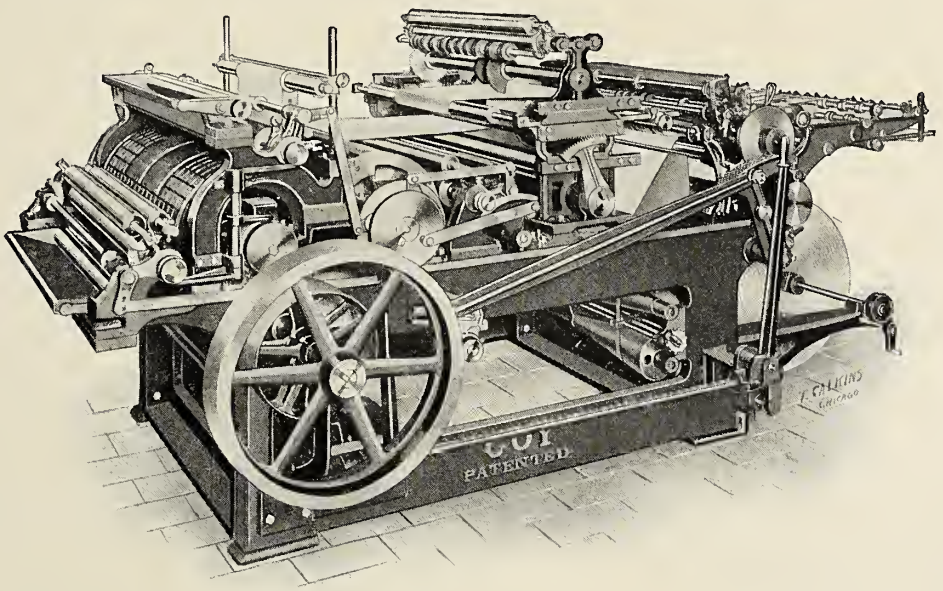


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OF COURSE YOU DO!
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Phone Nos., Randolph 747-748, Auto. 6940.

THE COY COMBINATION ROTARY

A
(12 x 36)
TWO COLOR, TWO SIDES, "ALL-SIZE" HIGH SPEED

SPECIALTY PRESS



'TIS SAID THAT ALL PRINTERS HAVING A SPECIALTY ARE PROSPEROUS; BUT A SPECIALTY REQUIRES EITHER SPECIAL SKILL OR SPECIAL MACHINERY.

THE COY COMBINATION ROTARY MEETS THE DEMAND OF THIS PRINTER IN A MANNER NOT HERETOFORE DONE BY ANY OTHER PRESS. IT REWINDS.

Manufactured by

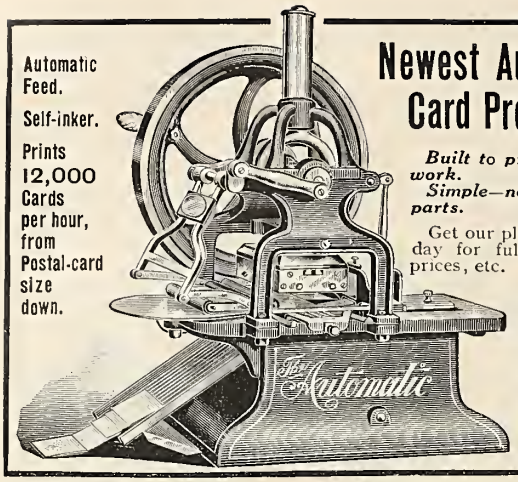
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FISHER BUILDING CHICAGO

Automatic Feed.

Self-inker.

Prints 12,000 Cards per hour, from Postal-card size down.



Newest Automatic Card Press IT'S A WONDER

Built to produce quick work.
Simple—no complicated parts.

Get our plans. Write to-day for full description, prices, etc.

MINIATURE PRINTING PRESS CO.
153-159 S. Jefferson St.
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"LINO" "STEREO" "ELECTRO"

"MONO" "AUTO" "COMPOSO"

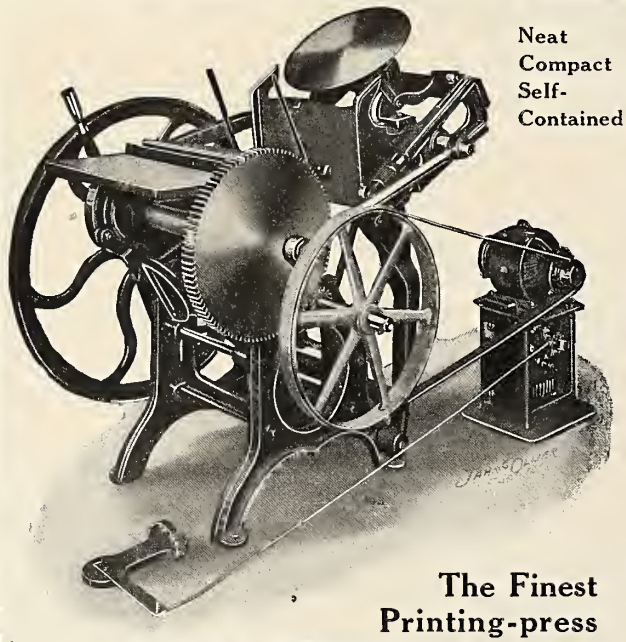
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We are manufacturers of the highest grades of Printers' Alloys.

"Reg. in U. S. M & E Pat. Off."

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SMELTERS
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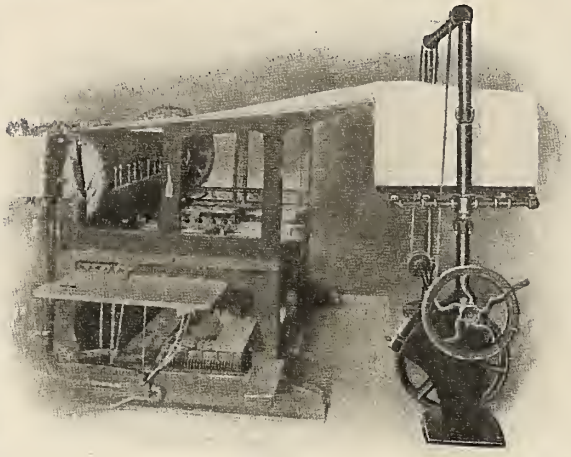
Neat
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The Finest Printing-press Control and Drive You Ever Saw

ROTH BROS. & CO. 27 S. Clinton Street CHICAGO, ILL.
136 Liberty Street, New York, N. Y.

Your Gain

If some one told you that they could increase your earning capacity, give you a greater output, assure you of more work in the same length of time, would you be interested? Well, that's what the



Hammer Paper Lift will do for you

The installation cost of a Hammer Paper Lift for each one of your cylinder presses is small as compared with your gain. Write for prices and further information.

The Hammer Paper Lift Company
1283 TOWNSEND AVE., DETROIT, MICH.

RELIANCE BLDG, 32 UNION SQUARE, NEW YORK.

GILBERT, HARRIS, and COMPANY

MAIN OFFICE & FACTORY
158–164 E. HARRISON ST CHICAGO.

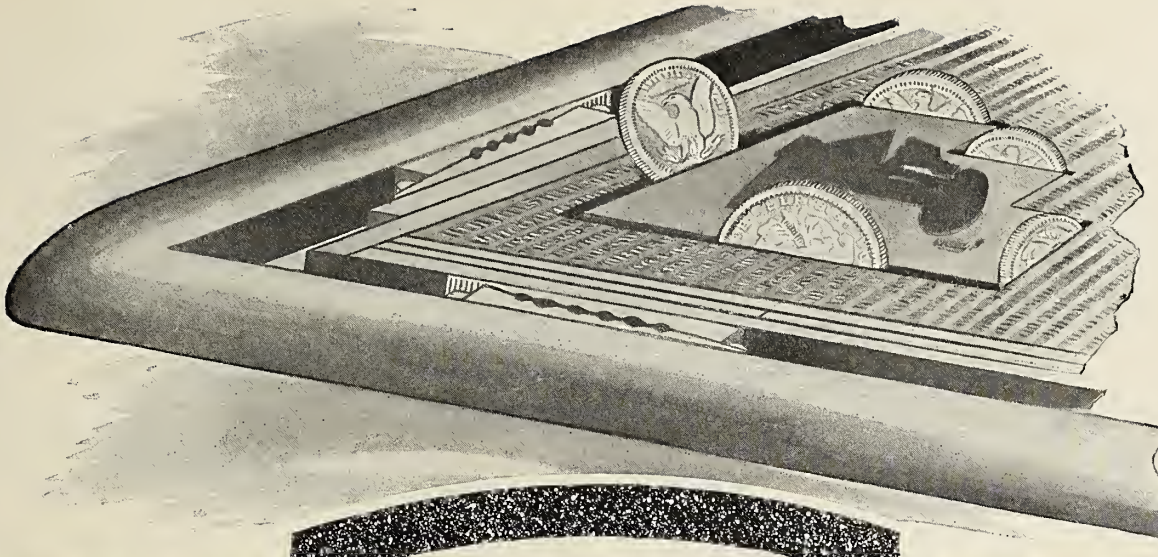
PATENT METALLIC OVERLAYS

ADJUSTABLE
TEMPORARY
CROSS BAR

CHICAGO & NEW YORK

GET BEST RESULTS FOR GOOD PRINTERS.

RELIANCE BLDG, 32 UNION SQUARE, NEW YORK.



Wedging –With Your Own Good Money

THE CUT that has to be patched into the form because it isn't mounted to point standard, is wedged with your own good money. The "D" in "Dutchman" is the same as in "Dollars." Putting a

Miller Saw-Trimmer

into your shop has become not merely a question of doing away with antiquated methods but a case of absolute necessity. Your competitor, who has one, can go dollars under your cost on composition and make-up. The Miller Saw-Trimmer does mortising, bevelling, mitreing, sawing and splitting slugs, making furniture and reglet, and all other kinds of compositors' sawing and trimming all to *perfect point measurement.*



Sold on thirty days trial. Write for further information.

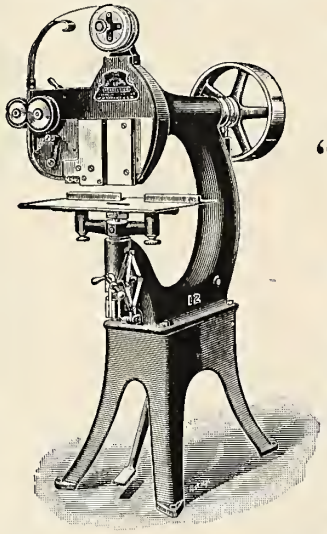
Miller Saw-Trimmer Co., Milwaukee



NOW AT 45-47-49 RANDOLPH STREET



UNAPPROACHABLE



Awarded Gold Medal in St. Louis, Mo., and London, England.

We have now reached the high-water mark of excellence in our new

"PERFECTION"
No. 6 and No. 12
WIRE STITCHERS

which are unapproachable on the face of the earth for all-round excellence.

Printed matter and any information desired can be had on application.

THE J. L. MORRISON CO.

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Heat Your Print Shop at the Least Expense!

Let us quote you actual factory prices.

THE Kalamazoo Vulcan Heater, by its original design and unique construction, will heat a **larger** surface at **less expense** for fuel than any other heating stove made. Built in sections like a sectional bookcase, it can be added to as desired. Peculiar shape of top radiating domes conserves the heat that usually goes up the chimney. Heavy corrugations give largest possible radiating surface and loose joints of sections absolutely prevent cracking from expansion and contraction. Hot-blast draft smoke consuming device aids in fuel economy. Large enough for coil for heating water. Easily converted into a hot-air furnace at slight expense. Sold at actual factory prices on our

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freight prepaid, 360 Days' Approval Plan. If not right in every way you get your money back. Don't let your workmen shiver. Our prices on the **Vulcan** make it by far the most inexpensive heater on the market for depots, stores, shops, factories, schools, churches, halls, etc.

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Send today for Catalog No. 449

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Kalamazoo Stove Co., Manufacturers., Kalamazoo, Michigan

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By WM. J. KELLY

A Manual of Practice for Printing Pressmen and Pressroom Apprentices

ITS CHAPTERS INCLUDE

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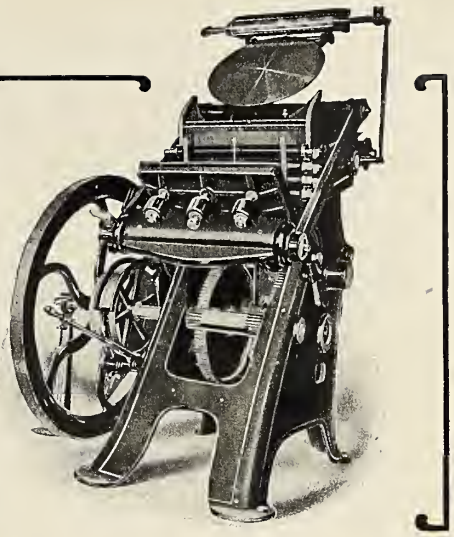
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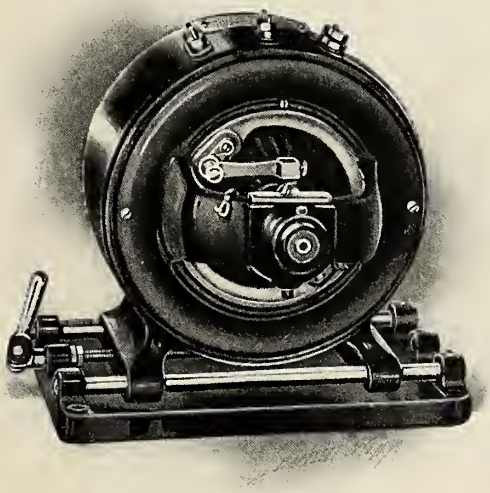
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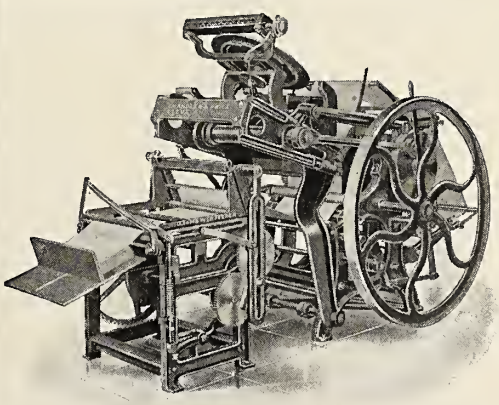
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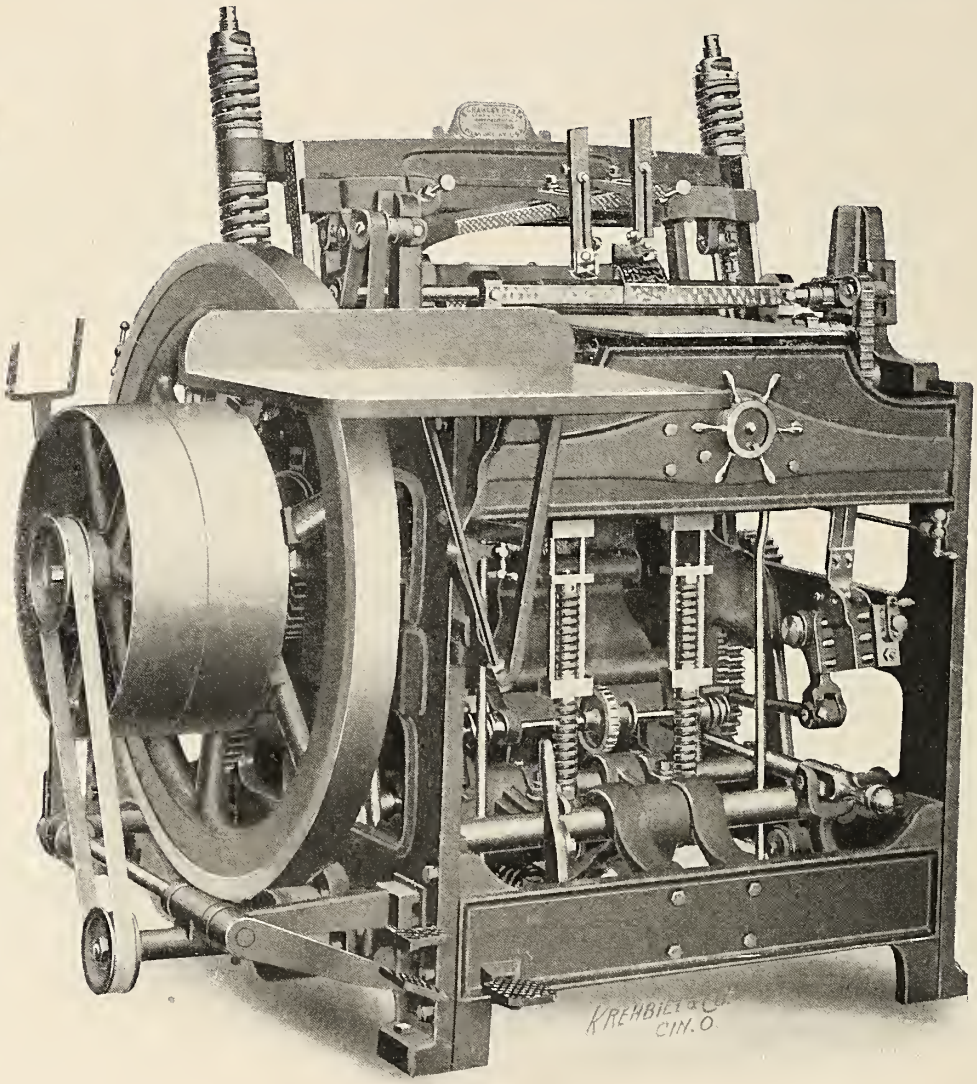
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If you edition binders don't have to "watch your corners," and incidentally your competitors, who does? You are in business to make money, hence your estimates must include profits.

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We can give you interesting information; write for it.

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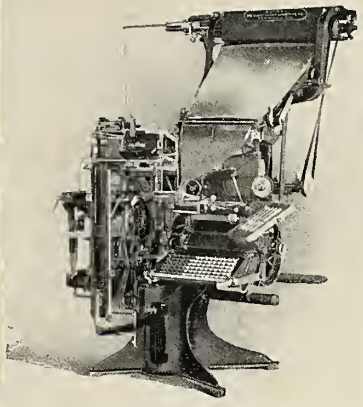
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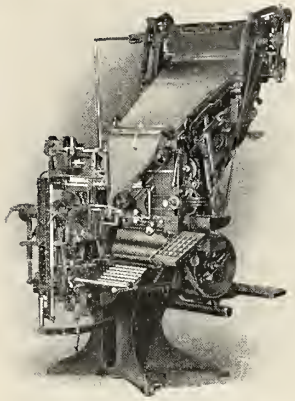
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Single Magazine

The Linotype Way



Quick-Change Model 4
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Is to spare neither time nor expense to build its machines honestly, skillfully.

To persevere in perfecting its product, in increasing its variety of faces, in giving its customers the very best possible for their money.

To ask but one price to every one, to make the question of purchase not a question of price, or of stock-giving, or of hand-greasing, but of merit and efficiency.

To give every one a square deal, asking only a square deal in return.

To be generously considerate and helpful to those customers who have hitherto met their obligations, when they become temporarily embarrassed.

To build the only one-man, high-speed composing machine, as well as the longest lived, simplest and most economical to operate, on the market.

For twenty years Linotypes have been "making good" in all parts of the world. The question of quality is no longer a question of machine and matrices, but of man and methods. The steady increase in our business is the best evidence we can offer that

"The Linotype Way is the only way"

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All the advantages in these covers are not confined to the perfect manner in which they work up, but the fact that they can be used for so many more purposes than any of the other covers we know of, makes them particularly valuable and useful.

They may be used in perfect accord with the requirements of custom for stationery or a heavy catalogue cover, for announcements or a poster, and the innumerable intermediate forms.

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If you are an employing printer or an advertiser who uses papers continually it will be worth your while to write for the two books showing both lines. They not only display the papers but offer suggestions for their use, and twenty color schemes for each color.



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Where "QUALITY COUNTS" the year around

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PRINTERS' ROLLERS

114-116 SHERMAN ST., CHICAGO, ILL.

The Roth Embossed Printing Press

Automatically and simultaneously embosses and prints from a steel die or plate

IS A REVOLUTION IN POWER EMBOSSING PRESSES

All classes and kinds of work possible to be done on a power press, including hot or dry work

GUARANTEED to be perfect and to excel all other makes of presses in every feature.

Occupies one-half the floor space, is about one-half the weight, is four times as strong and will exert four times as much pressure on the die with one-half the motor power as any other make of press.

Is the most efficient, durable, compact and rigid.

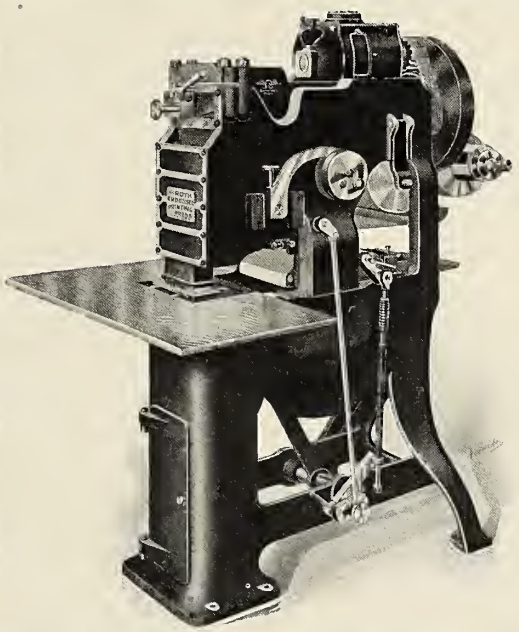
Is the fastest and smoothest-running, and runs without vibration or jar.

Is a triumph of simplicity.

The body, or frame, is composed of a single carbonized steel casting which is eight times the strength of cast iron.

We claim originality in every detail.

Our No. 0 Pony Press will take dies as large as 2½ x 5 and will bring up 5 square inches of solid ruled work; weight, 750 lbs.



OUR No. 3 will emboss in the center of 30 inch sheets; no limit to the length.

Will take a die or plate 7 x 10 inches on regular work and steel-plate effect, and bring up 50 square inches of solid ruled work. 20 x 20 inch dies on hot or dry work.

Built in five sizes; the smallest is operated by hand. The large sizes are built to receive our seven different automatic attachments for the various purposes and varieties of work.

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Over fifty of our style "A" presses are being successfully operated by over forty different concerns in the United States, Canada and Mexico, including one sold Tiffany & Co. and H. G. Alford Co., of New York; all of which were sold without personal solicitation.

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Roth's Cyanide Case-hardening Furnace and appliances.

Send for descriptive pamphlet, etc. Correspondence solicited. No payments required until all guarantees and representations are fulfilled; everything we write or say to be considered as such, including circular matter.

Est. 1857

B. ROTH TOOL COMPANY

Sole Owners and Manufacturers

ST. LOUIS, MO., U. S. A.

Rosenthal's (PATENT APPLIED FOR) Roller Adjuster

For Universal and Colt's Armory Presses.

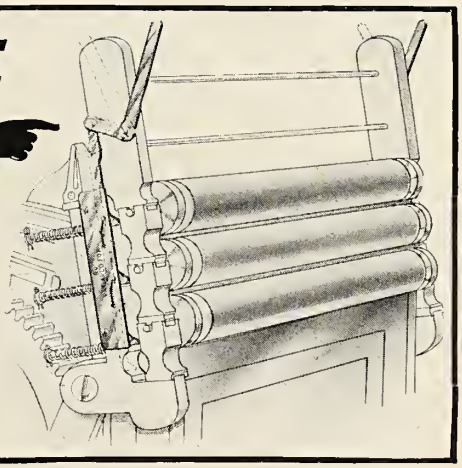
ACKNOWLEDGED BY ALL USERS A SUCCESS!

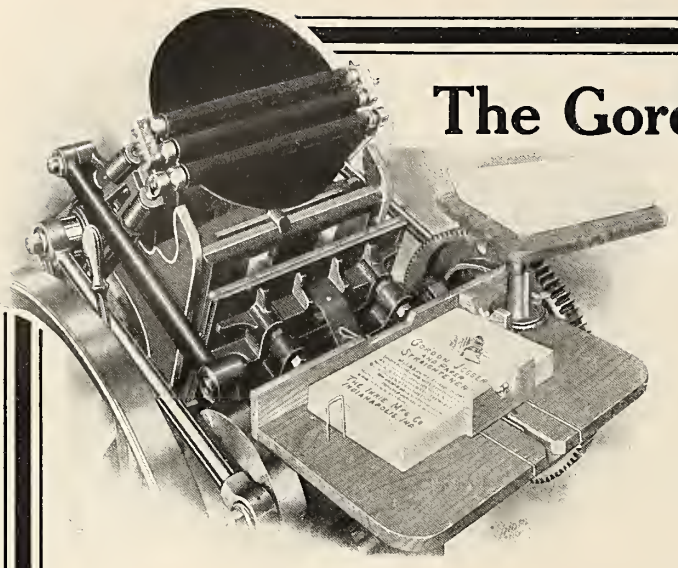
Raises all the form rollers from the supply cylinders at one time.
No need of putting reglets on each side of roller carriage or take rollers out of press to wash up or take a sheet off rollers.
Spoiled sheet can be taken off form rollers without stopping press, thereby saving time in stopping and starting. Does not interfere with vibrator or trip. It is very simple and can not get out of order.
Any machinist can put it on in an hour. Sent on 30 days' trial.

Write to-day — **HERMAN ROSENTHAL, Patentee and Manufacturer.**

Price, per pair, $8.50. **168-170 S. Clinton St., CHICAGO, ILL.**

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The Gordon JOGGER

On Thirty Days' Trial!

JUST SAY YOU WANT TO TRY IT. Tell us *make* and *style* of your press. We'll send the Jogger. At the end of thirty days, *if you are willing to part with it*, SEND IT BACK. *We'll pay all the charges.*

Important Facts about the Gordon Jogger

Clamps to flange of platen as shown in cut—is *not* bolted or screwed on. *On and off in a jiffy.* Jogging mechanism can be detached in twenty seconds, *leaving board flat.*

Can be attached to ANY platen press. Can be changed *instantly* to fit any size sheet. Has no parts that get out of order.

Prevents offsetting by even distribution of weight of paper. Makes it possible to deliver rush work immediately. *Does not damage edge of stock, which hand jogging always does.*

Further information on request.

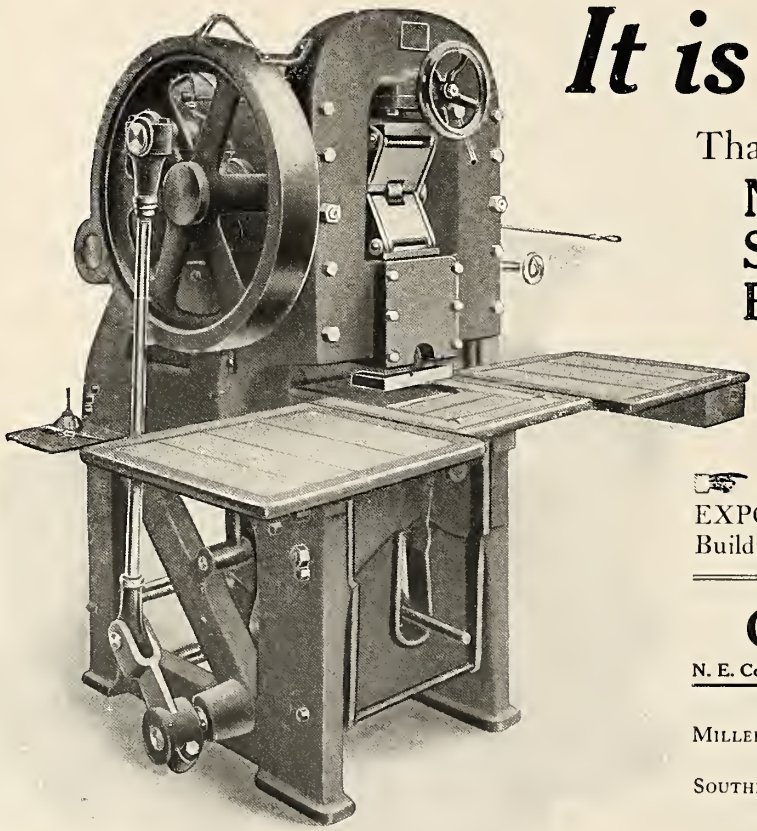
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Size, 4½ x 9

It is a Fact—

That the

New Carver Automatic Stamping and Embossing Press

contains more points of merit than any other machine of the kind in the market.

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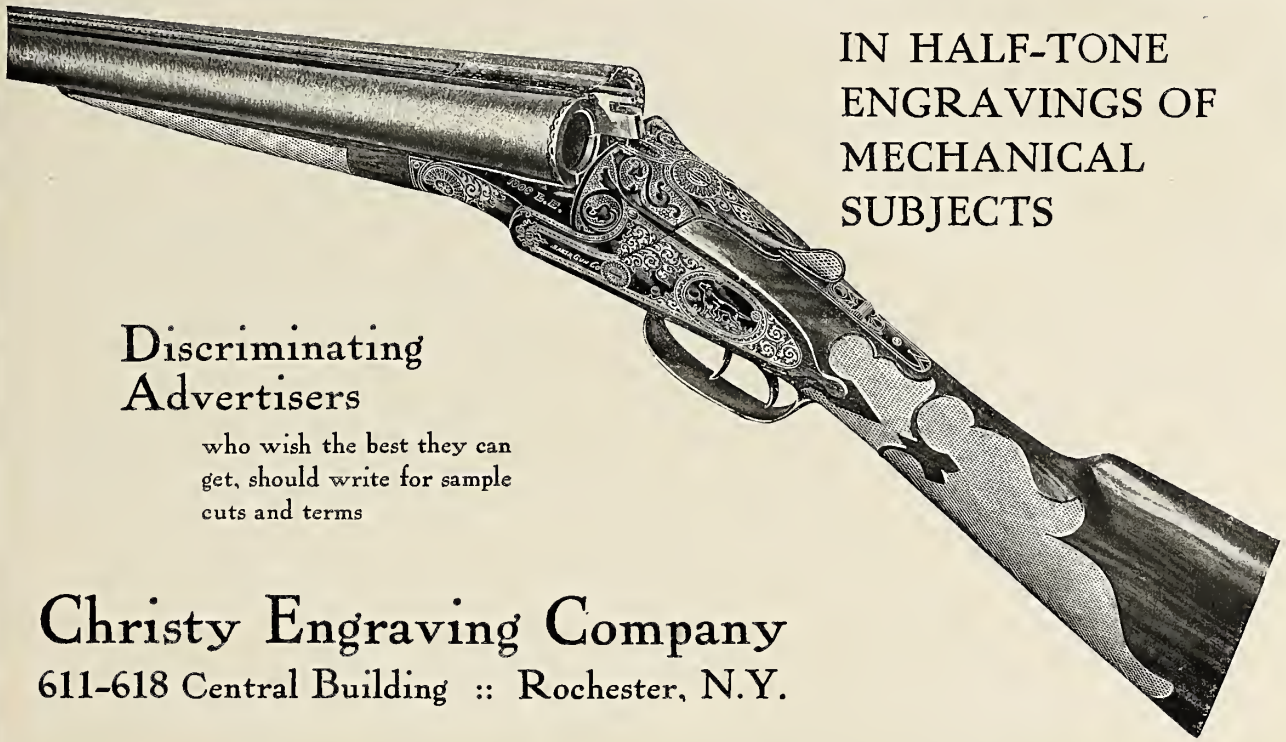
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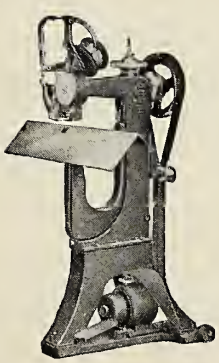
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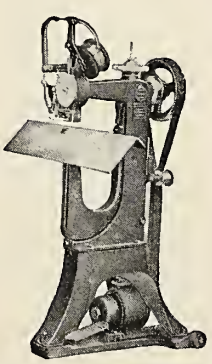
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These machines are famous for their reliability and excellent quality of stitching. Parts few and simple, making operation very easy

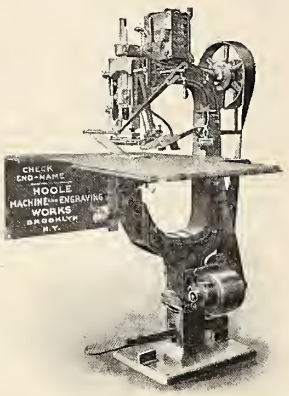


American Type Founders Co.

HOOLE MACHINE & ENGRAVING WORKS

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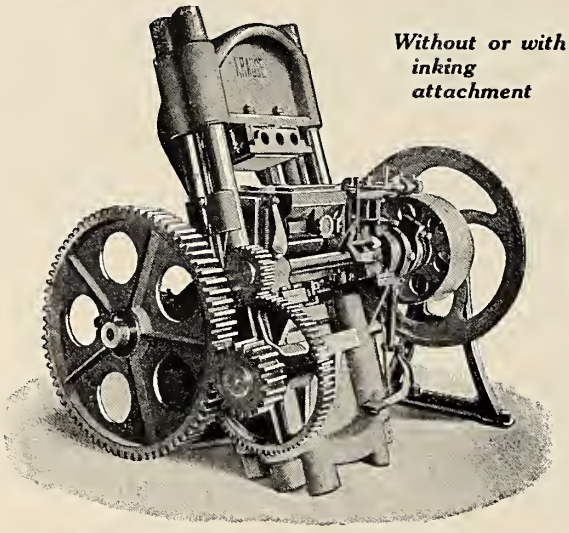


"HOOLE" Check End-Name Printing Machine

A Job of 500 End Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

End-Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

New Color Printing and Embossing Press "KRAUSE" B VII F



Without or with inking attachment

Printing and Embossing in one impression, perfectly, a plate 11⅞ x 15¾ inches. Very fast.

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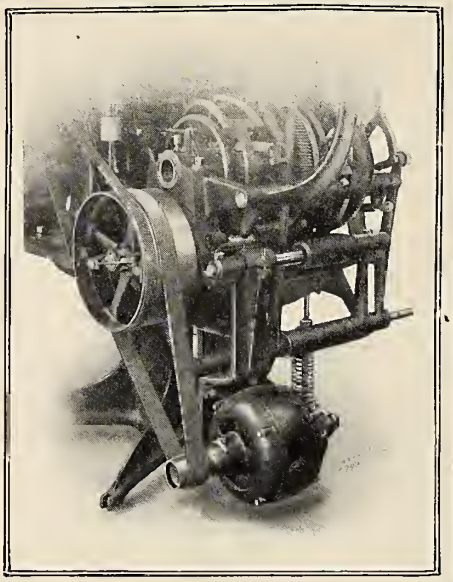
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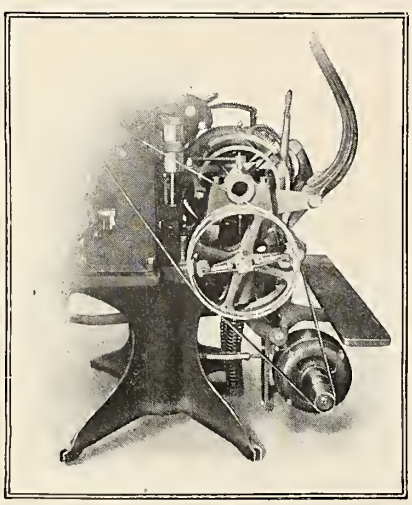
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The accompanying illustrations show one of several exceedingly practicable forms of linotype drive which has been developed by our engineering department. The motor is bracketed to the machine in such a way as not only to put no strain upon it, but also to prevent any vibration being transmitted from motor to machine and vice versa.

The motor, being under the step, is out of the way, but at the same time is perfectly accessible.





There are no gears to clatter and cause vibration, but instead liberal belt centers and perfect adjustment of tension.

Write for information regarding our PATENT CHAIR SWITCH.

WATSON MOTORS

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FOR ALL DEMANDS

WE MANUFACTURE

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That we will guarantee to hold their original shade and always work.

HALF TONE BLACK

The CARTER PRINTING INK CO.
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That for the price can not be equaled.

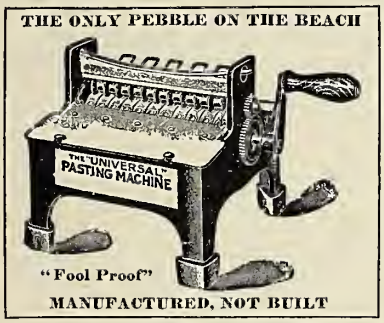
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The Carter Printing Ink Company

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Meets the need of a GOOD MACHINE at a PRICE FOR EVERYBODY

UNIVERSAL GUMMER



Gums an ordinary shipping label or the finest surface coated stock without injury.

Over Ten Thousand in use.

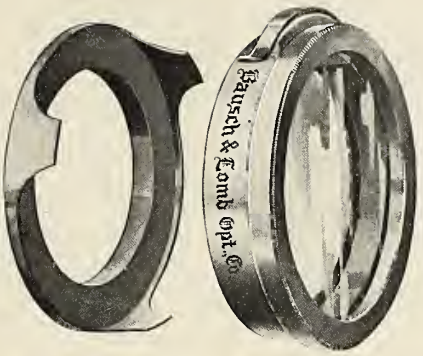
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5-INCH ROLL, HAND POWER, $10.00

Chas. Beck Paper Co. Ltd.

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For Three Color Work

SPECIALLY constructed for convenience—can be readily emptied and refilled. Large opening sealed with a soft rubber plug held in place by a metal spring. An adapter which screws to the front of the lens mount permits the rapid interchange of cells filled with different colored fluids. The plates of the cell are ground and highly polished. No. 2 has a clear aperture of 2¾ inches.

¶ Price of single cell with adapter, $15.00.

¶ Set of three cells with 1 adapter, $40.00.

¶ "PRISM" IS A LITTLE MAGAZINE we publish monthly. Not a mere advertisement, but a beautifully made and printed little publication about that world of wonder and beauty seen by the lens. Send us your name and we will enter your subscription FREE.

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ACME WIRE STAPLE BINDERS

Acme Binder No. 6

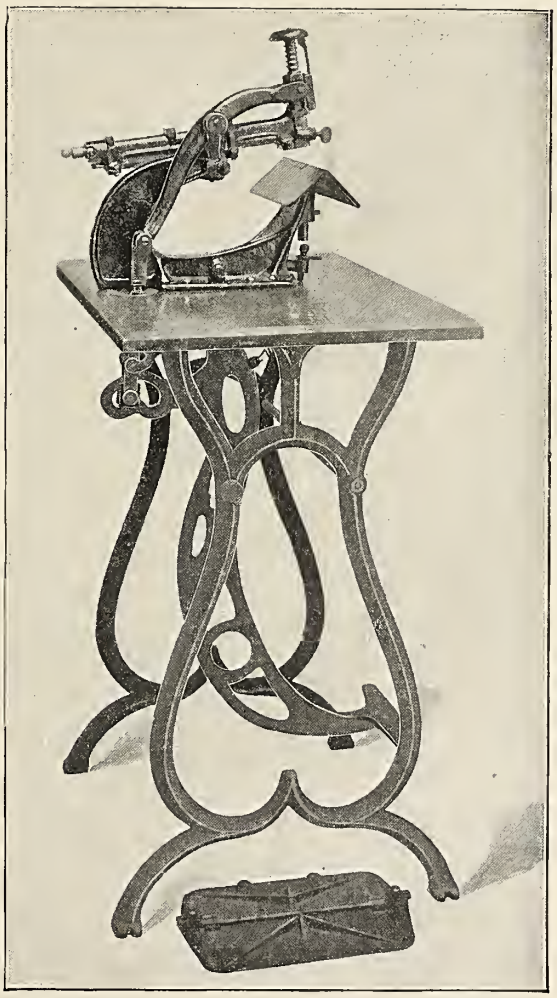
Patented in Europe and the United States.

"The Best Automatic Wire-Stapling Devices on the market"

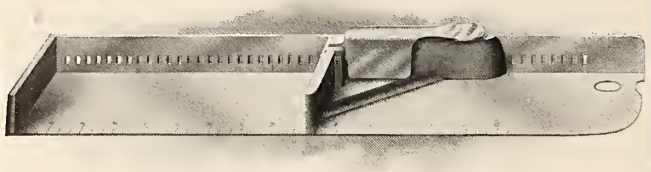
Operated by hand or foot power.
Equipped with Automatic Clinching and Anti-clogging Devices.
Full information promptly furnished on application.

ACME STAPLE CO. Ltd.

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Rouse Job Sticks



Are UNRIVALED for

ACCURACY
CONVENIENCE
DURABILITY

They possess more good features than any other composing stick. Seven years' use has proven them the most satisfactory job stick made. ***No doubt about it.***

SIZES AND PRICES

Length	2-inch	2¼-inch	2½-inch	Plating
6-inch	$1.75	$1.85	$1.95	$ .25
8-inch	2.00	2.10	2.20	.30
10-inch	2.25	2.35	2.45	.35
12-inch	2.50	2.60	2.70	.40
15-inch	3.00	3.10	——	.50
20-inch	3.75	3.85	——	.60

THREE NEW SIZES

Very handy for Corner Cards, etc.

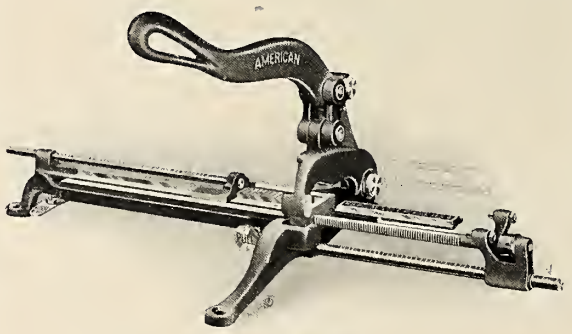


ROUSE JOB STICK—French Pattern.

6 x 1⅛ inches	$1.65
8 x 1⅛ inches	1.90
10 x 1⅛ inches	2.15

American Lead and Rule Cutters

Are the Best Lead and Rule Cutters



Model No. 30.

They embody many time-saving, accuracy-insuring features to be found in no similar machine. They are designed right and made right. If you want the Best you ***must*** order an ***American.***

FOUR STYLES

No. 30—Automatic Locking Gauges—capacity, 105 picas, by nonpareils, also 45 picas, by points $12.00

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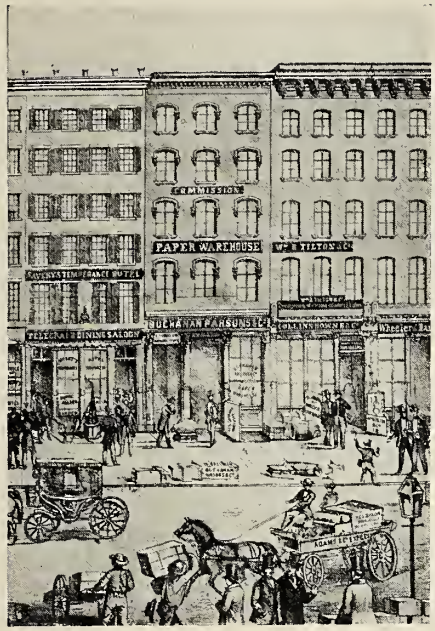
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Spoil a set of rollers and it will cost you $3.00.
Use *poor* rollers and the job is *poor!*
Use *good* rollers and print a *good job* for about the *cost* of a *set* of *rollers*, by using

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Use it three ways: FOR PERFORATING
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8 x 12 Press . . .	$3.50
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THE CLEVELAND LEADER
Cleveland, Ohio.
February 18, 1907.

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Per L. R. Wolf, Jr.

Price, $20.25—without royalty
For further information, address
Rev. ROBERT DICK ESTATE, 139 W. Tupper St., Buffalo, N. Y.

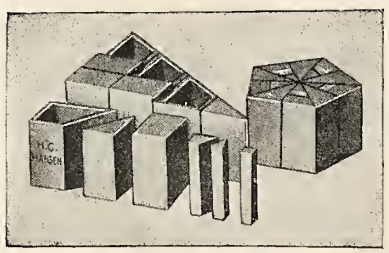
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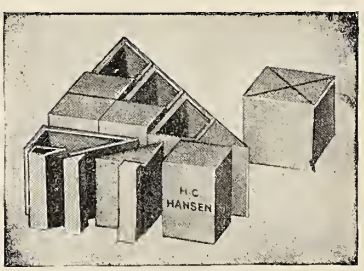
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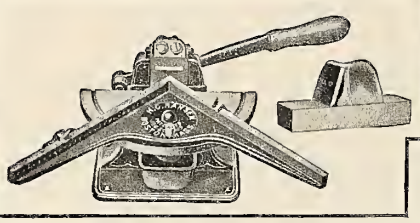
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John Carter Co., 102 Federal St., Boston, Mass.
American Standard Paper Co., 23 N. 6th St., Philadelphia, Pa.
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HANSEN COMPLETE MITERING MACHINE

Patented

The Hansen complete Mitering Machine is the most complete and accurate machine on the market. The rule holder has an angle of 90 degrees, so when placed in the centre you can mitre square sets without changing its position. It is set by a pin for any desired angle, having no lines to guess at, the operator obtains the required angle positively accurate.

HANSEN'S BEVELED QUADS & QUOTATIONS

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Cast on angles of 45, 54, 60, 72 and 78 degrees, they allow a variety of arrangements in angular set-ups never before obtained without the loss of much valuable time. By using the Beveled Quotations and Quads lines can be set on an angle and justified perfectly. Forms may be set on any of the above angles without the use of Plaster Paris or paper.

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THE H. C. HANSEN TYPE FOUNDRY

190-192 Congress St., Boston — 43 Centre St., New York

18-Pt. Swastika Outline Border (the Good Luck emblem) 36 inches, $1.75. Set in Buffalo Outline, Hunnewell, and Hunnewell Italic

Labor-Savers to the Printer

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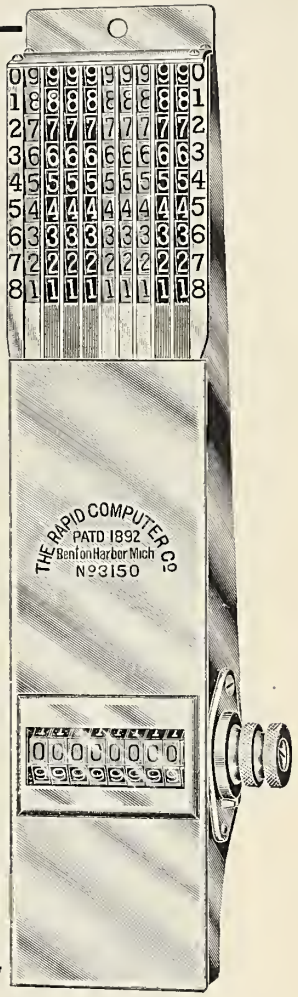
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For TWO WEEKS ***FREE***



Prove at our expense that it will do everything that any $150 to $375 Adding Machine **can** do (except print) and do it **Quicker.** It adds, subtracts, multiplies, divides, etc., up to 999,999,999—the full capacity of any machine.

Why Pay $150 to $375

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adds within one cent of one billion. Can't make an error. Simple in construction; has a patented gear movement not found in any other adding machine. That's why it can be sold at a low price. That's why it is quicker than any large machine and more easily operated.

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RAPID COMPUTER CO.
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The Carlton Rotary Perforating Machine

Does everything any other Perforator will do, and does it Quicker and Better.

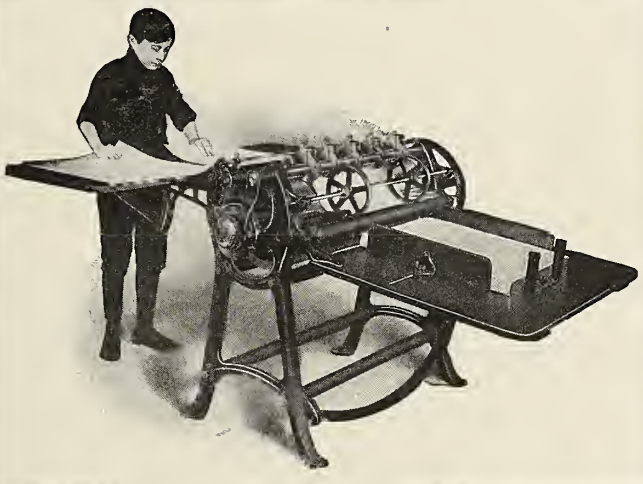
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Machine's Speed limited only by **Speed of Operator.**

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The only machine that can be equipped to Perforate, Cut, Trim and Score Paper all at One Operation.



Your Special Attention is called to the fact that perforations can be made on the **Carlton Rotary Perforating Machine *before*** being printed, and printing successfully done thereafter.

It makes the Neatest, Cleanest, Smoothest Perforation in the World. It will Pay for Itself in Time Saved.

No Tapes,
No Rubber Bands,
No Gears

Standard Sizes—30 ins. wide

Special Sizes made to order.

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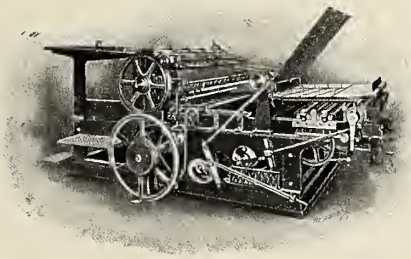
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Engravers by all Processes
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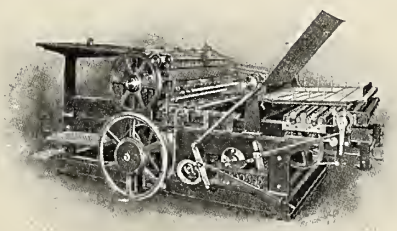
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These features have made it famous as a money-saver and as a money-maker. A chance to prove the Whitlock's merits is all we ask. Apply as below.



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Composing Machine
For All Kinds of Work
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All Sizes 5-point to 14-point
Any Measure Up to 60 Picas

Sorts Caster
All Sizes
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Body Type, Display Type
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"Oh! well, it's a good enough machine for tabular work, but—"

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Why? There is nothing but straight matter in them!

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The Condensed Caslon, like the other roman members of the family, is sold in weight fonts up to and including 18-Point at body-type prices.

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Inland Type Foundry

Saint Louis Chicago New York

BORDER NOS. 1858, 2458, 3658. BACKGROUND BORDER NOS. 180001, 240001, 360001. ORNAMENT NO 72022.

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That is, if you are one of the few who have never tried our *twenty-five cent*

Boxer Black Ink

then try it, by a sample order, *just once,* 'twill do more toward convincing you of the "proven quality" than the human language can tell you.

HERE'S OUR
Guarantee

Our guarantee to any printer sending us an order for Boxer Black: WE AGREE to pay charges both ways upon failure to find the quality other than advertised.

The risk is ours—not yours

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MAIN OFFICE AND FACTORY
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We've made specially for you and your customers

400 Advertising Cuts

in one and two colors—all original—that will fit any bit of *good* work you want to turn out. These cuts are *not* a lot of "junk," but are made by our own artists, who know how to make clean, strong drawings. The FOUR numbers of THE HERRICK CUT BOOK show these cuts and will be sent to *business firms* upon receipt of 25 cents.

If you find that these books are of no REAL *value to you, we'll send back your money. It isn't just your quarter we want, but your orders for cuts.*

Send 25 cents to-day.

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MAKERS OF ALL KINDS OF SPECIAL DRAWINGS
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The most profitable and the most reliable ticket printing-press on the market.

It prints two colors on one side of the web and one on the other, numbers, cuts the corners, cross perforates, slits, perforates lengthwise, cuts off and rewinds

By means of the Multiple Feed and Cut all the operations are repeated two or three times to each impression, so that only one outfit is required for each operation and a product of 1x2 in. tickets, one color each side, of

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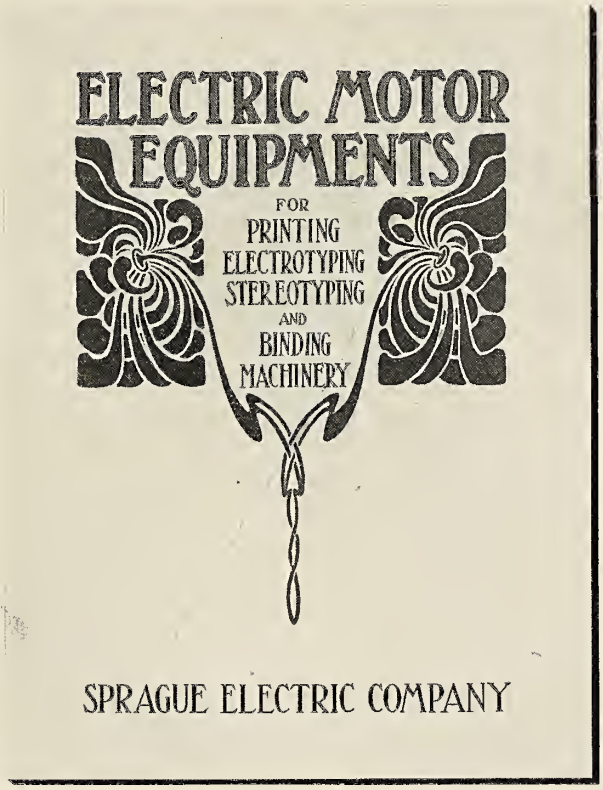
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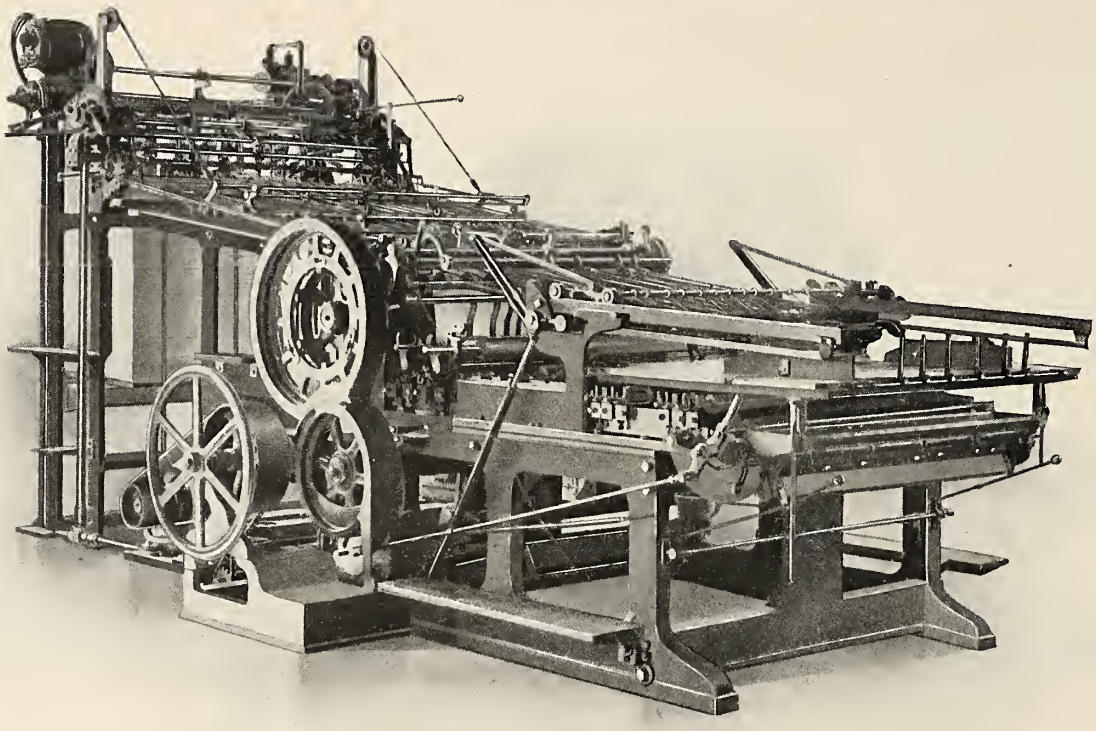
THE above picture represents our new Bulletin No. 2293, which contains a great many illustrations of our motors connected to many kinds of machines used in printing, engraving, lithographing, bookbinding, stereotyping, etc. All managers of the above mentioned establishments should have a copy, as it shows the most approved equipments in modern practice, and offers an opportunity to increase the output and reduce the power expense. A copy will be sent free if request is made upon firm's letter-sheet.

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The Dexter Automatic Printing-press Feeder.

A pile of 12,000 to 15,000 sheets can be put into a Dexter Pile Feeder by the truck-loading system in five minutes. Thus the time required for loading is not a matter of serious consideration.

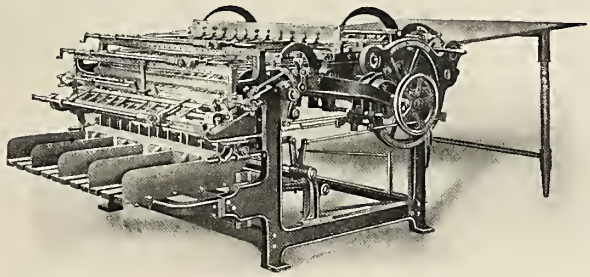
A material increase in output guaranteed.

NEW YORK
CHICAGO

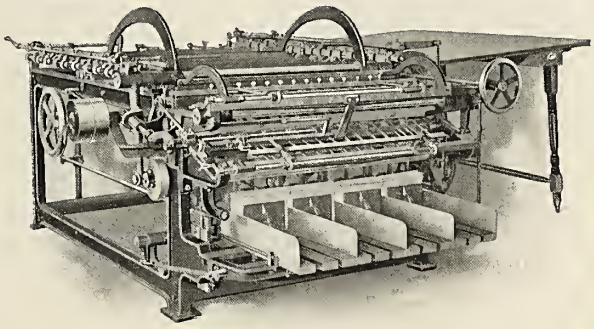
DEXTER FOLDER CO.

BOSTON
SAN FRANCISCO

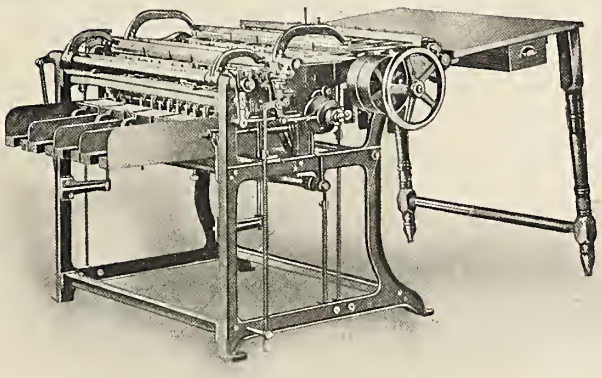
Dexter Folding Machines



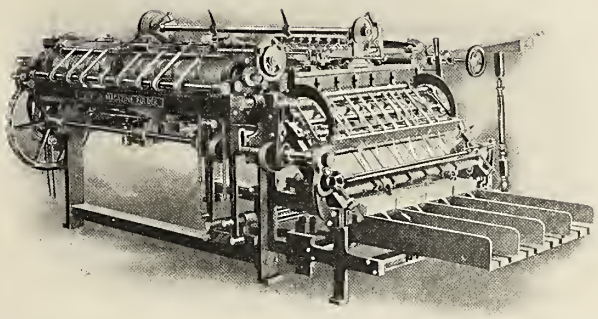
Dexter 3-fold Parallel Folder
First fold through long way of sheet



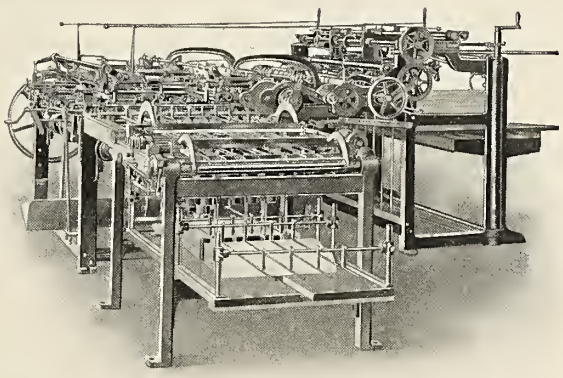
Dexter 3-fold Parallel Folder
First fold through narrow way of sheet



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Delivers quadruple 8's and 16's, with edges cut open



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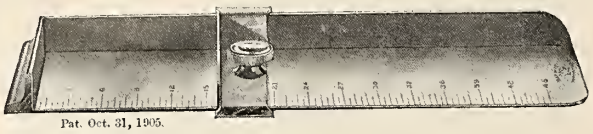
DEXTER FOLDER CO.

Main Office and Factory — PEARL RIVER, NEW YORK

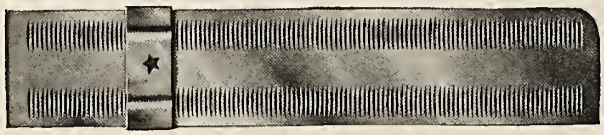
NEW YORK BOSTON CHICAGO SAN FRANCISCO

Southern Agents—J. H. Schroeter & Bro., Atlanta, Ga.
Southwestern Agent—F. A. Venney, Dallas, Tex.

The New Graduated Star Composing Stick



(FRONT VIEW)
Manufactured in four lengths and two depths, in either brass or steel, plain or nickel-plated.



(BACK VIEW)
Will retain absolute close adjustment. Warranted accurate to *one thousandth part of an inch.*

A Tool of Quality for Particular Printers

Is the result of careful study, embracing improvements over all present "old-timers," filling a long-felt want of the printers—
ACCURACY, DURABILITY AND QUICK ADJUSTMENT

All the sticks now in general use, except the STAR, are simple adaptations and variations in construction of the first common screw stick, depending solely upon the flange of the body of the tool for alignment and rigidity of the fixed and adjustable abutments. Not so with the STAR COMPOSING STICK, as it is provided with two secure anchors against springing out of line.

THE STAR STICK is made to withstand all the hard usage; easy and quick to adjust, has no eccentric movement to set half-em measure; can not slip when once set; measure will not be altered nor the Stick injured if it should fall to the floor; it is light and is made from best tempered metal; is made without the old-time "holes" to wear larger nor pegs to wear smaller.

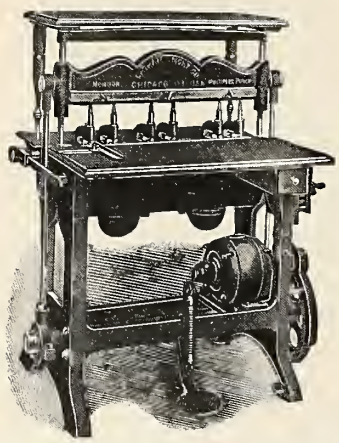
THE STAR STICK has the proper allowance for "squeeze" to make lines lift when locked with machine-set matter. A multiple of short measures set in this stick make up correctly with lines set the combined length of the short ones.

Write for complete information. Our illustrated circular will tell you all. Get the newest, the best equipment for your plant.

THE STAR MANUFACTURING CO.

17 West Washington Street See descriptive article, page 586, July, 1907, INLAND PRINTER **SPRINGFIELD, OHIO, U. S. A.**

LOOSE-LEAF LEDGER PUNCH
THE MONITOR MULTIPLEX PUNCH



First--Made to last.
Second--Quick and easy to set.

IT IS NOT NECESSARY to throw off the belt to insert punches or to "set up" punches for a job. No screw-drivers or other tools required to place punches in position. One movement of the one lever sets all punches.

Punches will not crawl from position during operation of punching.

Punches driven perpendicular preserves perfect register and prevents wear on dies.

More stock punched at one operation than on any other machine made.

MONITOR MULTIPLEX--Power **MONITOR DUPLEX--Foot Power**

Also, Single Punching Machines, Bench Punches, etc.

MADE IN CHICAGO BY

LATHAM MACHINERY CO.

8 Reade St., NEW YORK **197 S. Canal St., CHICAGO** **220 Devonshire St., BOSTON**

Any concern can produce a numbering machine, but it takes years of experience to produce one as good as the . . .

WETTER

Model 130

Five-wheel Machine to automatically number from 1 to 99999.

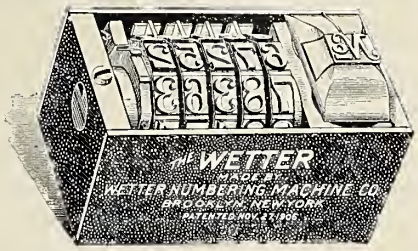
№ 12345

Reduced Price, $12

Size, ⅞ x 1⅝ inches.

Any style "No." Slide furnished without extra charge.

Carried in stock by all Dealers



WETTER NUMBERING MACHINE COMPANY
331-341 Classon Avenue, Brooklyn, New York, U. S. A.

Model 125

Five-wheel Machine to automatically number from 1 to 99999.

№ 12345

Reduced Price, $12

Size, ⅞ x 1½ inches.

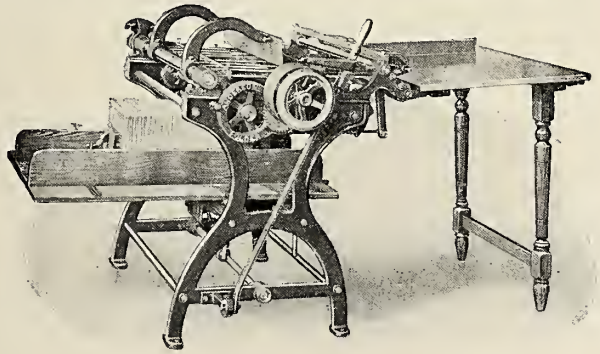
Machines to Number Backwards made to order without extra charge.

You don't know what a good numbering machine is until you use the . . . . . .

WETTER



MACHINE FOLDING vs. HAND FOLDING



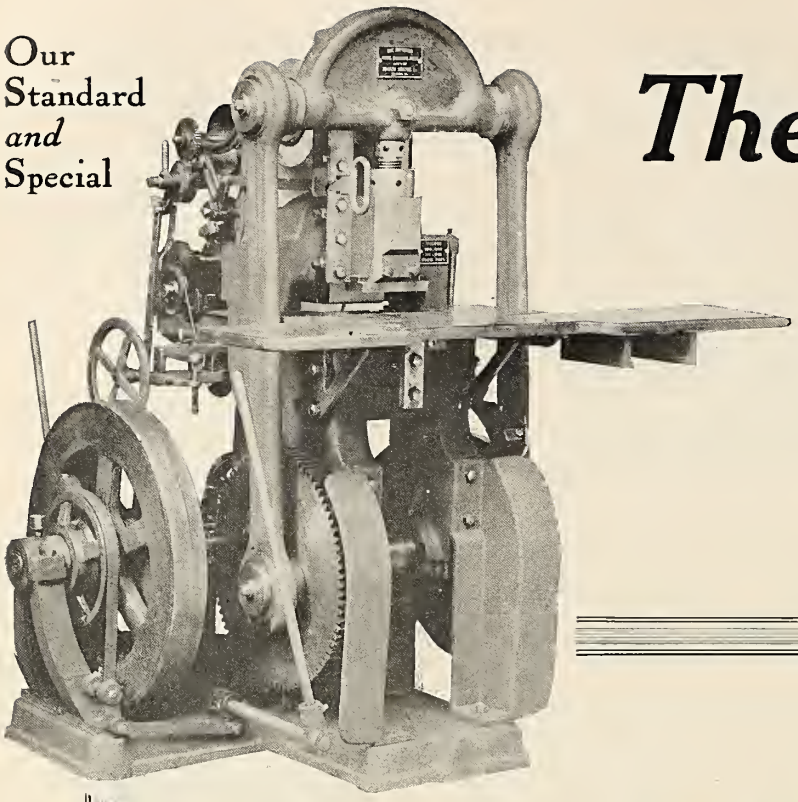
The ANDERSON wins 6 to 1

IF you have covers, end-sheets or other single-fold work to do, our High-Speed, Single-Fold Machine would be a great profit-producer for you, because the smallest girl in your bindery can fold more than 5,000 per hour with it.

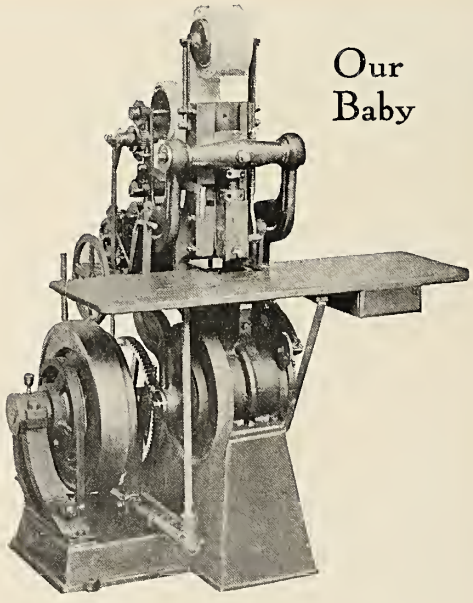
FOR FURTHER PARTICULARS ADDRESS

C. F. ANDERSON & COMPANY
394-398 Clark Street, Chicago

Our Standard *and* Special



The Curtis Steel Die Embossing Presses



Our Baby

The demand for our Presses has grown to such an extent that our present facilities are inadequate, and we now have in course of construction

A New Plant located at Belleville, Illinois

built to meet our requirements. We will occupy our new plant on October 1, 1907.

If you are on the market for an Embossing Press, then let us send you full particulars; get our prices, study closely the advantages of the Curtis product, the universal popularity of our Die Presses — then you will understand better why we have grown to such proportions as to require larger producing facilities.

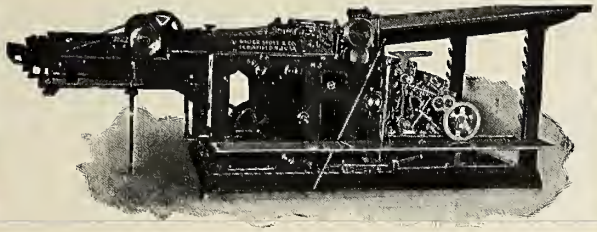
Write to-day for our new catalog. It is interesting.

Modern Machine Co.

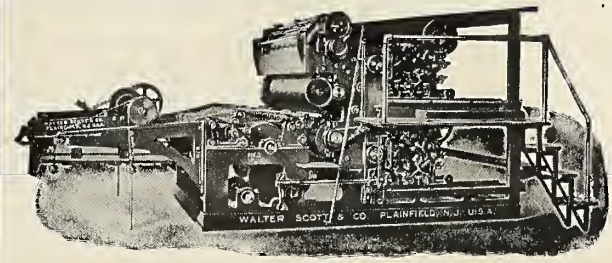
BELLEVILLE, ILL.

EASTERN AGENT
H. HINZE, 88 Centre Street, New York City

MEXICO AGENT
HUNT & FLOSSEL, 440 Coliseor Nuevo, Mexico, D. F.



SCOTT SHEET FEED ROTARY



SCOTT SHEET-FEED TWO-COLOR ROTARY

YOU OUGHT TO WRITE

AND FIND OUT OR GO AND SEE A

SCOTT SHEET-FEED TWO-REVOLUTION ROTARY

WITH AUTOMATIC FEEDER ATTACHED

WHICH PRINTS FROM CURVED PLATES ON ONE SIDE OF SHEET AT A SPEED UP TO

THREE THOUSAND PER HOUR

The Scott All-Size Rotary

WHICH CUTS OFF AND PRINTS

ANY LENGTH OF SHEET DESIRED

AT A SPEED UP TO

7000 PER HOUR

AND DELIVERS THE PRODUCT

FLAT ON A DELIVERY TABLE

READY FOR FOLDER OR PAPER CUTTER

IS A VERY GOOD PROPOSITION

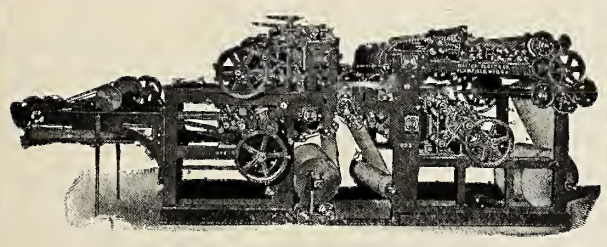
DO NOT DELAY. BE PREPARED FOR THE 8-HOUR DAY

NEW YORK OFFICE, . . 41 Park Row
CHICAGO OFFICE, . 321 Dearborn Street
ST. LOUIS OFFICE, 112 N. Fourth Street
BOSTON OFFICE, . . . 7 Water Street

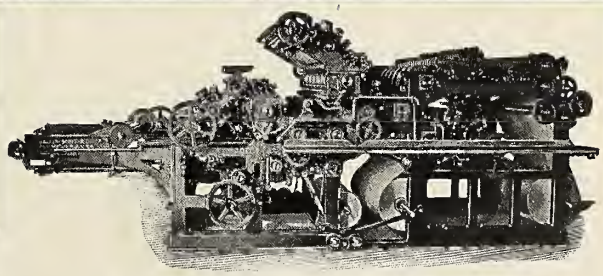
Cable Address, WALTSCOTT, New York

Walter Scott & Co.

Plainfield, New Jersey, U. S. A.



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SCOTT ALL-SIZE ROTARY COLOR PRESS

1908 Calendar Pads

Large Stock
Low Prices
Prompt Shipment
Order Early

ADDRESS

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133 Pearl Street, . . Boston, Mass.
350 Dearborn Street, . Chicago, Ill.
233 South Fifth Street, Philadelphia, Pa.

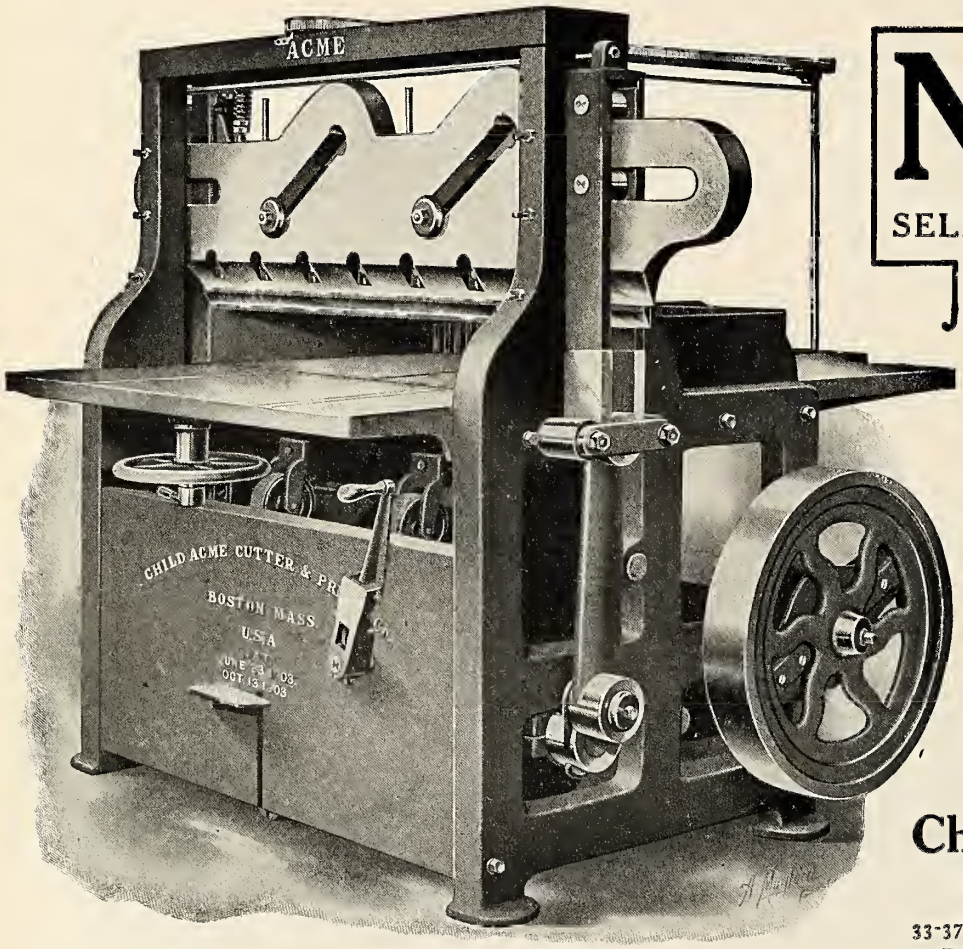
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The steady growth in demand for J. M. Huber's Printing Inks has necessitated the establishment of the above mentioned branches. Customers in the near-by territories will do well to order Inks from the nearest branch, thereby saving time.

J. M. HUBER

Manufacturer of Dry Colors, Varnishes, Printing and Lithographic Inks

Main Office, 275 Water Street, NEW YORK
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New ACME SELF-CLAMPING Cutter

"Better Than Ever"

Triple Geared.
No Single-geared Cutter has equal Durability or Strength.
High-grade in every respect.
Guaranteed Accurate, Strong and Fast.

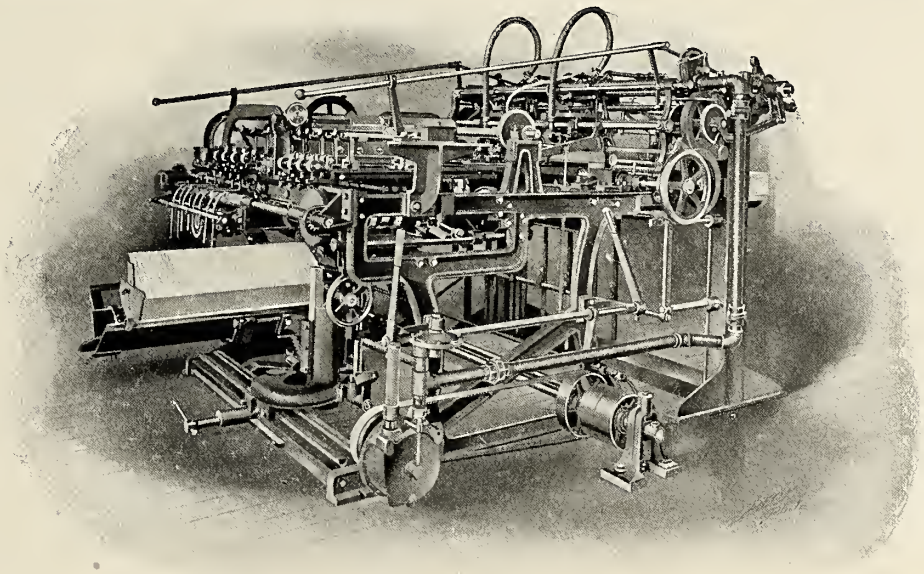
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Child Acme Cutter Co.

Manufacturing only Cutting Machines

33-37 Kemble Street - - - - BOSTON, MASS.
41 Park Row - - - - - NEW YORK, N.Y.

THE CHAMBERS
Paper Folding Machines



No. 440 Drop-Jobber has range from 35 x 48 to 14 x 21 inches

The man who has never used a Drop-Roller Folding Machine may be unable to see much difference between a Chambers and some others. He often does not appreciate the value of these differences. The man in the bindery, however, who runs the machine, who has to get out the work, who makes the changes from one job to another and who is with the machine day to day, year in and year out — HE KNOWS.

His experience places the Chambers at the top on every point of merit.

The new **440** is away beyond any previous production in the Folding Machine line. It sells on merit and on a smaller margin of profit for the builder.

The price is in the machine

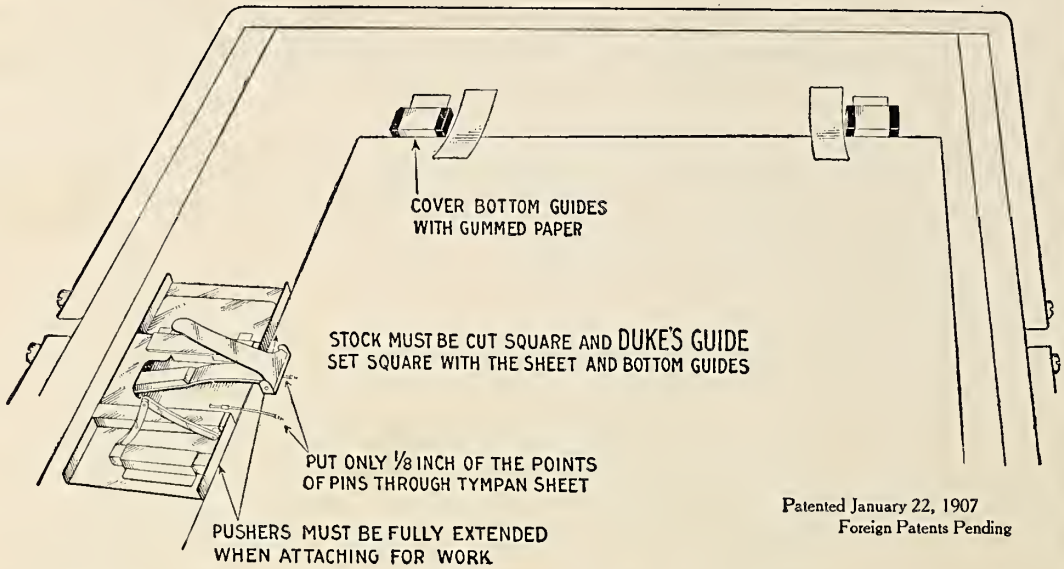
Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.

Chicago Office : : : 59 West Jackson Boulevard

A Great Problem Solved

Two or more colors printed at a speed from 2,000 to 2,500 impressions per hour with



Patented January 22, 1907
Foreign Patents Pending

Duke's *Perfect Registering* Side Guide

AUTOMATIC---- for all makes of platen presses

- The only "Feed-Guide" ever put on the market that positively does the work.
- Guaranteed to do 95 per cent. of the work in the average print-shop.
- It is without a peer for ordinary job printing.
- By using this device it obviates the necessity of "flying the sheet" and reduces the spoilage to a minimum.
- It enables the most inexperienced feeder to do the most difficult color work at a speed from 2,000 to 2,500 per hour.
- It can be adjusted as easily as an ordinary quad, and almost the entire size of the platen and chase can be utilized.
- STOCK CAN BE FED WITHIN ONE-HALF INCH FROM IT AND GET ACCURATE REGISTER.
- It comes to a dead stop before taking the impression.
- This Guide was patented by a practical printer, and was used by him over three years before applying for a patent.

Price, $25 KEPT IN REPAIR FOR FIVE YEARS. Guaranteed to do all we claim or money refunded. Sent on 30 days' trial. For sale by all Printers' Supply houses.

Printers **DUKE & DUKE** *Stereotypers*

ESTABLISHED 15 YEARS

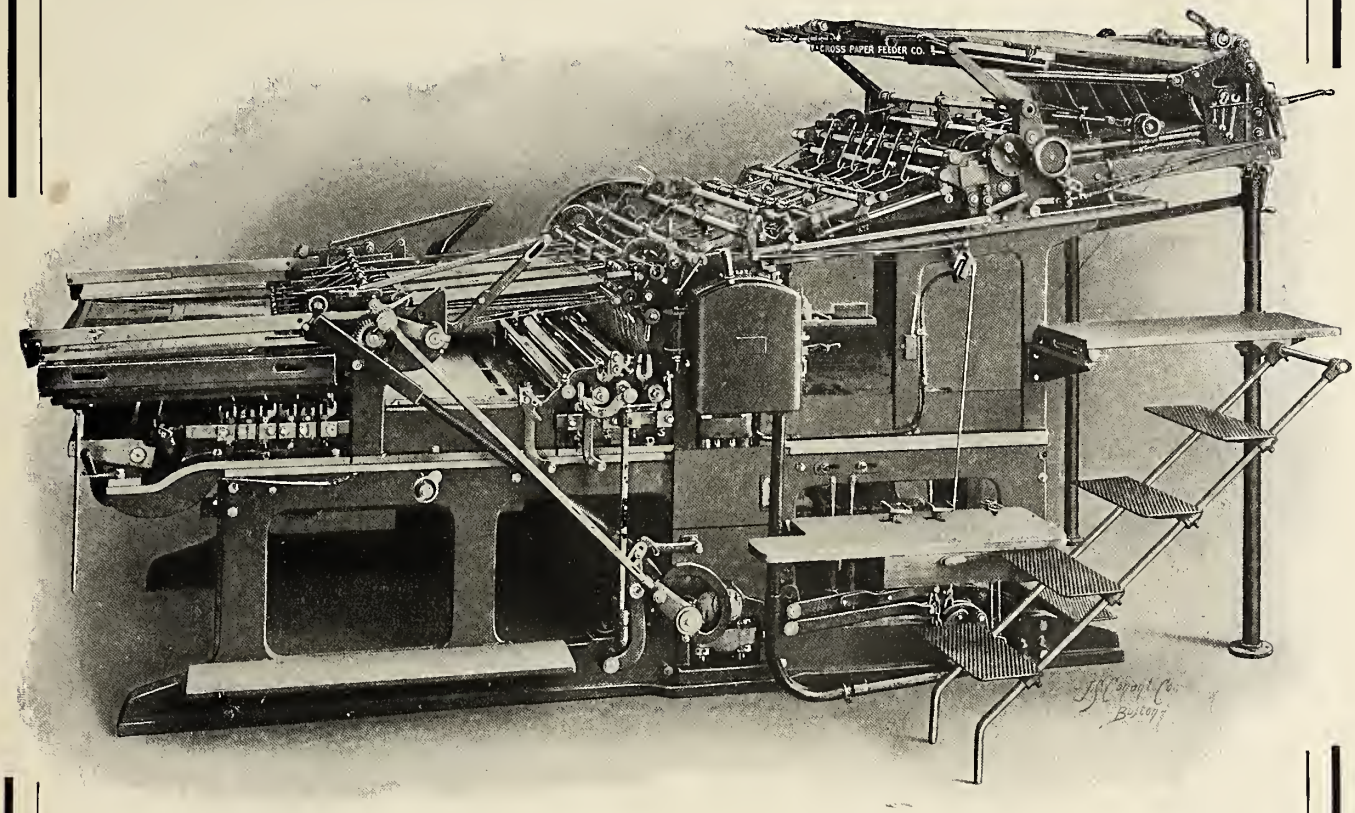
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Send for Samples of Work done with this Guide

Our Printing Plant is for sale at a bargain

They-run-while-you-load



He Who Investigates Buys Continuous Feeders

He Who Does Not Investigate often buys
to the advantage of his fellow craftsmen

CROSS PAPER FEEDER CO.

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PARIS

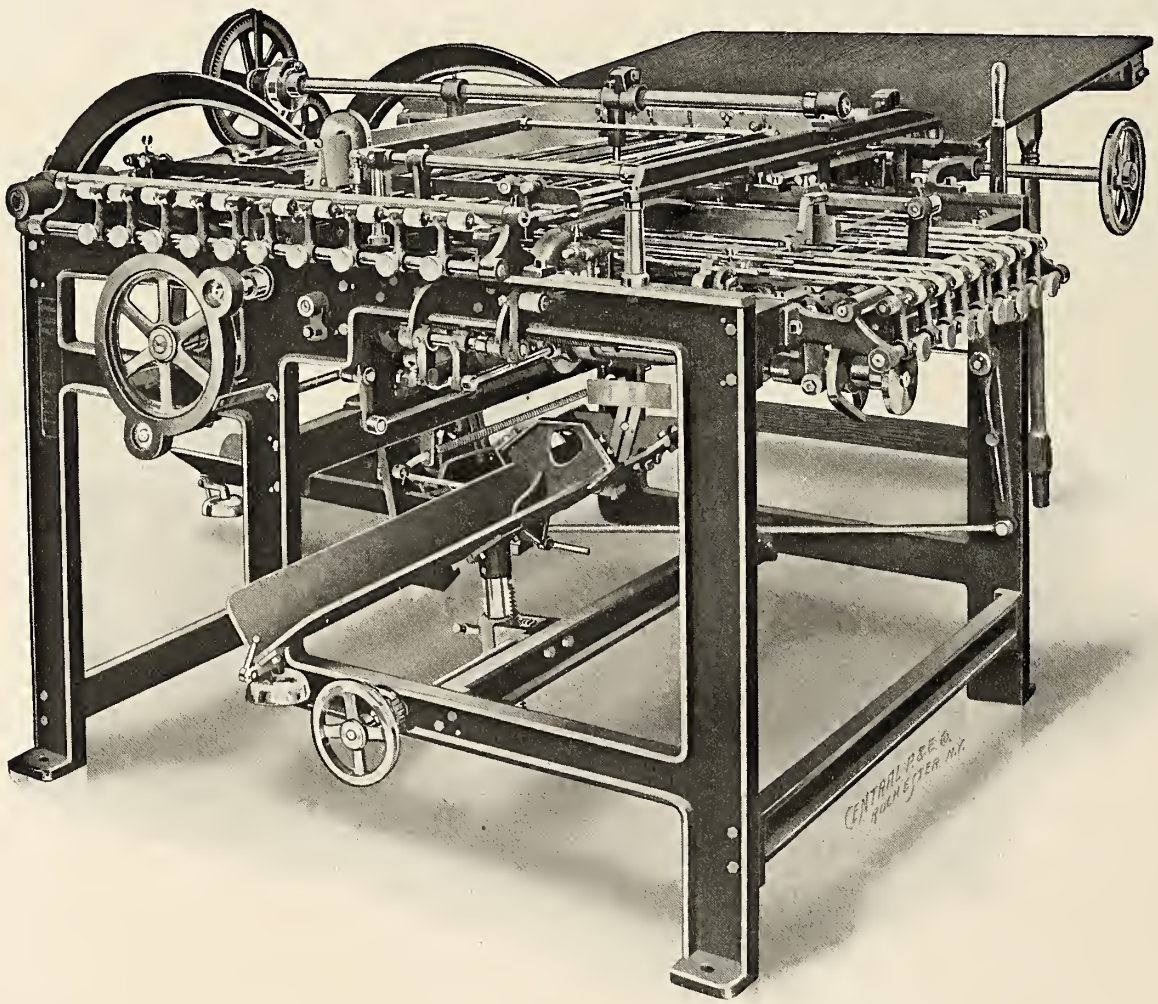
DODSON PRINTERS' SUPPLY CO., Southern Agents
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No. 133

Catalogue and Book Folder

Another New One

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Made by

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Champlin Type & Machinery Co.
121 Plymouth Place

London, W. C., J. Collis & Sons
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Our message to every good Printer

YOU DON'T HAVE TO BUY an engraving plant and run it yourself in order to get good half-tones, good zinc etchings and good color plates. You can safely estimate on printing the finest class of work for your home customer, provided you order or stipulate that your customer order his plates from The Lammers Shilling Company.

The Lammers Shilling kind of printing plates puts your facilities as a good printer on a par with the claims made by the larger printing offices.

Beware of cheap plates—"junk." One experience may ruin all your chances of ever building a good reputation as a printer.



Remember we are strictly Artists and Engravers — not Printers. One quality only. Our artists and designers plan dummies for catalogues and booklets prepared specially for your customer, thus giving you a chance to compete for good jobs. A reasonable charge is made for their services, based strictly on the time consumed on your work. Modern Commercial Art sent free to those writing on their letter-head. No postals.

The Lammers Shilling Company

Artists, Engravers and Designers of Printed Advertising

15th Floor Heyworth Bldg. Madison & Wabash Ave. Chicago, Ill.



COST OF A JOB PRESS

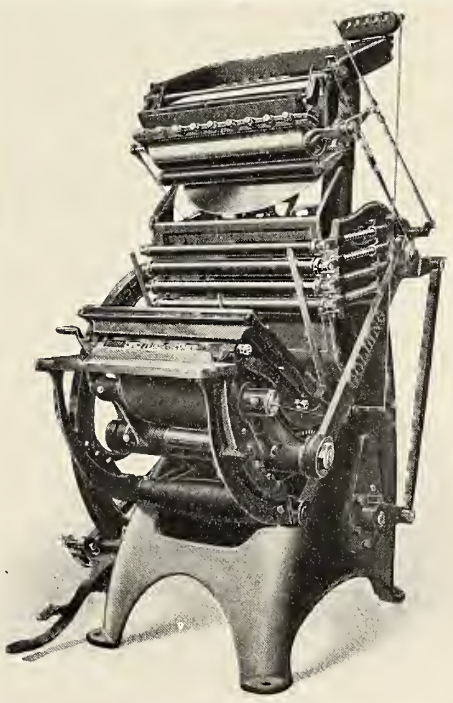
TO BUY A PRESS because of its low price is the most expensive folly that a printer can indulge in. *Remember* the pressroom is the profit-earning branch of a printing business. Better economize (as it were) in labor, ink, rent, anything rather than in presses. The best machinery will prove the cheapest every time. The

Golding Jobber

costs a little more than other job presses on the market. But the difference in the quantity and quality of the work done on the Golding Jobber compared with the "cheaper in price" presses will pay over *one thousand per cent* on the slight difference. Ask for a booklet descriptive of the Golding Jobber.

GOLDING MFG. CO.
FRANKLIN, MASS.
Printing Presses, Paper Cutters, Tools, Etc.

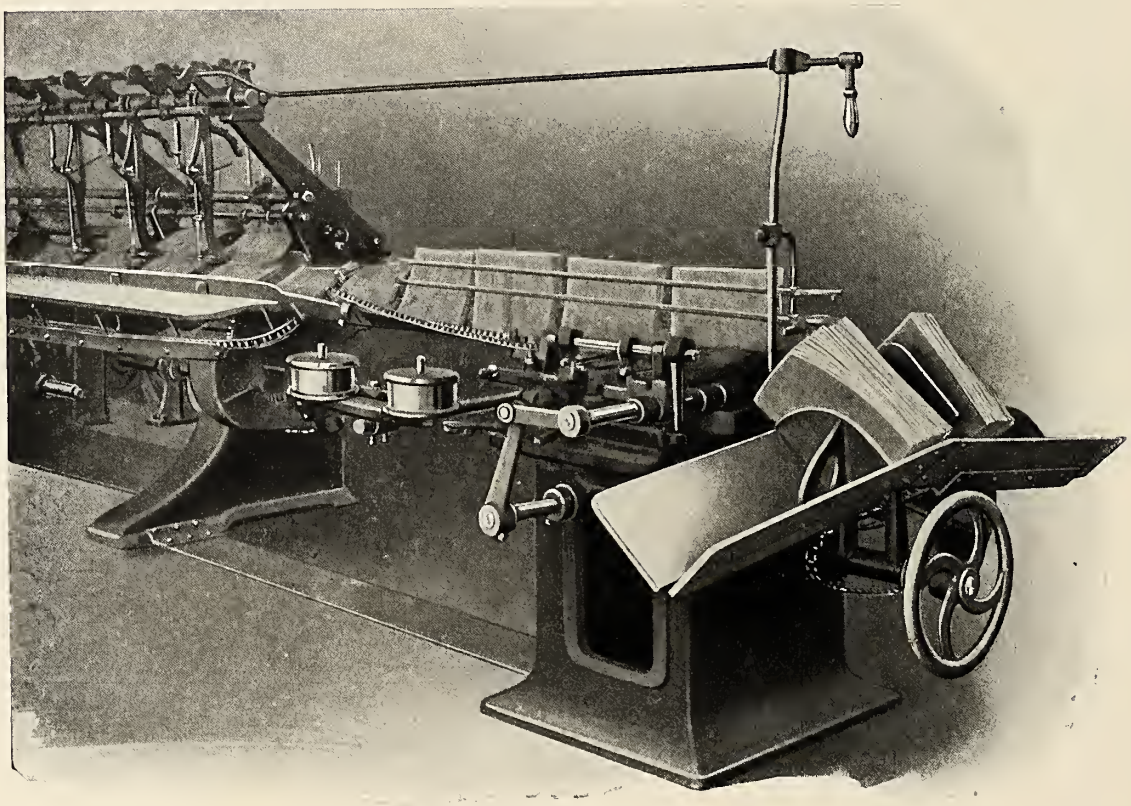
NEW YORK BOSTON PHILADELPHIA



GOLDING ART JOBBER No. 18
12 x 18

The Juengst Gatherer Collator *and* Jogger

WITH STITCHER ATTACHED



FULLY PROTECTED BY PATENTS

The only Gathering Machine which detects imperfect signatures

Built in all sizes, with or without the stitcher attached

See description on another page of this magazine

GEO. JUENGST & SONS

CROTON FALLS, N. Y.

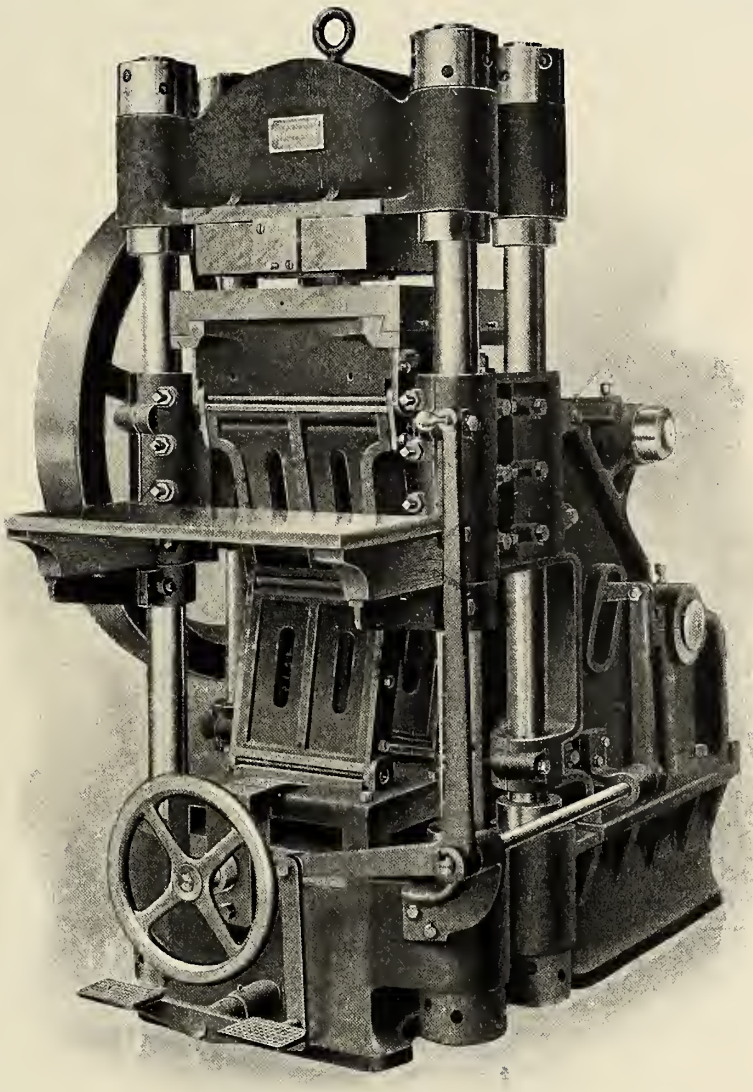
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IF YOU CAN SAVE TIME YOU WILL ALSO BE SAVING MONEY

Our No. 8 FOUR-ROD EMBOSSER which is specially adapted for Bookbinders' work, is A TIME-SAVER and will help you save money by turning out more and better work than can be done on other makes of machines

A Few Good Points

Ease of operation
: :
Extreme evenness and power of impression
: :
Maximum of rigidity with a minimum of vibration
: :
Highest possible speed with the least expenditure of power
: :
Quiet in operation
: :
Easily adjusted
: :
Very durable
: :
Construction guaranteed and machine guaranteed to do satisfactory work



No. 8 FOUR-ROD EMBOSSING PRESS

This Machine

can not be excelled for bookbinders' work and will take in any size work up to 16 x 20

AN INKING ATTACHMENT

can be furnished for this machine that for general excellence is unsurpassed

SEND FOR

descriptive circulars and prices

We have a catalogue full of TIME-SAVING machinery which we will gladly forward on request

The Standard Machinery Company

(SUCCESSORS TO GEO. H. SANBORN & SONS)

Main Office and Works
MYSTIC, CONNECTICUT

NEW YORK OFFICE
41 Park Row

CHAS. E. WHEELER
General Manager and Treasurer

Address all correspondence to Main Office and Works, Mystic, Connecticut

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Eckman Vibrating Distributor

It increases the output, saves double rolling, gives perfect distribution. The attachment rides the regular roller-carriage of the press, as shown. The vibrating movement overcomes the streaks, etc., in half-tone and tint forms, which heretofore were only partially overcome by double rolling.

Write NOW, Made and sold by

A. W. HALL & CO., 327 Dearborn St., Chicago

Any machinist can attach it in a few minutes.
Afterward you can remove or replace it in an instant.

We move, rebuild and repair all Folding and Feeding Machinery.

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SIX STYLES, TWENTY-NINE SIZES, for knives from two to thirteen feet long. For Printers, Publishers, Lithographers, Paper Mills, etc. Prices from $50 to $500. Fine descriptive catalog mailed free on request. :: :: :: Write to us.

BALDWIN, TUTHILL & BOLTON

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LEICESTER and LONDON

Dinse, Page & Co.

Electrotypers
Nickeltypers and
Stereotypers

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Telephones: Main 260; Auto 8279

You have large sheets to print on your jobber. You have no room on your tympan-sheet to fasten a gauge. Nothing to feed to. What are you to do? Look into these

Improved Extension Feed Guides

Price, $1.00 per pair—complete



They are fastened by the tympan-bail and have adjustable guides and tongues. According to the construction of your press the extent of adjustment is limited, but if allowed their full capacity they will gauge a sheet anywhere from about 1 inch above to 2 inches below the lower edge of the tympan-sheet. They are easily applied and removed by a simple method explained with the goods.

Sold by all leading typefounders and dealers, or by

E. L. MEGILL, *Patentee & Mfr.*, 60 Duane St., New York

For smaller sheets, use any of MEGILL'S GUIDES or GAUGE PINS. MEGILL'S AUTOMATIC REGISTER GAUGE for colorwork is a simple and effective device for setting sheets to absolutely perfect register.

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TRADE MARK

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And, in fact, any and every thing of the very best relating to the

Art of Printing

Buffalo Printing Ink Works

BUFFALO, NEW YORK

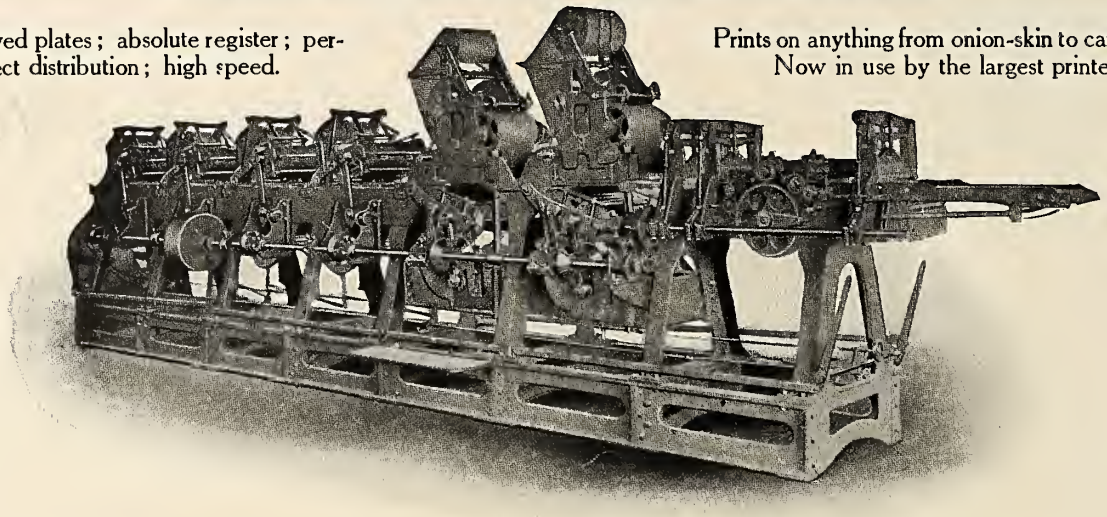
Multi-Process Press

The Printing Wonder

The most economical producer, the fastest, simplest; covering the widest scope of printing, and with more colors than any press made.

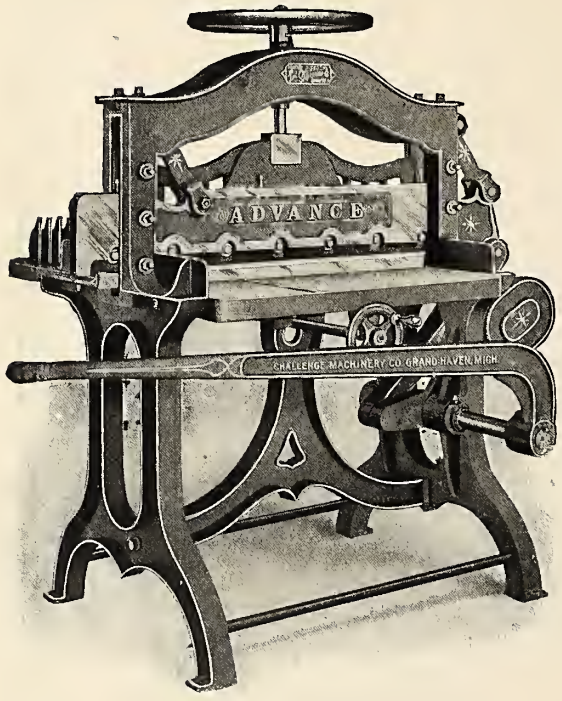
No curved plates; absolute register; perfect distribution; high speed.

Prints on anything from onion-skin to cardboard. Now in use by the largest printers.



This is our 9 x 12 $\frac{4}{2}$ press recently installed in New York City. Prints from a roll, four colors on face, two on back. Perforates, punches, slits, numbers, collates or rewinds and cuts to any size or shape all at one operation. Speed, 5,000 to 10,000 impressions per hour. Machines in all the large cities, and on exhibition in New York.

HENRY DROUET, *Sales Agent*, 176 Fulton St., NEW YORK CITY



Vital Features

In a paper cutter, knife control, bed support, ample power and absolute accuracy are vital features.

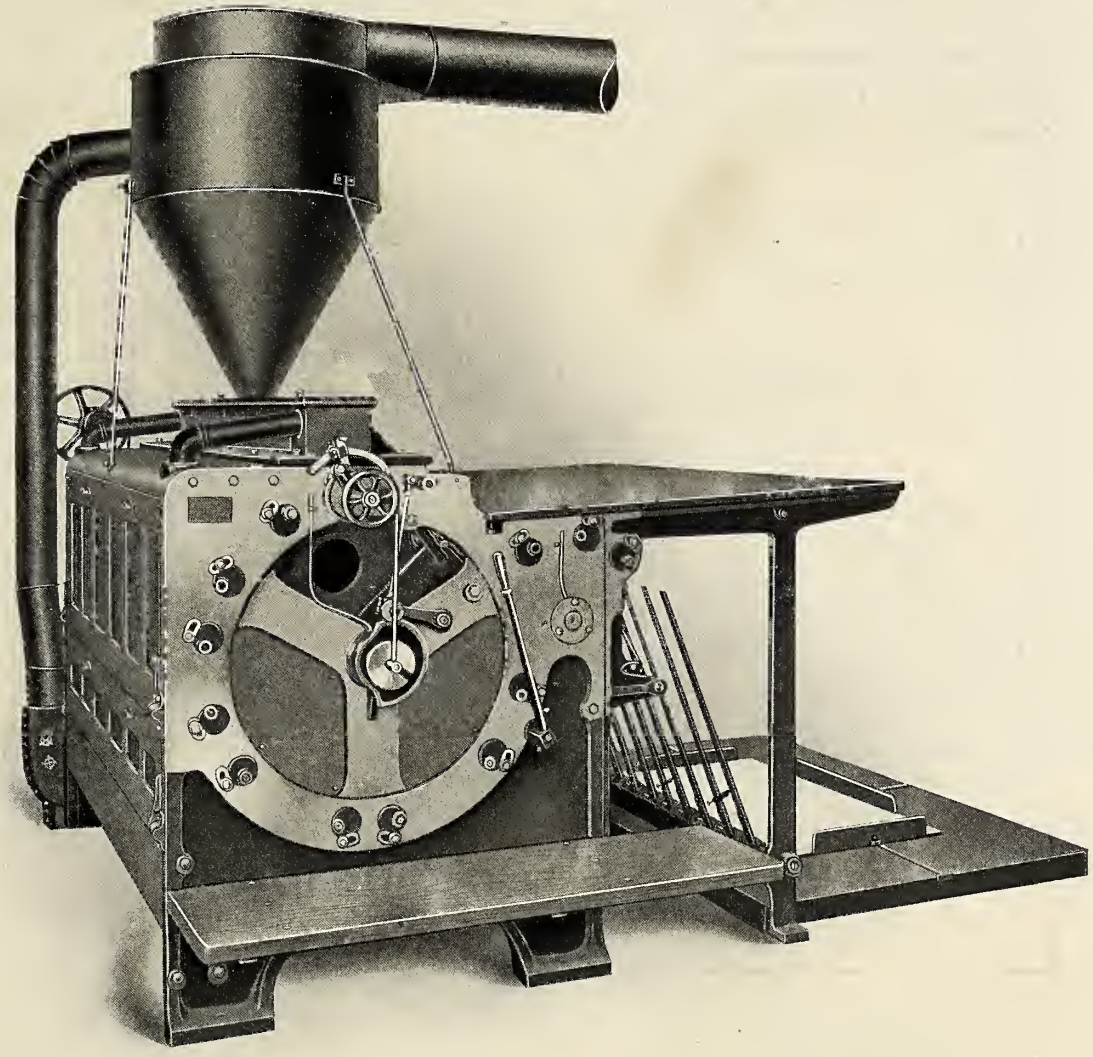
How well they are taken care of in

The Advance Lever Cutter

is told in a descriptive circular which will be sent you on request. It contains information you should have.

Sold by Dealers Everywhere	**Manufactured by** **The Challenge Machinery Co.** **Grand Haven, Mich.**	**Salesroom and Warehouse 194-196 Fifth Ave. Chicago**

U.P.M. Vacuum Bronzing Machine



THE MACHINE TO BUY, BECAUSE

It keeps the loose bronze inside of the machine, returning it to the fountain, and does away with the expensive waste of bronze and unhealthful conditions which are unavoidable in operating other bronzing machines. ¶ It bronzes and dusts in one operation. ¶ Every-day use under actual working conditions has demonstrated its superiority over every other machine.

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UNITED PRINTING MACHINERY COMPANY

246 SUMMER STREET, BOSTON — Sole Manufacturers — 12 SPRUCE ST., NEW YORK

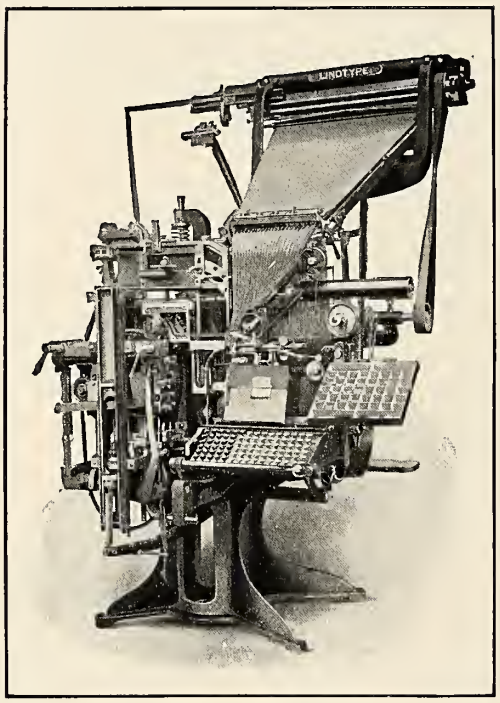
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Model No. 1 *Two-letter* Linotypes. $1,900.00

Easy Terms
F.O.B. Boston

Immediate Delivery



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Each machine fitted with *new* two-letter matrices (face and style of your own selection).

Each machine fitted with *new* spacebands, universal mold, and guaranteed to turn out as good slugs as a new machine from the factory.

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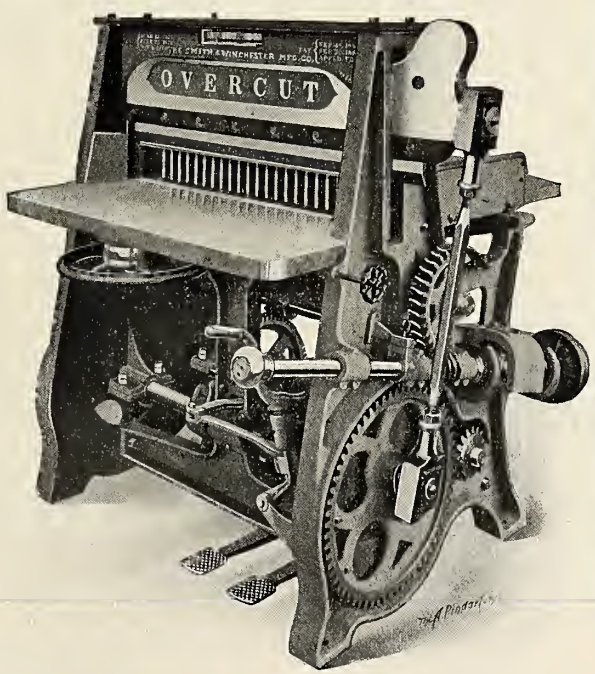
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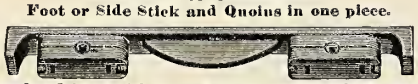
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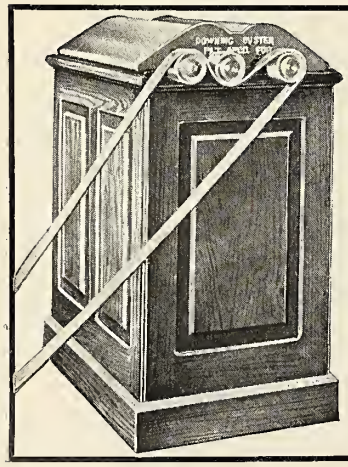
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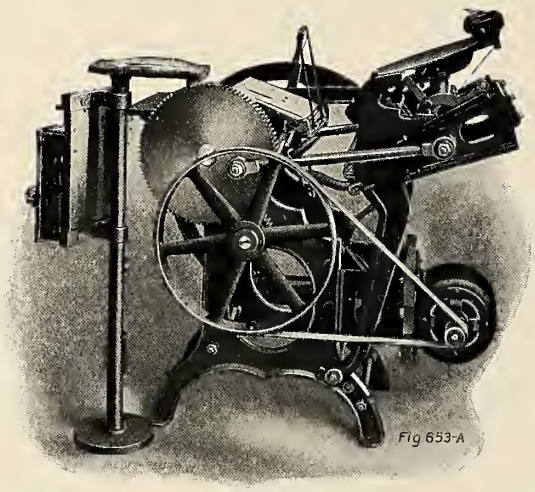
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Insertions in this Directory are charged $7 per year for two lines; more than 2 lines, $2 per additional line.

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THAYER & CHANDLER, fountain air brush, Jackson



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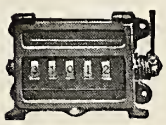


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INDORSED BY THE INTERNATIONAL TYPOGRAPHICAL UNION

Machine Composition
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Post-graduate Courses to Union Men

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A. H. MCQUILKIN, *Manager*

Now Is the Time to look over your plant and ask yourself seriously —

Is this machine antiquated?
Is this machine constantly needing repairs?
Is this the machine I bought a year ago at a trifle cheaper than WESEL'S and which has broken down a number of times?
Is this the machine that I have since learned was built to sell cheaply and not for hard usage?

Throw It Out! It takes courage to do it, but it has paid others and it will pay you.

WESEL makes MACHINERY and SUPPLIES that are built for *service, speed* and *accurate work.*

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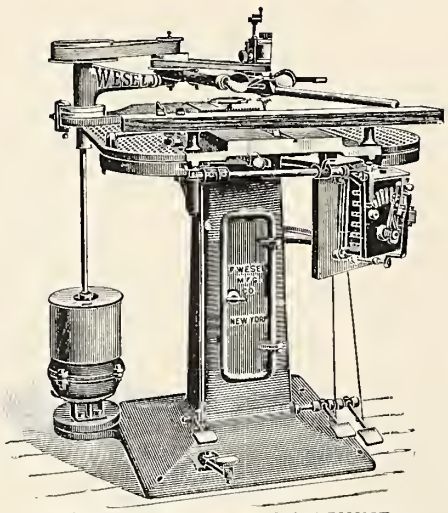
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With direct connected Electric Motor.

Write us your needs to-day and we will show you convincing proofs of superiority.

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CLEGG, GOESER, MCFEE & CO.—"Quite satisfactory."

ROBERT SMITH PTG. CO.—"Entirely satisfied." *** "A money-saver and money-maker."

MANZ ENGRAVING CO.—"Best router on the market."

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Special Bargain Prices

to save cost of handling in moving. Look me up before you buy. Ground-floor prices during October.

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866 — 26x36 Campbell, 2 rev., 2 rollers, rear delivery, 7 folio, fast press, wire springs.
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883 — 46x60 Huber, 2 rev., 4 rollers, table dist., front delivery, 8 qto., air springs.
889 — 38x53 Campbell, 2 rev., 2 rollers, 7 qto., table dist., front delivery, air springs.
894 — 34x48 Cottrell stop, 4 rollers, table dist., 6 qto., printed-side-up delivery.
897 — 42x60 Cottrell, 2 rev., 4 rollers, table dist., 8 qto., rear delivery, air springs.
899 — 32x46 Cincinnati Stop, 4 rollers, table dist., rear delivery.
902 — 33x46 Cottrell & Babcock Drum, 6 qto., 3 rollers, table dist., air springs, tape delivery.
903 — 37x52 Campbell, 2 rev., 4 rollers, table dist., front delivery, wire springs.
906 — 33x48 Campbell, 2 rev., 2 rollers, table dist., 6 qto., front delivery, air springs.
907 — 41x60 Scott, 2 rev., 4 rollers, rear delivery, table dist., air springs.
909 — 38x54 Cottrell Drum, 2 rollers, 7 qto., air springs, tapeless.
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to get in line with the growing army of wide-awake printers and engravers who are improving their output and reducing their shop cost by using the

Two-ball Adjuster

for Incandescent Lamps

—the device that was recently adopted by the United States Government, and that is used in thousands of stores, shops, offices and homes throughout the country. It will make yours a ***perfectly-lighted shop,*** no matter what your present facilities. Can be attached to any ordinary drop light at slight expense, so as to make it practically a portable. "Two-ball" lamps can be carried all about a press or case, and they "stay put" automatically at any desired height between floor and ceiling. They give you ***light exactly where you want it*** at all times and without a moment's delay.

Read what a few recent purchasers say about them.

Inland Printer Co., says: "The Two-ball Adjusters now in use in our plant we find eminently satisfactory, and will ultimately extend the equipment throughout our entire establishment. For use at cabinets and presses allowing the light to be brought to the exact spot needed, *they are indispensable.*"

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Phoenix Printing Co., Phoenix, Ariz., says: "We think the Two-ball Adjuster is one of the handiest articles ever used in a printing establishment. One light can be made to do the work of several, and do it better, by the use of this device."

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Can you afford to be without a device that elicits such endorsements as these? Ask your electrician to quote you prices on a sample dozen or a complete equipment, or write us for full particulars and name of nearest dealer. To-morrow may be a good time to do some things, but ***now*** is a better time to address *Department 113,*

The Vote-Berger Company
Makers of First-Award Telephones and Equipment
LA CROSSE, WISCONSIN

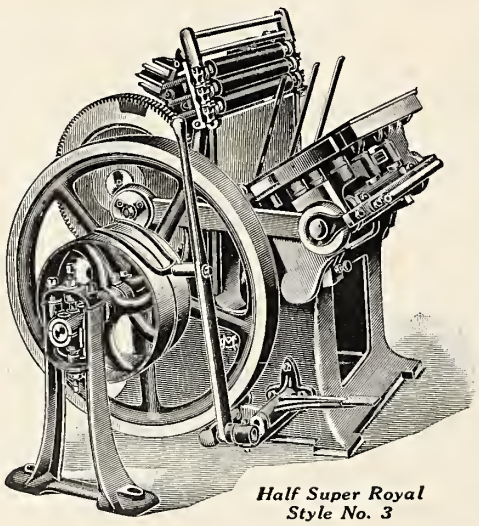
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AND **UNIVERSAL STAMPER**

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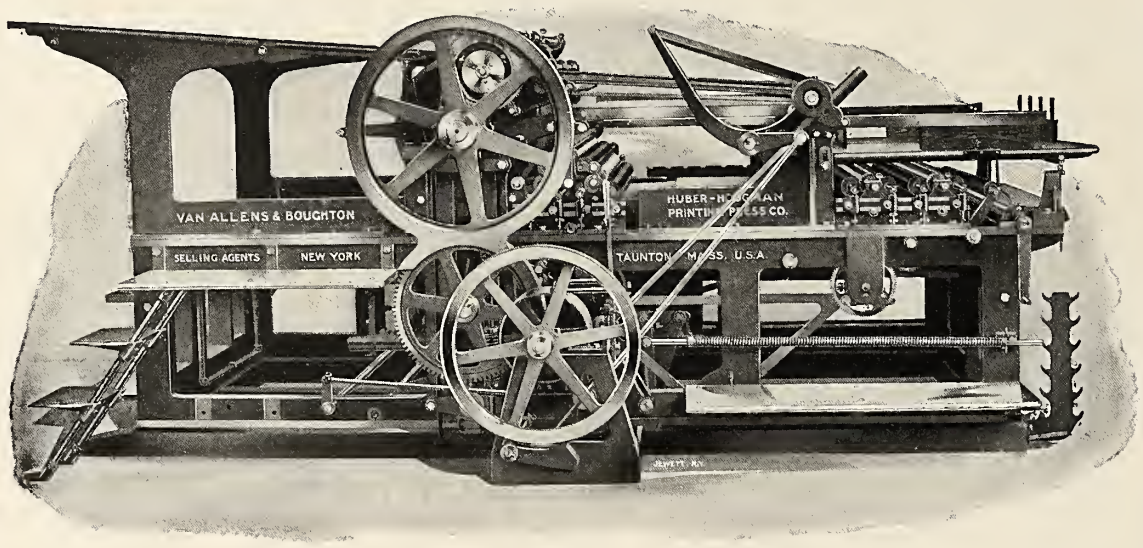
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WHO are the critics of the Huber-Hodgman Block-Bearing Press? Our competitors and those who have never used one; these are the only ones so far we have been able to find. Every user is delighted. Have you seen it run? A purchaser said, after the first press was installed, he was "afraid a machine that ran so fast and so smooth must have soft gears." Do you know the Huber-Hodgman factory is equipped with entirely new tools—automatic gear-cutting machines? The parts are made perfect, hence the noise and grinding heard in most other machines is eliminated. The Huber-Hodgman is sold on its merits. We exhibit the machine in operation, you be the judge of its qualities. We can't build it any better; we use the best materials to be had; we employ the best mechanics we can get; we claim the finest built machine in the market. We want your order. Will you examine the machine? If so, we are sure of the order.

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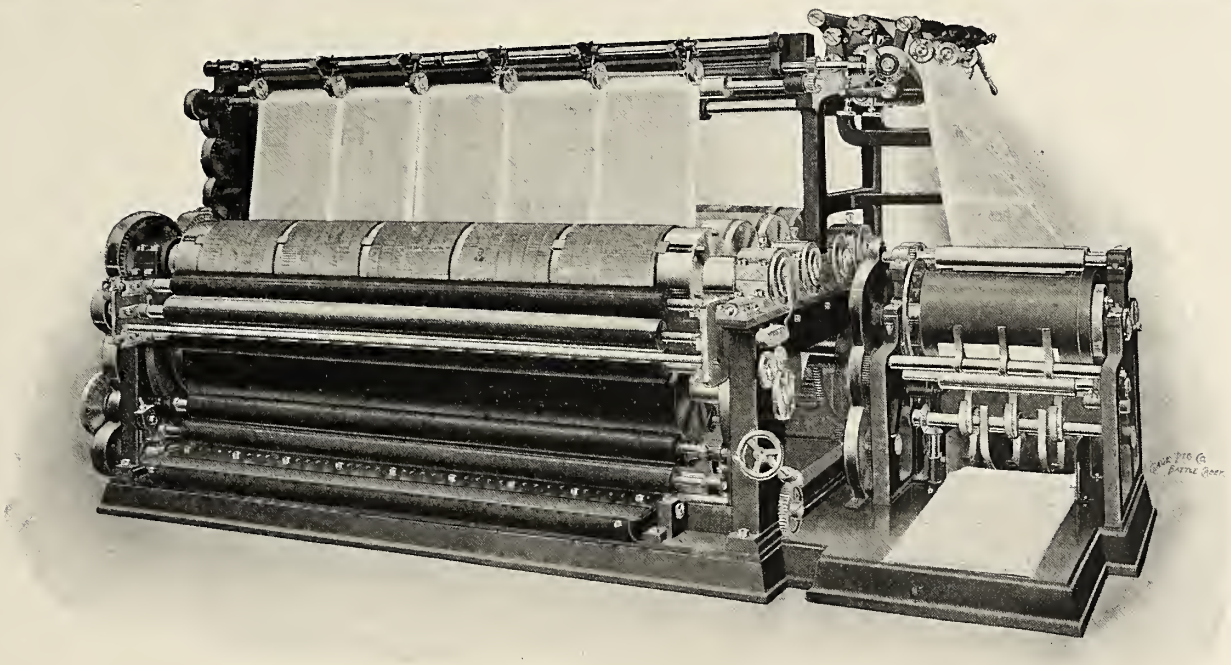
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THE DUPLEX ROTARY



20-PAGE MACHINE

The above is an illustration of a 20-page press, similar in its general construction to our Quad machine, but consisting of only a single section. The height and width of the press is the same as that of the 32-page machine, but its length, over all, including folder, is but 14 feet. As will be seen, it is the acme of simplicity, solidity and convenience.

Duplex Printing Press Company, Battle Creek, Mich. LANCASTER, PA., March 7, 1907.

GENTLEMEN,— It gives us pleasure to write to you in warm commendation of the Duplex 20-page Perfecting Press, which you installed in our establishment in November last. Since the day of its erection it has given the most complete satisfaction. In character and quantity of product it has more than met every promise and expectation. In economy of operation, which has not been marked from the beginning by a single hitch, it excels any machine of like character which has come under our observation.

In the four months the 20-page Duplex Rotary has been operated by us, it has been visited and inspected by scores of persons, many of whom have had great experience with perfecting presses, who have marveled at its wonderful compactness of construction, economy of operation and quantity and character of product. Our experience convinces us that the Duplex Perfecting Press controls the future in its particular line. There is absolutely none other in its class.

Cordially yours, THE NEW ERA PRINTING CO.,
JAMES D. LANDIS, *Editor.*

The Duplex Printing Press Company, Battle Creek, Mich. JACKSON, MICH., July 8, 1907.

GENTLEMEN,— In answer to your recent inquiry asking how we liked our new 20-page Duplex Rotary Press, installed in our office February 24, last, would say that you have not heard from us since the installation, other than by word of mouth, for the reason that we desired to test out carefully and exhaustively the press that has been considered by some to be an experiment. We wanted to see just how much of an experiment it really was and you no doubt have waited patiently to hear what the verdict is. You will be satisfied with the five words that we are going to use and that tell the whole story: *It is a perfect success.*

Before buying the Duplex Rotary, the writer studied the mechanism of other prominent makes of stereotype presses, and our reason for selecting the Duplex Rotary was because it appealed to us as being extremely simple, easy of operation, and of high-class construction. We are giving you this unqualified endorsement of the press after five months' use. Our machine is all that you represented it to be. To stereotype is a much more expensive proposition than printing direct from the type on a flat-bed press, but if a publisher must have capacity above 12 pages and speed, and has a circulation to warrant it, there is no question — it is the press to buy.

We have had visitors from all over the United States, and even from foreign countries, and it is the unanimous opinion expressed by them that our printing machine, the second of the kind ever to be erected, is superior to any other they have seen. Our press is controlled by a system of electric control, a system that works perfectly, and contributes to the easy manipulation and successful operation of our machine.

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The DUPLEX ROTARY may be built of any desired capacity, even up to 64 pages, *and the pressman can do all his work standing upon the floor.*

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The printer can make, or unmake, his reputation. He can build up a business that will stand as a monument for character and quality of work, or he can continue to run a cheap junk-shop—just as he prefers.

The progressive printer, the one that has ambition to establish himself as *the one best* in his community, must keep posted on new materials. Be the careful buyer, select the latest ideas in papers, let your customer feel that he is getting the best. Get the price. The customer will pay the price. Keep this in your mind when figuring "jobs."

It matters not how elaborately your Booklet or Catalog may be illustrated and printed, or the high quality of paper used for the body—a poor cover will kill the effort. A Catalog or Booklet must be properly clothed, must look snappy, up-to-date and exhibit character and tone.

Have you ever examined our
SYLVAN COVERS?

We will gladly send complete line of samples to any responsible printer or advertising manager, and will tell you all about prices, where to order, and all particulars.

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Will Help You Do More Business

Dennison will help you do a larger and better business than ever before. Every business in every line of trade uses the Dennison products—not a day passes but *something* is needed that Dennison can supply. You no doubt have used Dennison's Tags for years, but are you acquainted with the full line of Dennison's business helps?

It includes **Tags of all kinds** (that means more than many people realize), **Gummed Paper, Gummed Labels, Gummed Seals, Gummed Letters and Numbers, Price Tickets, Pin Tickets, Paper Checks, Restaurant Checks, Sealing Wax, etc.**

If you have a call for something different, something unique, our originating department is at your service.

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In Patent Pin Tubes

Ideal for shop and office, press or desk. A slight pressure gives you as much or as little as you want. No brush required—no sticky fingers. The Pin Tubes keep the contents fresh and pure as long as a drop remains. As good ten years from now as when first put up. The metal spreader distributes evenly where you want it, as you want it. No waste—no muss.

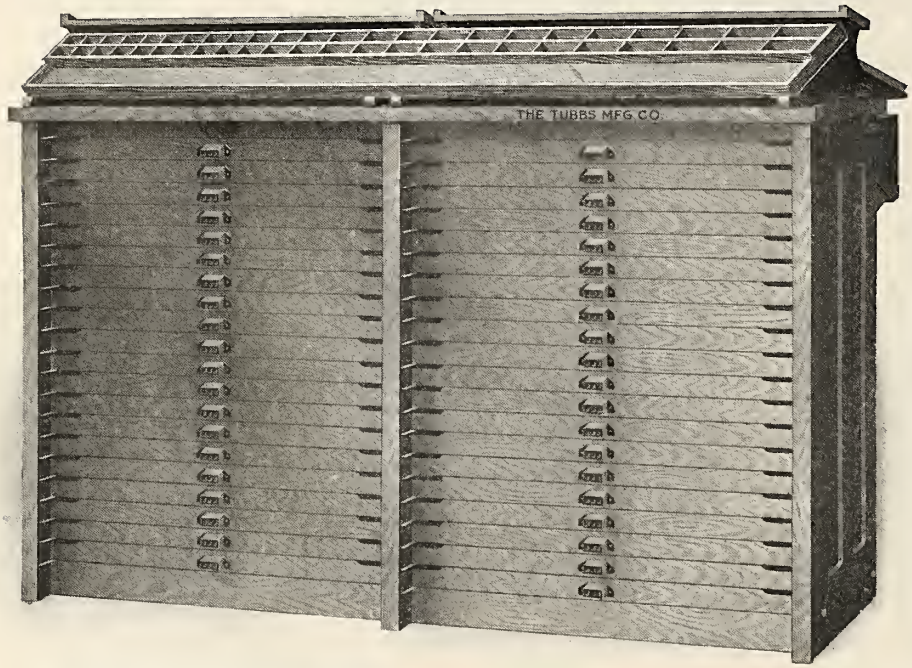
In Large and Small Tubes



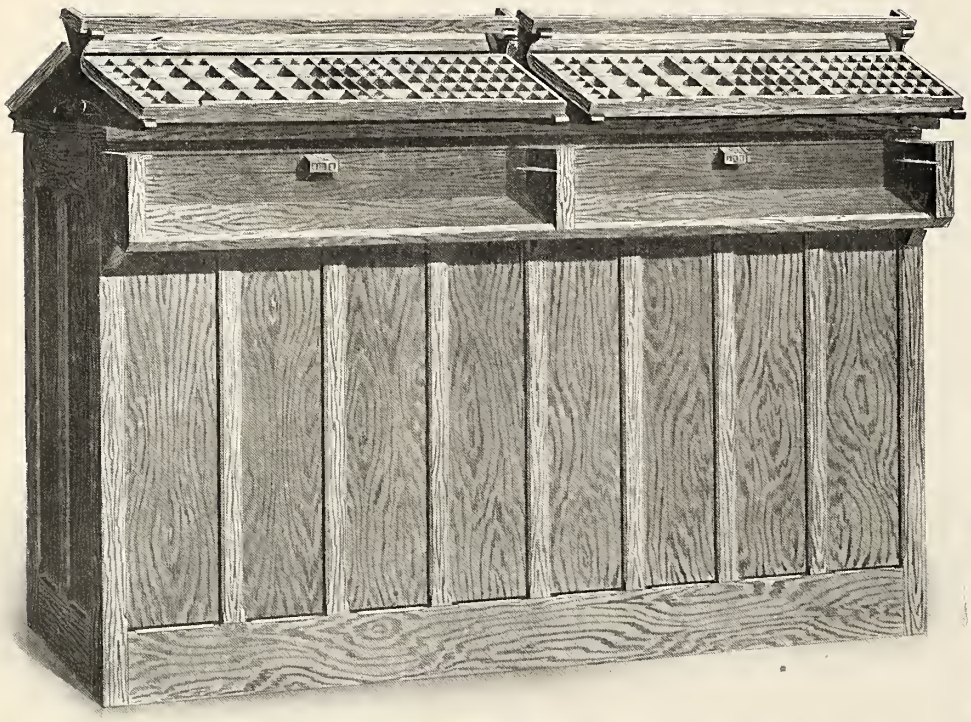
Tubbs Designs Meet Favor

GOOD THINGS ORIGINATE IN THE TUBBS FACTORY

¶ The Steel-Slide Case Stand with drawers and dump on the paneled side, using in connection the low combination Job Bracket and Lead and Slug Work-Bank, originated and were first made by Tubbs (see illustration). Compare our original design of stand and bracket with the imitation. Which do you want? —— ***The Federal Printing Co., New York, have 60 of these Stands.*** *Excelsior Printing Co., Chicago, have 20—more coming.*



THE WHITMAN STEEL-SLIDE CASE STAND, No. 133—Case side, showing 40 full-size job cases, with four-inch projection and Tubbs full-length lead and slug work-bank on top, using Tubbs job brackets.



THE WHITMAN STEEL-SLIDE CASE STAND, No. 133—Back view, showing drawers, lower dump, job cases and work boards.

No. 133 Steel-Slide Stand

has value in every inch. Full paneled ends and back, holds 40 full-size job cases, with four-inch projection, easy access to each case. On the back or paneled side, there are two full-size blank cases for copy, cuts and material in use by the compositor. Below the two drawers is a convenient dump, 6⅛ x 70 inches. Will take single or double galleys, type matter, cuts, etc. For job and ad. work it is a time-saver.

Any Bracket May Be Used

We recommend **Tubbs Combination Bracket,** or, as illustrated, **Tubbs Job Bracket.** This bracket includes two wood galleys under the job cases, and two work or dump boards on top for copy, sticks, quarter-size rule cases, sorts, etc. Takes full-length lead and slug work-bank, four job cases, has sliding motion to secure access to bottom cases and dump galleys.

Hundreds Already In Use

The complete stand, as per illustration, is recommended. Few offices have use for the present upper-case. We believe its days are short. With Tubbs Job Bracket, full view may be had of the entire composing-room (no visiting places). The design is that of Mr. W. F. Whitman. We have hundreds in use.

List Prices No. 133 and Extras

No. 133 Stand, without top equipment,	$30.00
Lead and Slug Work-Bank	5.00
Two pairs Tubbs Job Brackets with two wood galleys and two work-boards,	5.00
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Tubbs New York Brackets	1.50
Tubbs Job Brackets	2.50

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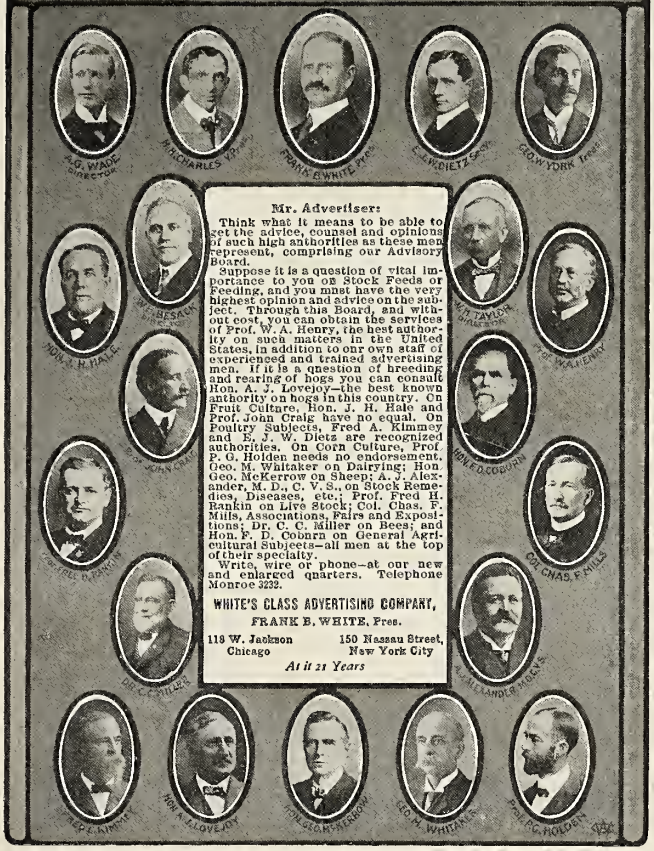
Now Ready

We have designed a special Cabinet to be used in connection with the monotype for correcting. If you have a monotype the Cabinet will make a saving.

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LUDINGTON, MICHIGAN
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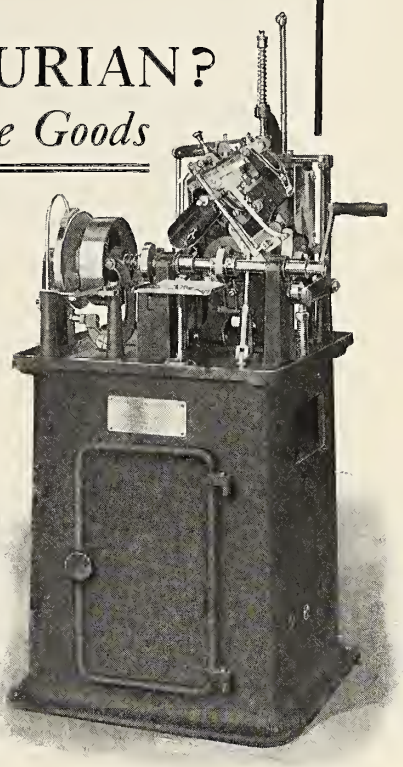
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ALWAYS OF UNIFORM HEIGHT AND BODY

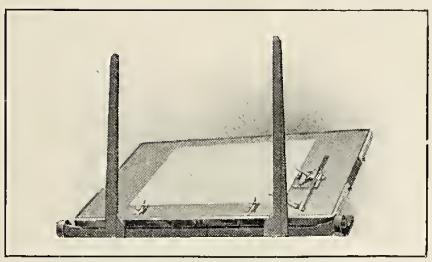
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Cut showing the Automatic Register Gauge and Double-Grip Gauges. Adapted to all platen presses. Attached anywhere on tympan with giant grip in one minute without glue or pin-points. Allows adjustments in getting register without meddling with form. Permits use of Grippers on sheet as heretofore and does not require frictional contact with bed to operate it.

A proven success

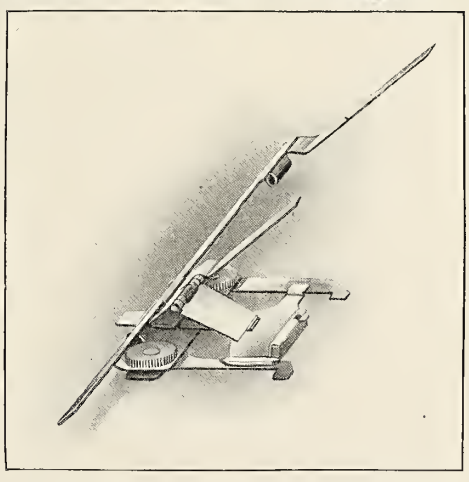
Absolute hair-register

Bread-and-butter price, $4.80 net

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Built like a bicycle

Beware of infringements on our basic patents



Griffin & Griffin, 17 Russell street, Franklin, N. H., write: "We can honestly recommend to every printer your Automatic Register Gauge and your Double-Grip Gauges."
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Booklet and color specimens of register on application. Can be obtained of your dealer or of

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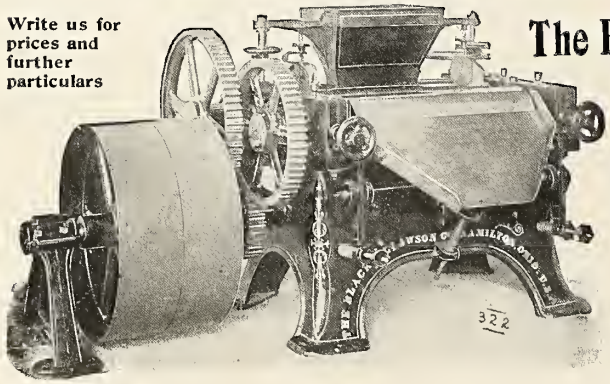
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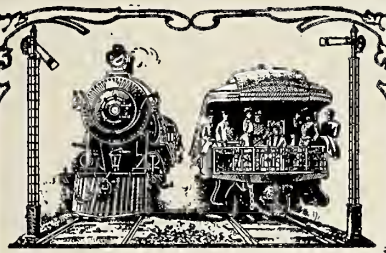
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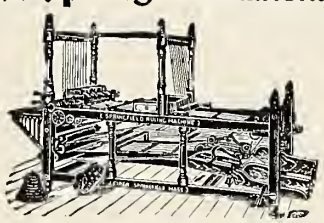
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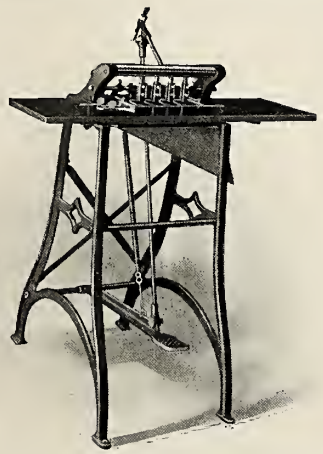
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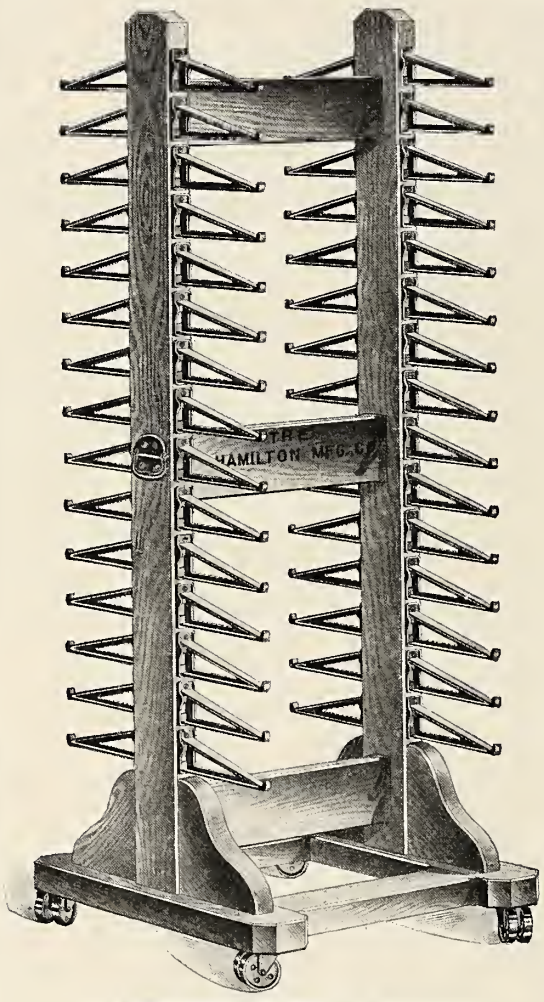
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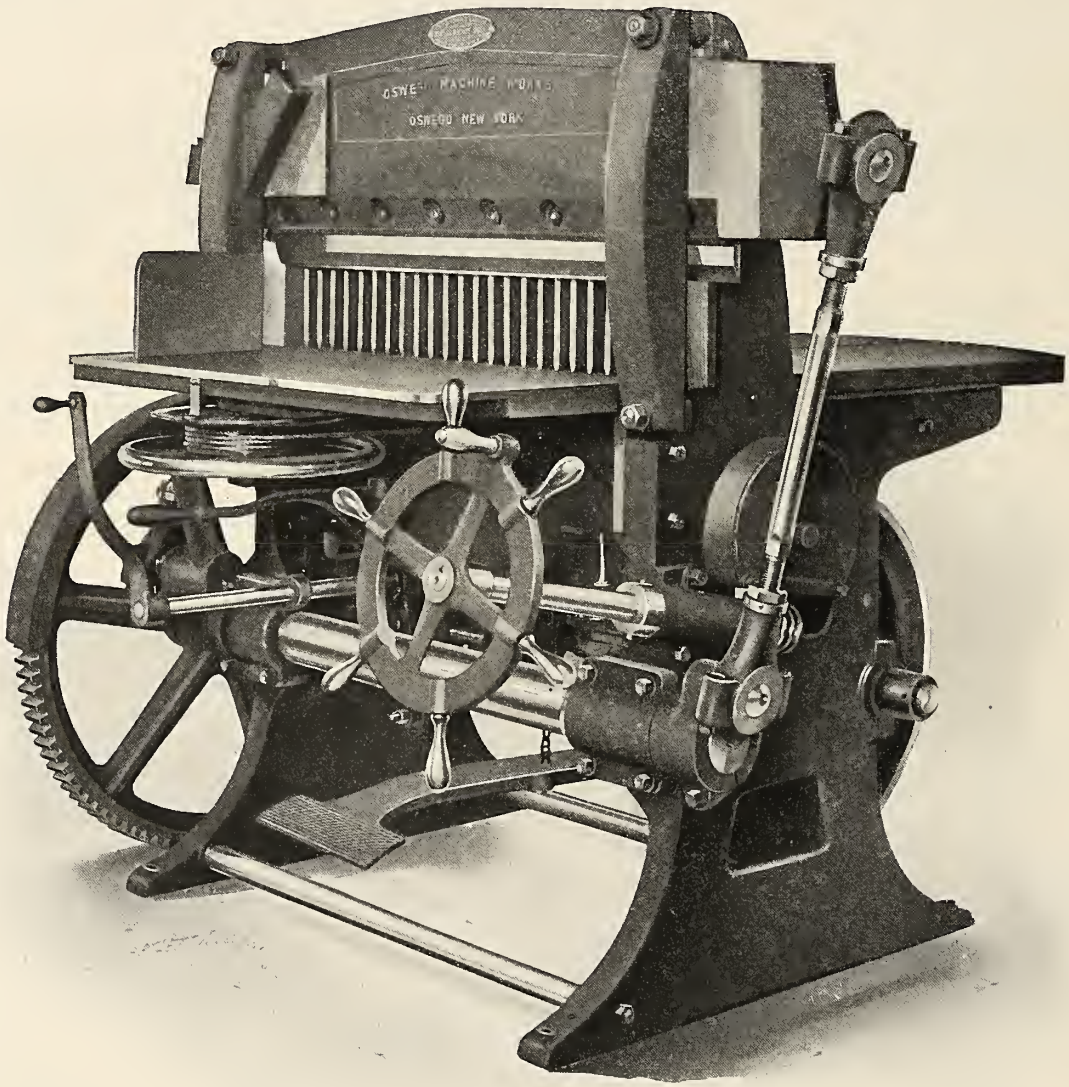
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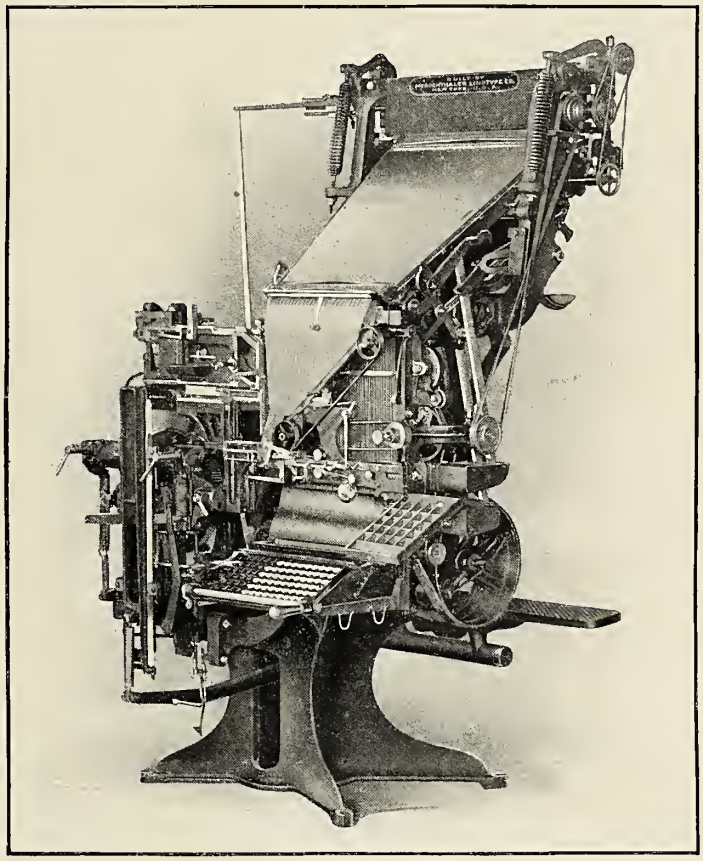
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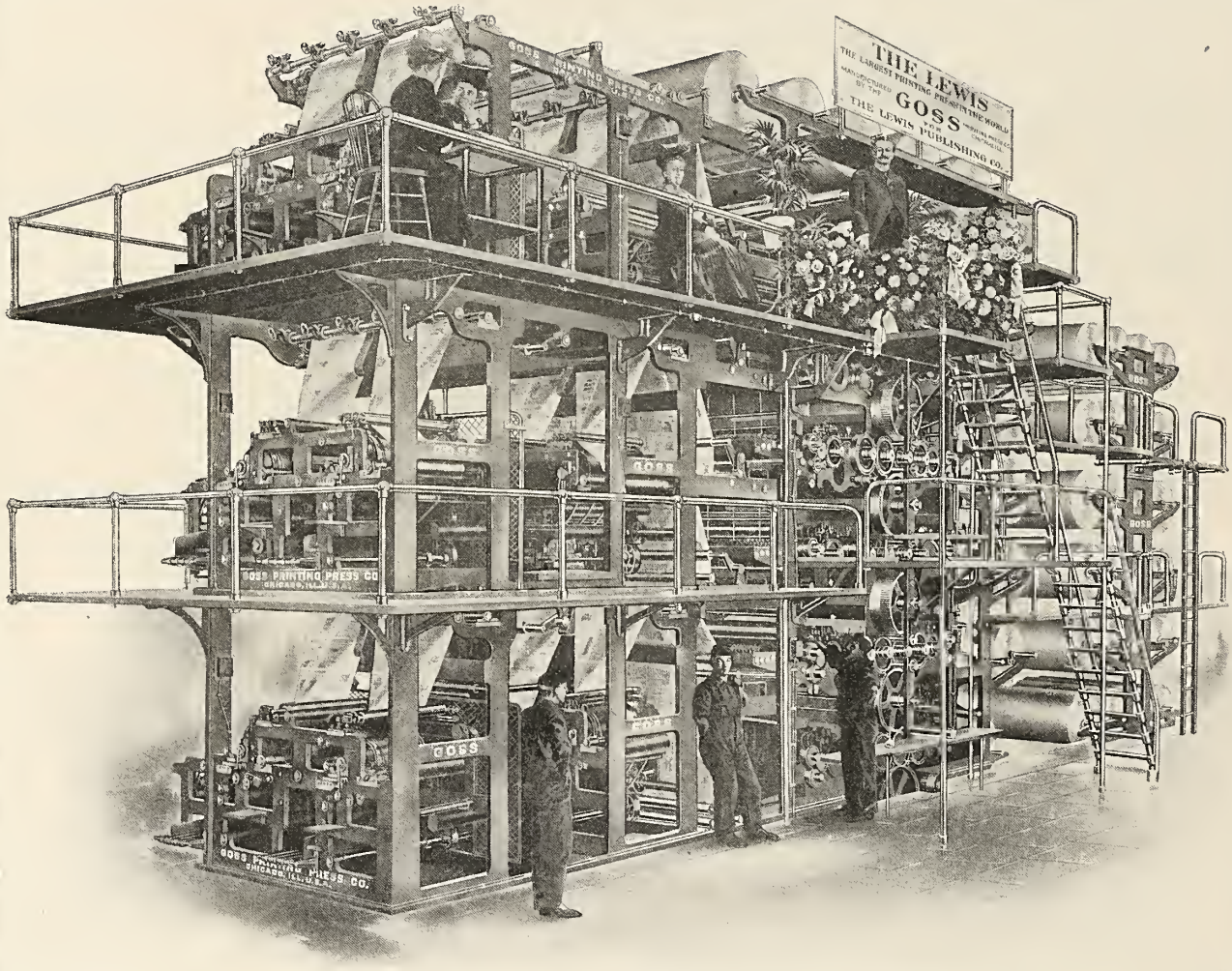
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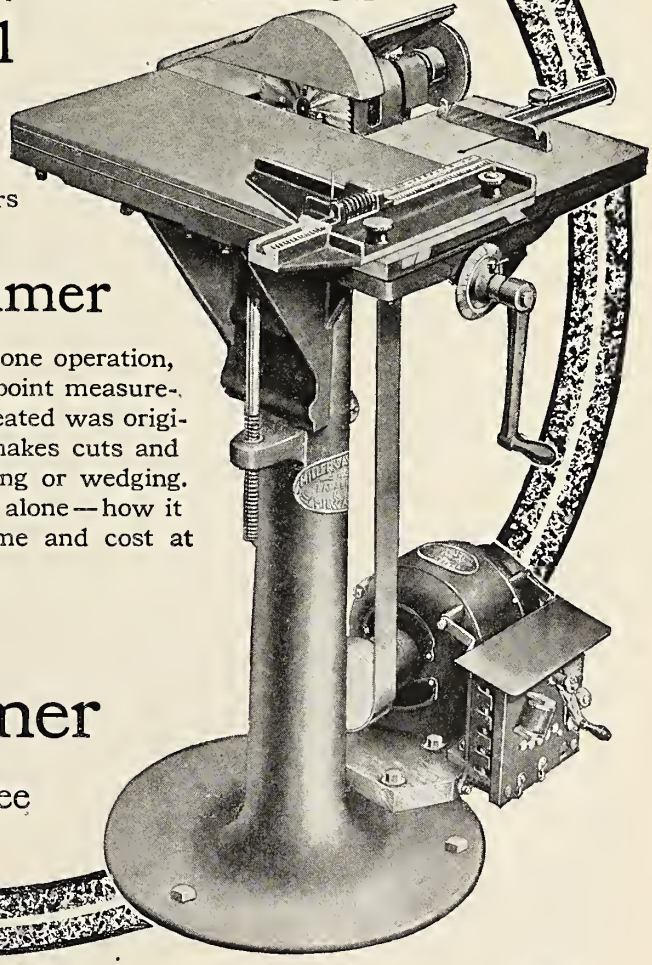
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We have recently added to our popular line of Onyx Covers the following new styles

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Malachite Onyx — Chalcedonyx

in Plate, Vellum, Crash and Repoussé—Crash finishes in 21 x 33, 60 and 80 pounds to 500 sheets. Put up in half reams. Send for our new Sample-book, containing the above, as well as a full line of the old favorites.

Onyx Bristol
22½ x 28½, 100, 120, 140 pounds.
In 100-sheet packages.

Onyx Bond
22 x 34, 32 pounds, in five colors.
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This is an extra-superfine writing paper prepared especially for half-tone cuts. It has a fine-grained, smooth surface that will take the ink readily and shows up the fine details of the cut most satisfactorily.
It is carried in stock in all the regular writing-paper sizes and weights.

Onion-skin Bond — Ravelstone — Keith Wove and Laid Linen

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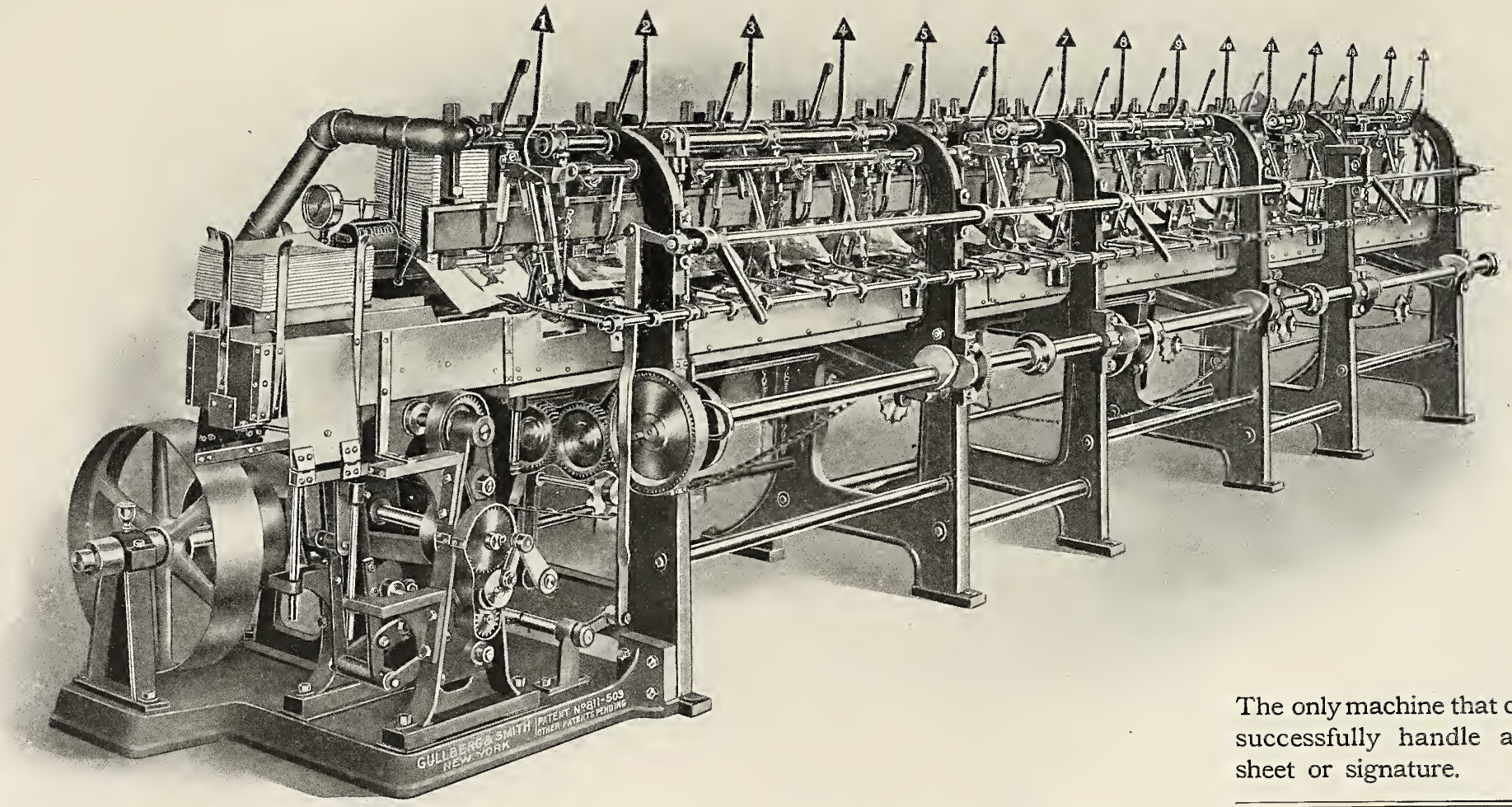
Vellum and Satin Tints — Dunbar — Cambrai Bond

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Keith Paper Company

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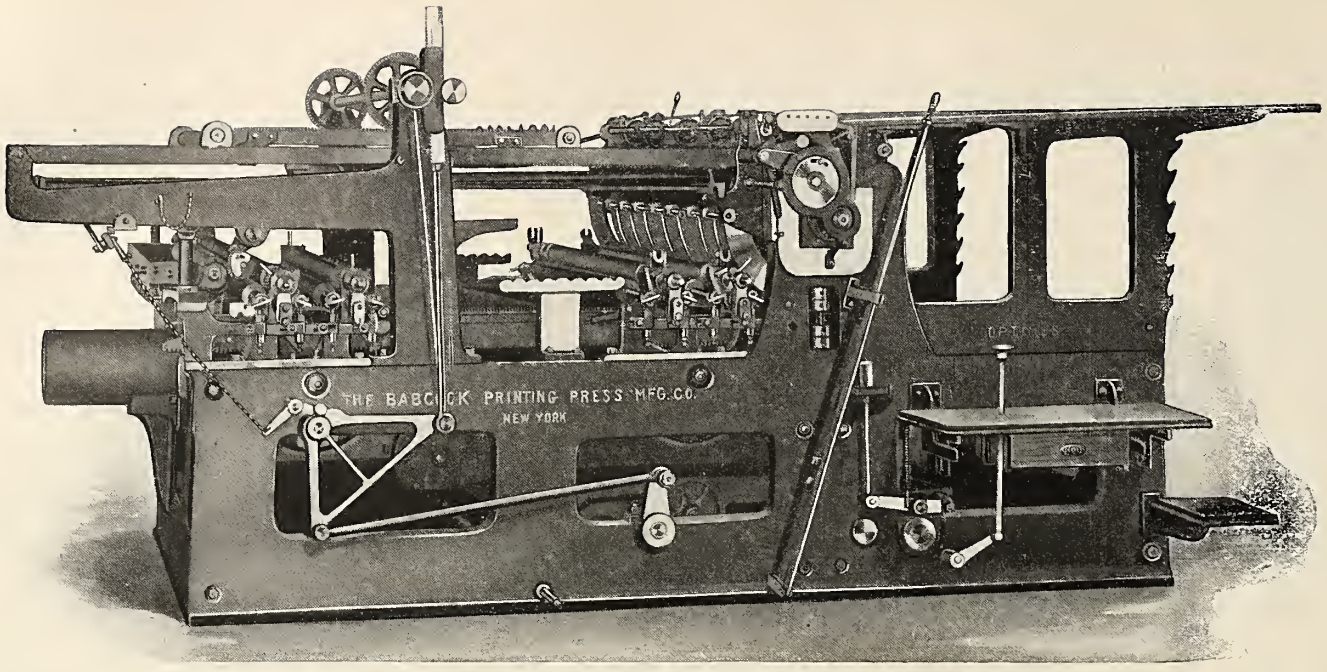
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Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans, Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply Company, Seattle; Pacific States Type Foundry, San Francisco.

The Babcock Optimus

The Babcock Optimus

The extracts below are taken from letters written not to us, but to an outside inquirer. As commendations of the Optimus they are, therefore, all the more forceful. This favorable testimony will please all users of this machine as expressing their own opinions:

> We have used presses of this make for years, and find them able to meet the exactions of our work; are more reliable as to accessibility, register and output than any other doing same class of work.

We have used Babcock Optimus Presses for years. We regard the press as unexcelled. Our work is of the most exacting character as to quality. We have printed solid forms of halftones without margins covering the entire bed of the press. Sheets are delivered printed side up, and nothing can touch the printed side. The delivery is a feature we could not dispense with in our work.

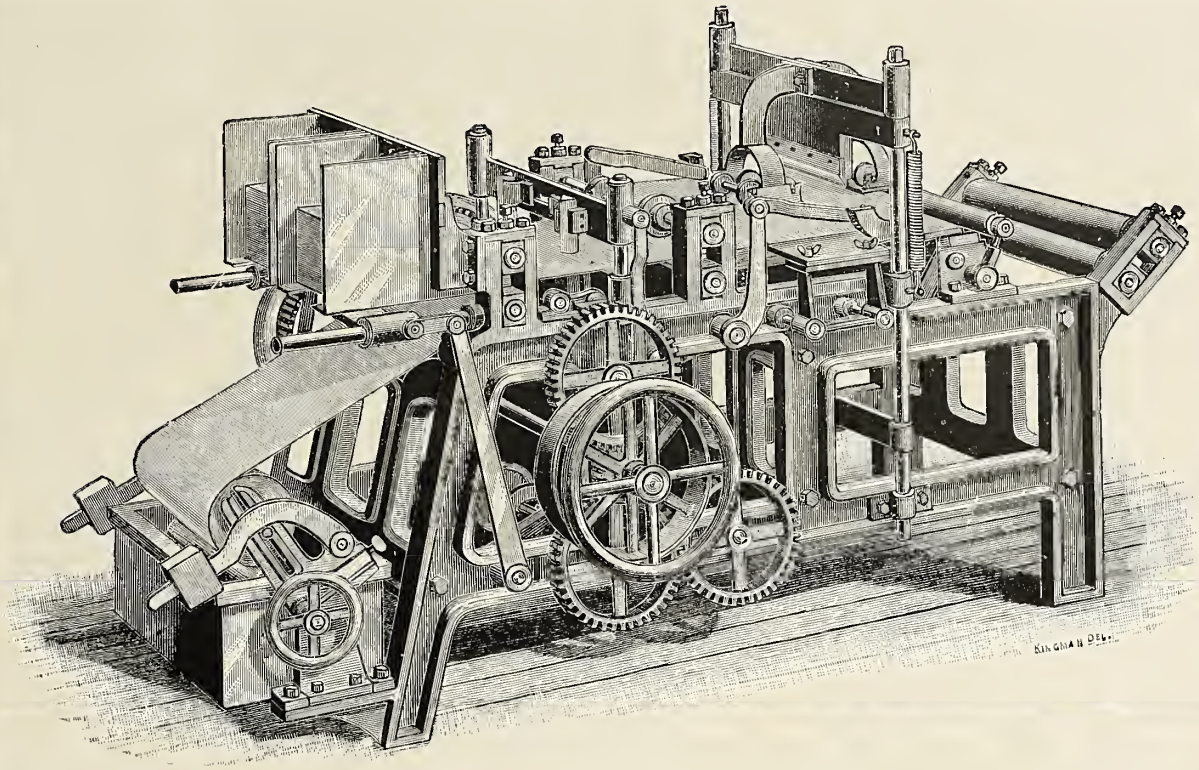
> We have been using the Babcock Optimus Press for four or five years, and it has given entire satisfaction. The speed suits us exactly; the register is all right. We are very much pleased with the machines, and glad to say this to you.

We have several Optimus Presses in constant use in our factory, and give them an unqualified recommendation in every particular. They are strongly built; free from vibration; register is absolute; speed as high as any other; very convenient for handling forms; delivery O. K., never giving any trouble whatever. We find them all that can be desired.

> We consider the Babcock Optimus Press a strong, fast, well made machine, which will do the finest work accurately. Our 43x60, nearly twelve years old, has cost us nothing for repairs. Access to forms and cylinder is very easy.

We consider the Babcock Optimus Press the acme of perfection, and would not, under any circumstances, purchase any other kind. We have two of them; they have been running for years, and have never given us a minute's trouble. The delivery feature cannot be surpassed; and for speed, construction and registering features we do not believe they can be matched.

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Especially adapted for long runs, from 3,000 up. It will yield an output greater than any three case makers combined of other manufacturers. It is in use by the following firms:

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GINN & CO.	Boston, Mass.
RAND, McNALLY & CO.	Chicago, Ill.
W. B. CONKEY	Chicago, Ill.
M. A. DONOHUE & CO.	Chicago, Ill.
HENRY ALTEMUS & CO.	Philadelphia, Pa.
HENRY FROWDE, University Press,	London, Eng.
STRAKER & SONS	London, Eng.
LEIGHTON, SON & HODGE	London, Eng.
LEVER BROS.	Port Sunlight, Eng.
E. SIMONS & SONS	London, Eng.
SMITH BROS.	London, Eng.
LONGMANS, GREEN & SONS	London, Eng.
FISHER & SONS	London, Eng.
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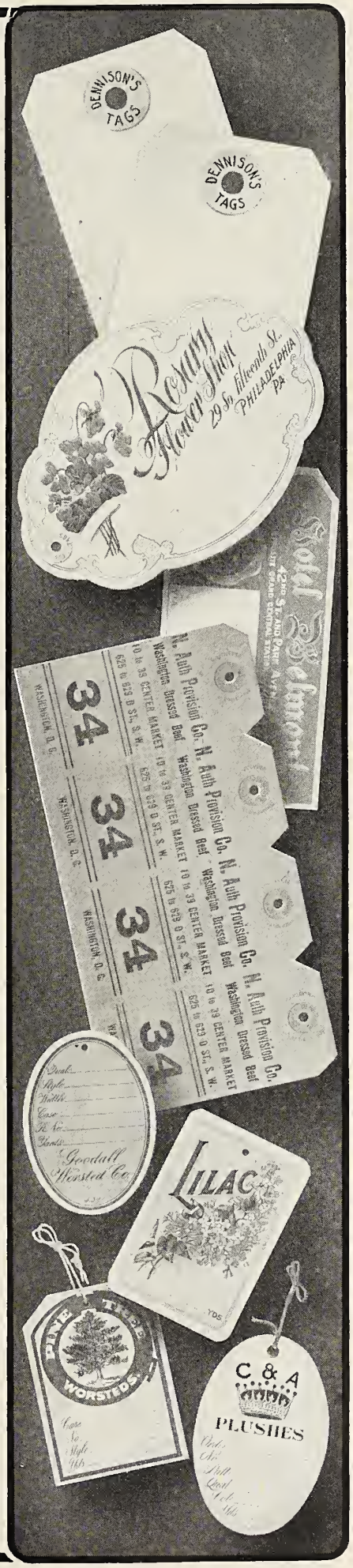
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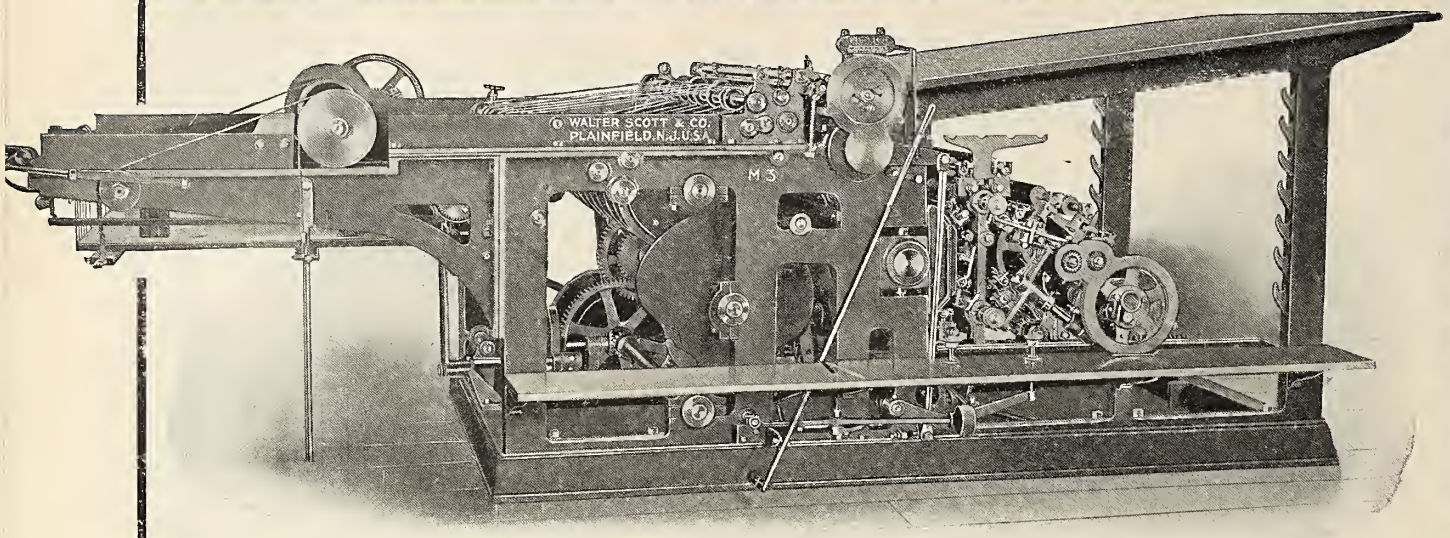
The name Dennison in a quotation goes a long way toward closing an order.



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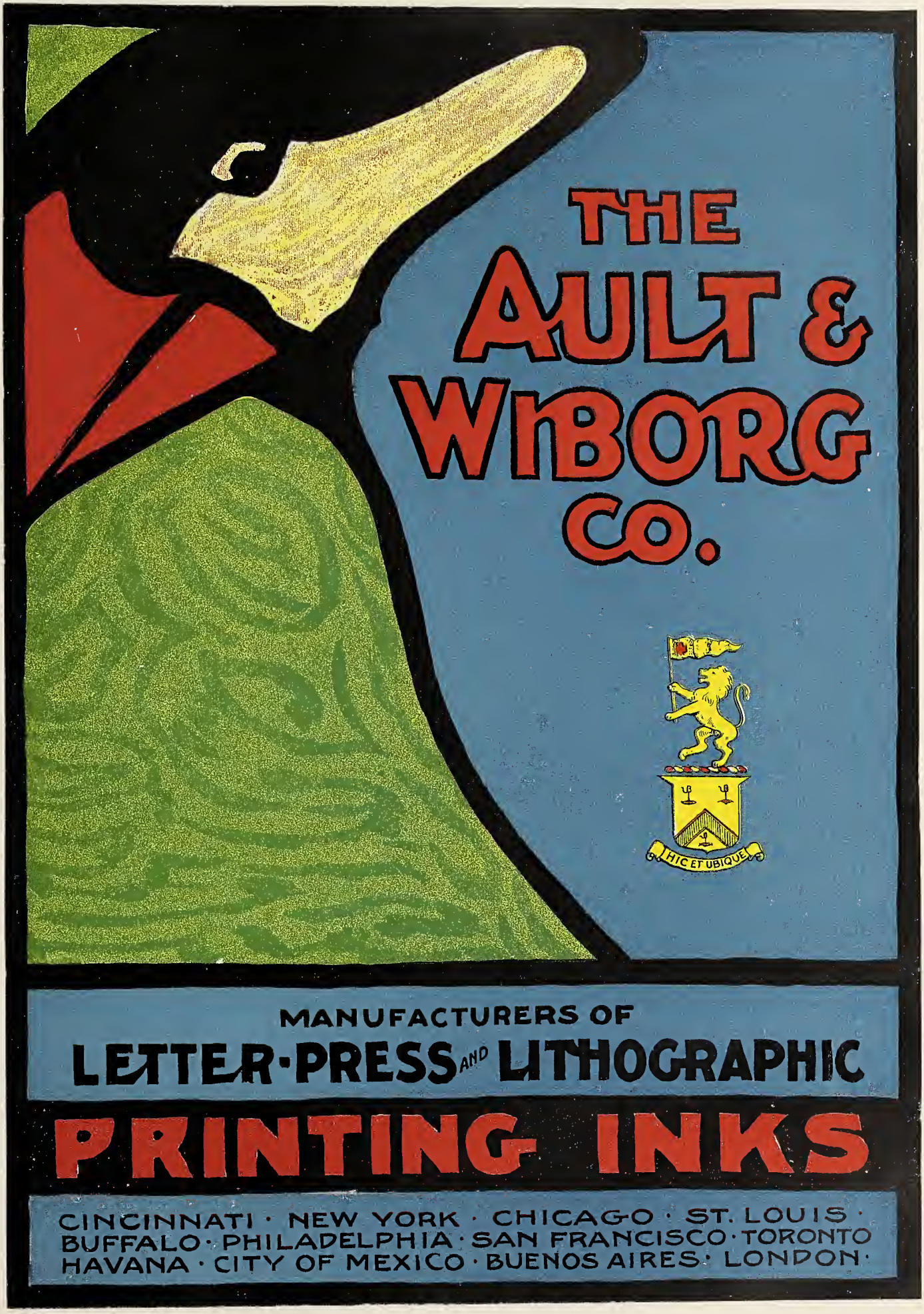
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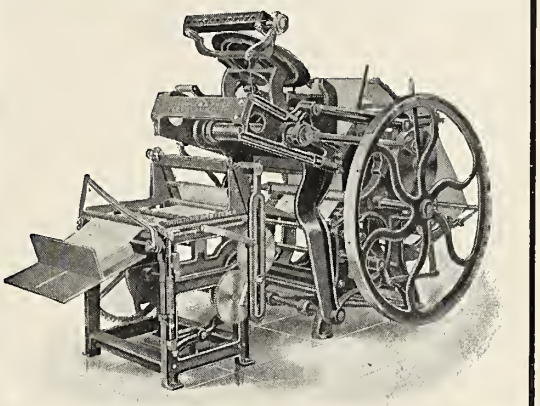
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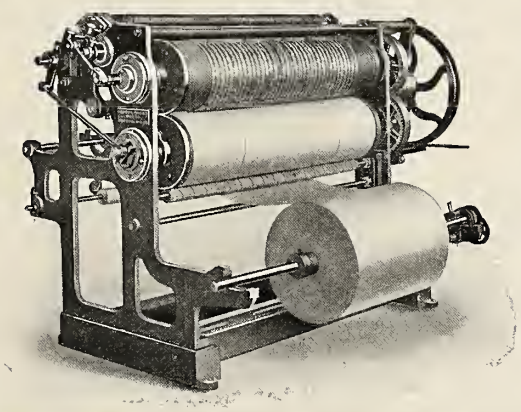
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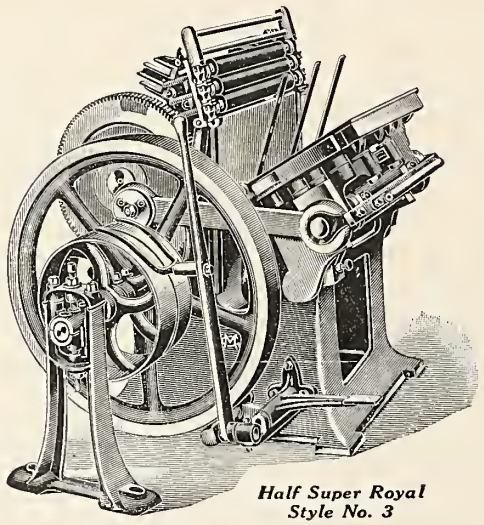
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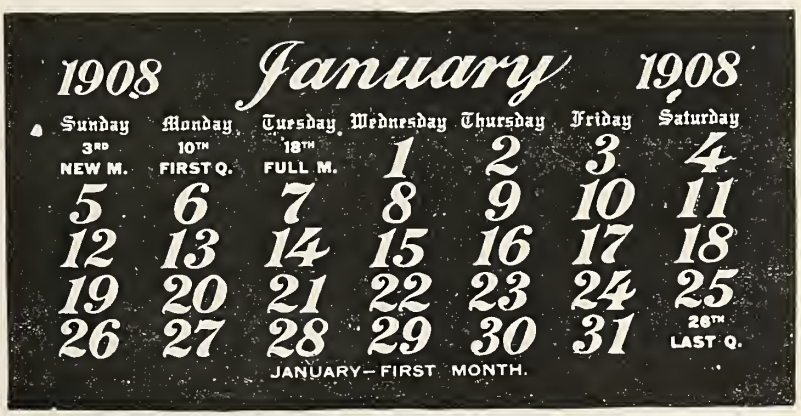
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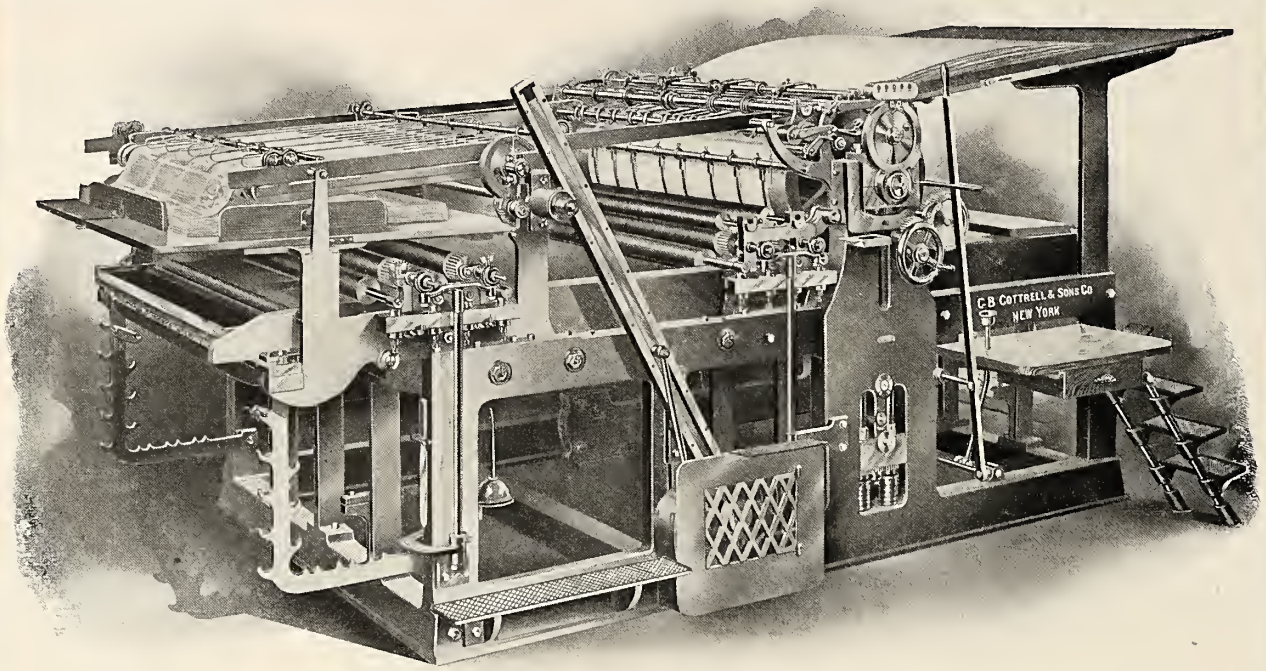
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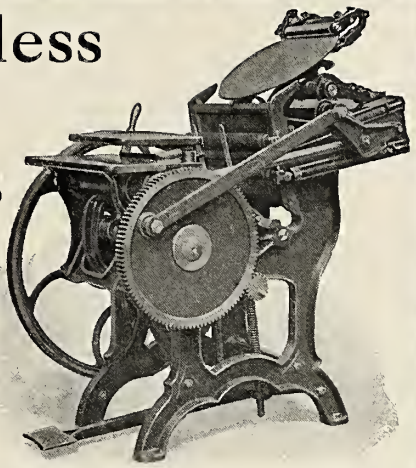
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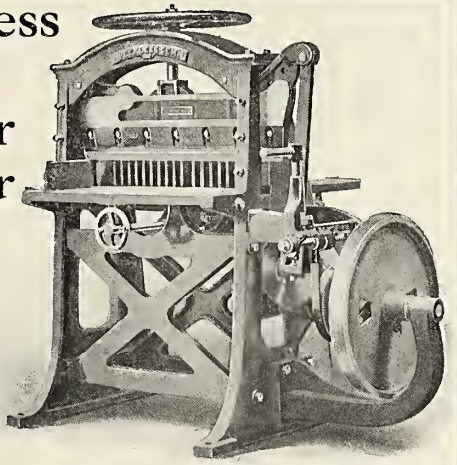


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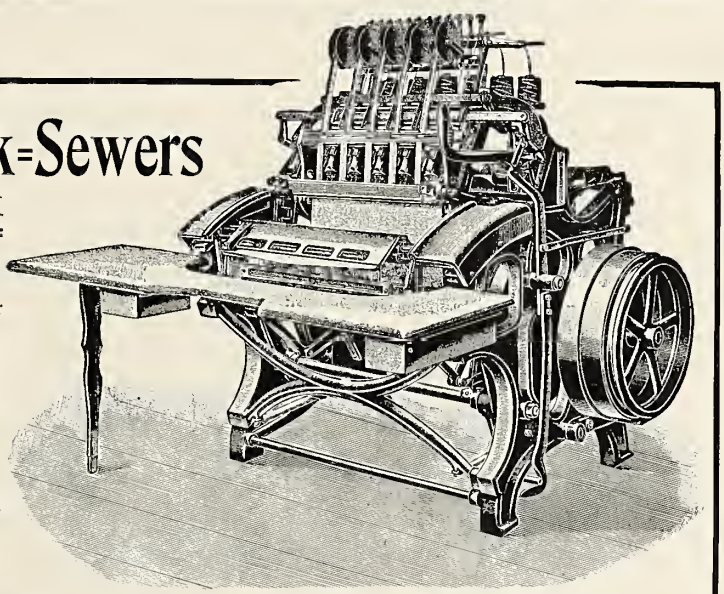
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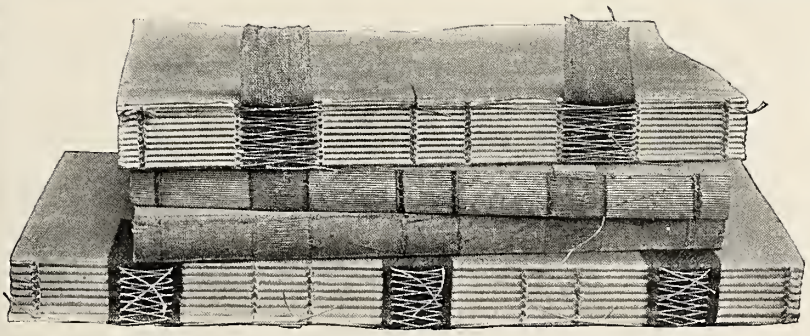
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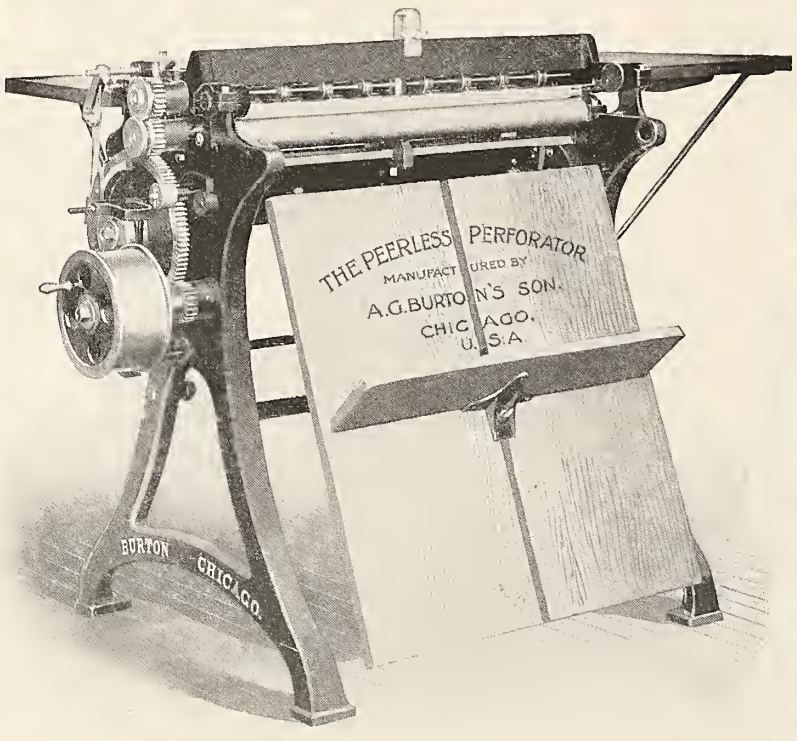
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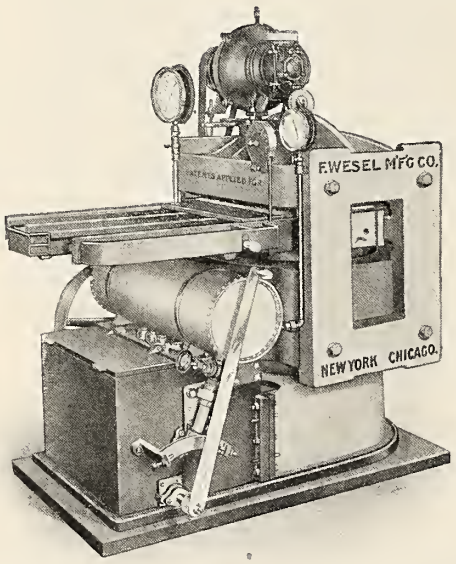
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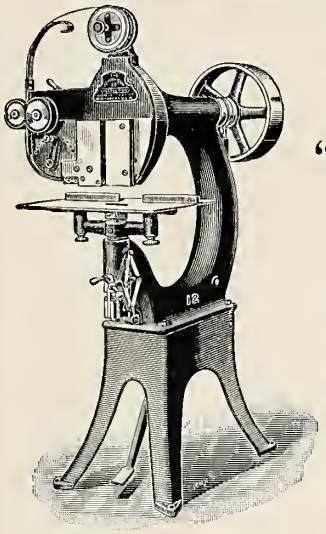
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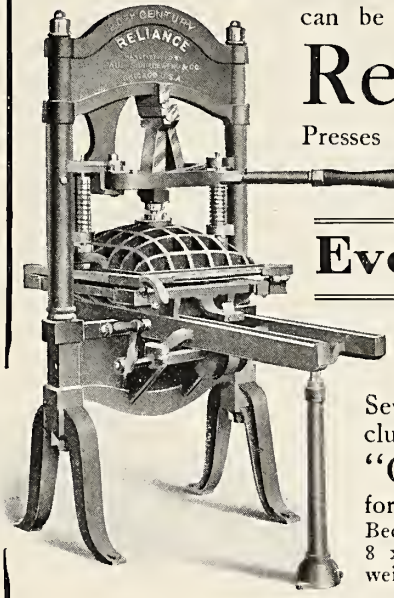
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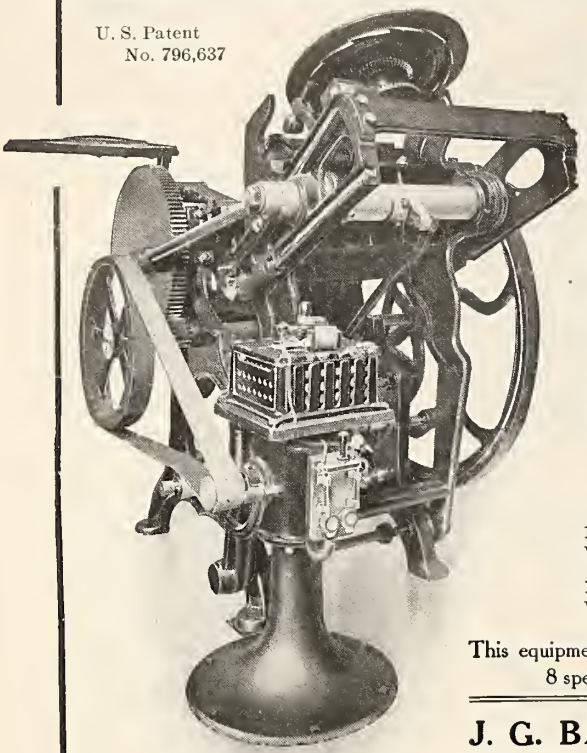
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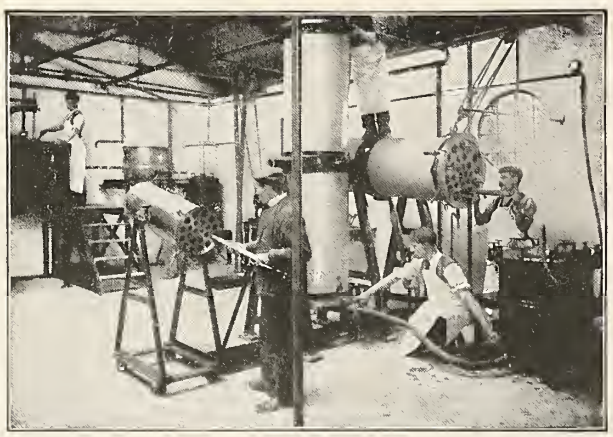
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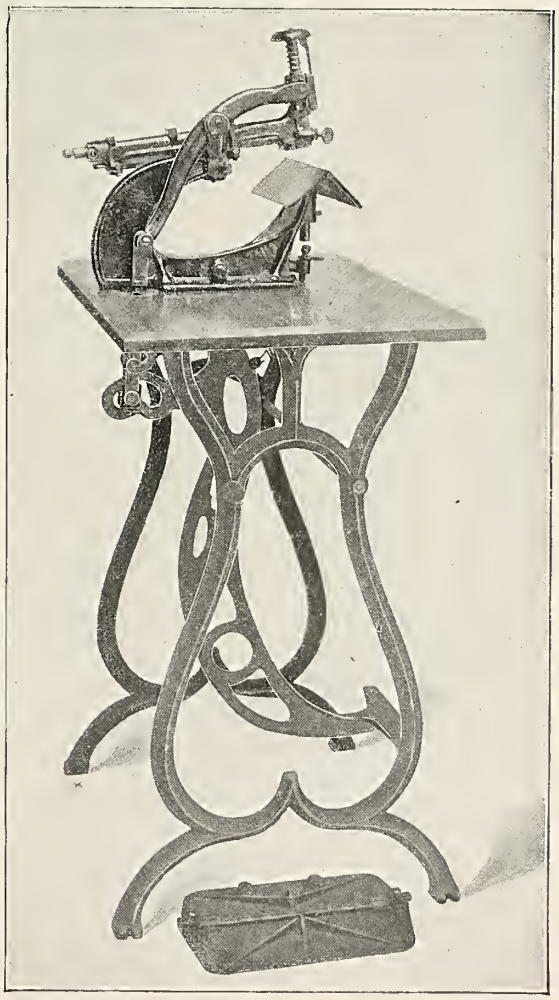
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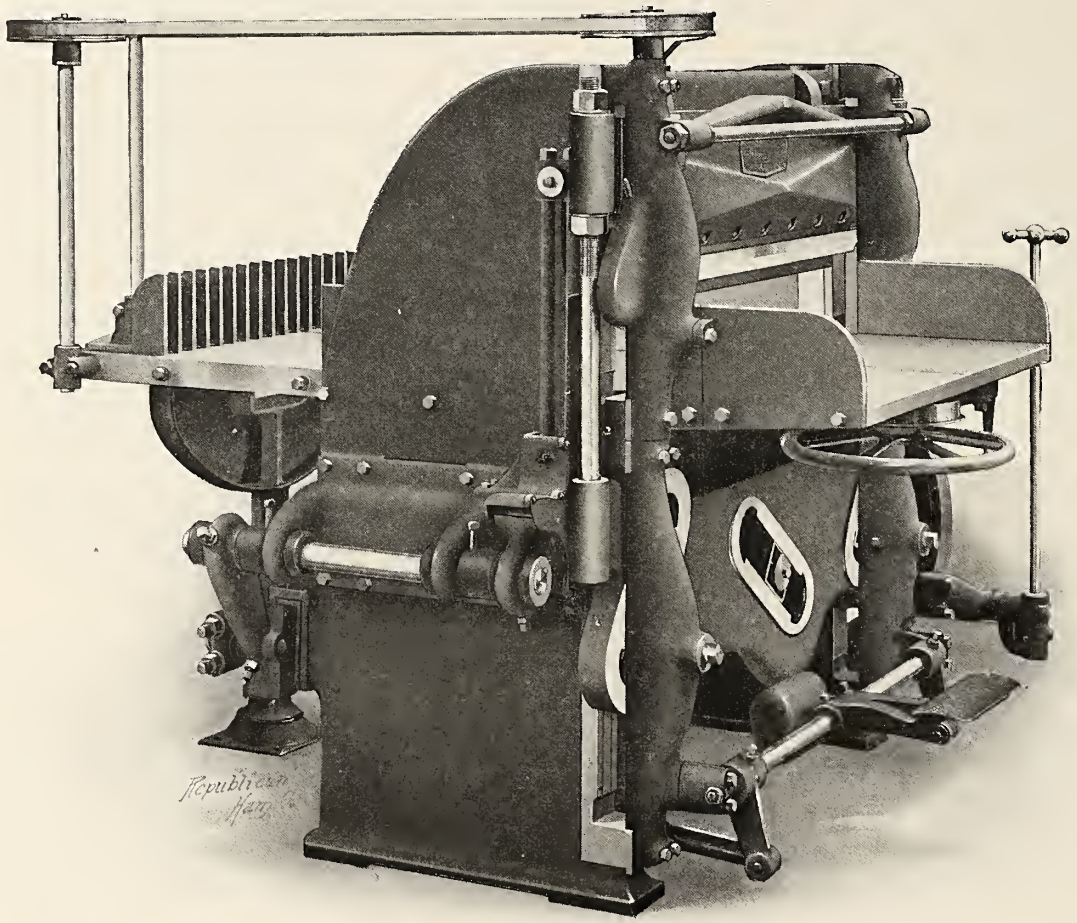


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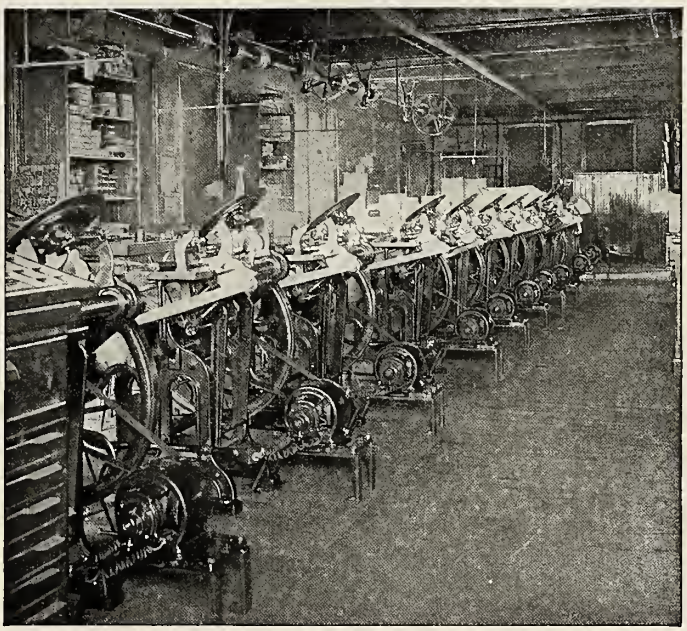
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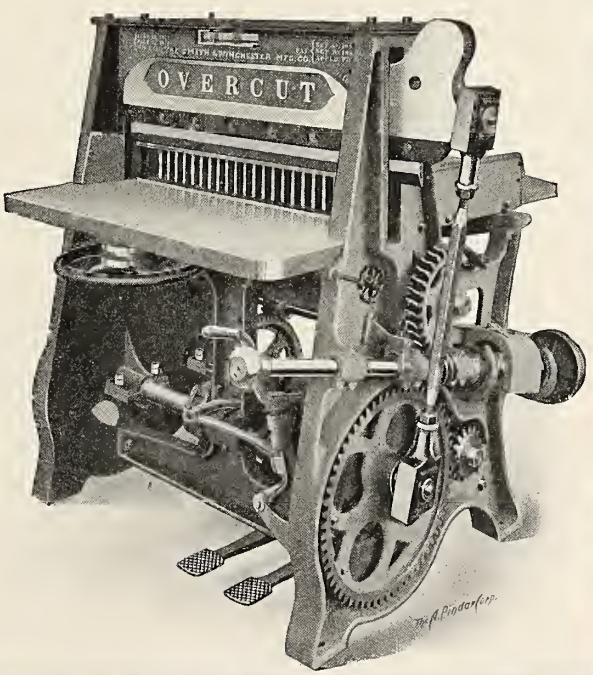
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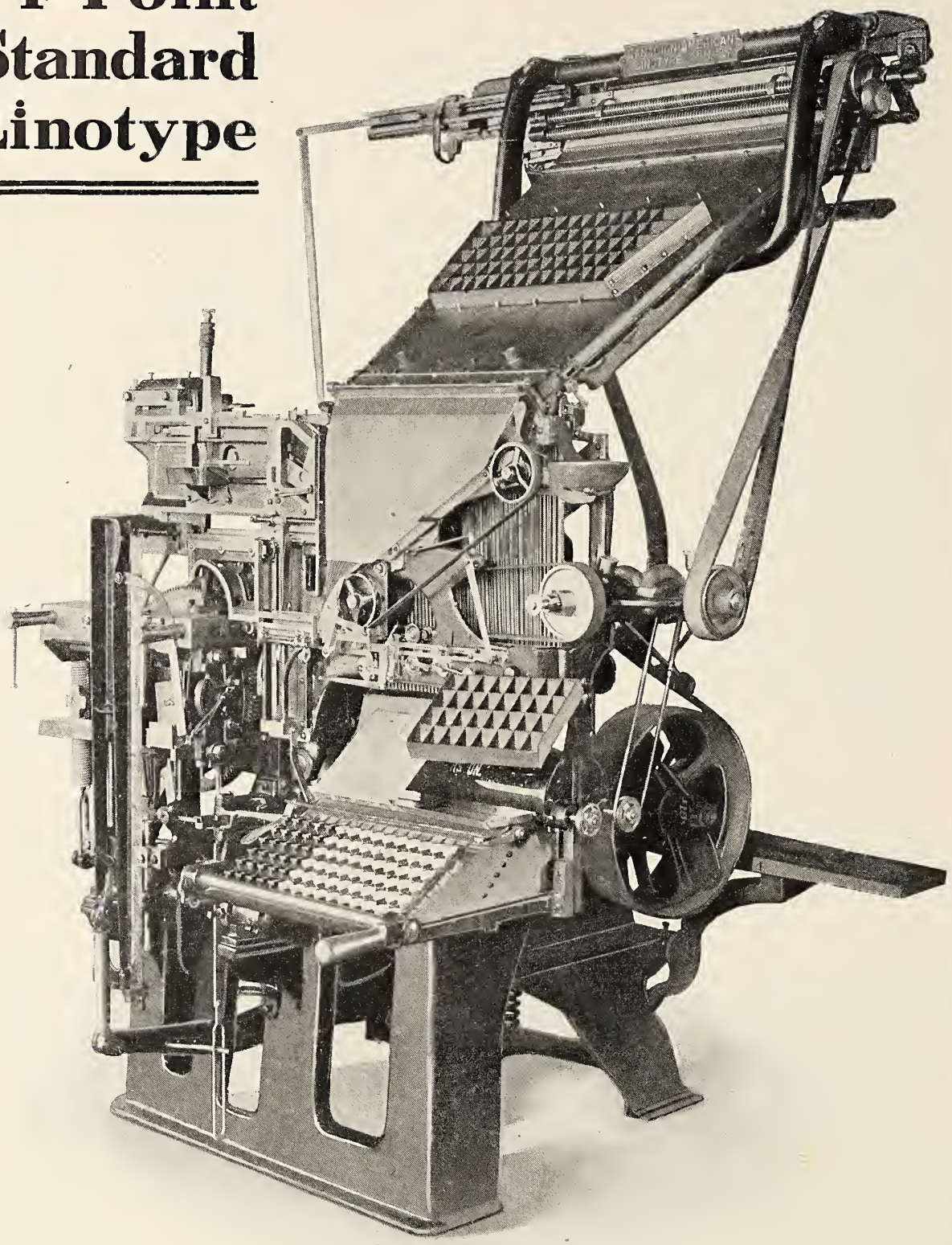
¶ A GOOD COVER DOES THE WORK. When your customer asks you for an estimate on a booklet or catalogue, insist upon his using a good, stylish cover. When the booklet or catalogue is properly "covered" it is bound to catch the eye. A catalogue when mailed to a new customer serves the purpose of an introduction; then let this introduction be of a dignified and up-to-date character.

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Memo. from ARTHUR CLEAVE & Co., Printers, Publishers and Advertising Contractors.

AUCKLAND, NEW ZEALAND, July 24, 1905.

Canadian-American Linotype Corporation, Ltd., 82 Pitt Street, Sydney:

DEAR SIRS,—Your Standard Linotype machine has been working here between two and three months in a very satisfactory manner, so much so that there is now a repeat order for you.

The machine has been going splendidly, in fact there is no fault to be found in any shape or form.

My own personal opinion of the machine is that it is equal in all respects to the American Linotype.

Yours very truly, (Signed) ARTHUR CLEAVE.

Copy of letter from the Sydney *Morning Herald* office.

SYDNEY, March 9, 1906.

Canadian-American Linotype Corporation, Ltd., 82 Pitt Street, Sydney:

DEAR SIRS,— In compliance with your request for a letter in reference to the Canadian-American Linotype machine (No. 3209) which we recently purchased from you, we beg to say that it is running satisfactorily. *Its construction and material are good* and our engineer's report is commendatory. It has been in use for about three weeks. The highest speed yet obtained from it was on the 1st instant, when the operator's average for *the night's work was 13,310 ens per hour.* We have no doubt that this machine will give results *equal to those obtained from any other Linotype machine in Australia.*

Yours truly,

(Signed) JOHN FAIRFAX & SONS,

Per SAMUEL COOK.

Copy of letter from *Darling Downs Gazette.*

TOOWOOMBA, November 7, 1906.

Canadian-American Linotype Corporation, Ltd., 82 Pitt Street, Sydney:

DEAR SIRS,—You will no doubt be glad to learn how the new Canadian Linotype installed in September last is working and if it is giving satisfaction. We are glad to say it is giving every possible satisfaction. Since the machine has been built we have not had an hour's delay, and its speed and working is everything to be desired; in fact, we are getting a larger output from it than from the other makes of Linotypes. We shall be glad to testify to the efficiency of the machine to any firm you may refer to us, for we feel we can with confidence recommend it.

Yours faithfully,

ROBINSON & TOLMIE.

Copy of letter from MESSRS. WILLIAM BROOKS & Co., LTD., 17 Castlereagh street.

SYDNEY, January 25, 1906.

Canadian-American Linotype Corporation, Ltd., 82 Pitt Street, Sydney:

DEAR SIRS,—We have much pleasure in stating that the Canadian Linotype machine you have installed in our establishment is doing very satisfactory work. The daily output of the machine is fully up to anything we could expect on general work, and *it is giving us more satisfaction* than any other machine in our establishment.

Yours faithfully,

(Signed) WILLIAM BROOKS & Co., LTD.,

WILLIAM BROOKS, *Managing Director.*

Copy of memo. from MESSRS. DOWSE & WHITE, *Daily Argus* office.

BATHURST, March 1, 1906.

Canadian-American Linotype Corporation, Ltd., 82 Pitt Street, Sydney:

DEAR SIRS,—In reply to your inquiry with reference to the Canadian-American Linotype supplied by you, we have pleasure in stating that it is giving us thorough satisfaction. We have now been running the machine six weeks with an operator new to the Linotype, and *we have not had a single hitch.* We have used it both for news and pamphlet work, with different sizes of matrices—that is, long primer and brevier—and different measures. The changes are very quickly and easily made, and the machine is altogether adapted for the work. *Our only regret is that we did not procure it years ago.* We are,

Yours faithfully,

(Signed) DOWSE & WHITE, Proprietors.

Copy of letter from JUSTIN MACCARTIE & Co., 74a Pitt street.

SYDNEY, January 29, 1906.

Canadian-American Linotype Corporation, Ltd., 82 Pitt Street, Sydney:

DEAR SIRS,—We have pleasure in stating that the "Standard Linotype machine" recently erected in our factory by you has, during the short time we have had it in use, proved entirely satisfactory. We started working the machine over a week ago, and on the first day we got as much work out of it as out of our other machine, which has been erected for some years. *It has since run without a hitch.* If this present record of work is kept up we shall be more than satisfied. We remain,

Yours faithfully,

(Signed) JUSTIN MACCARTIE & Co., LTD.,

Per J. C. MACCARTIE.

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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XL. No. 2. **NOVEMBER, 1907.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

SOME TWENTIETH CENTURY FIGURES ON PRINTING AND PUBLISHING.

NO. I.— BY MERSENE E. SLOANE, PRINTER.*

WHEN the royal philosopher, Solomon, declared "of making many books there is no end," he stated the conclusion of his observations long before the age of the printing-press, when books were laboriously written by hand upon sheets of parchment. Had he the prophetic eye to foresee a twentieth-century printing establishment, he would have exclaimed, "The making of many books (printed matter) has not the beginning of an end." Then, a small number of scribes satisfied all demands, copying letter by letter with pen or stylus, requiring weeks and months for the completion of a single volume. Now, hosts of workmen, with batteries of presses, turning out whole libraries in a day, hardly keep step with the ever-growing demand from an always widening multitude of readers eager for new things.

The figures representing the statistics of this industry in the world at large would be almost incomprehensible. In the United States, alone, the returns from the last official census of the industry, taken by the Government, run up into the big figures we used to play with when schoolboys, but never thought of as representing realities.

The Industrial Census of 1905 was intended to cover the operations of factories, manufacturing for the trade. But so important a place has printing and publishing in the industrial interests of the country that it was deemed fitting to secure returns and publish them in connection with the general census of manufactures. Bulletin No. 79, recently issued from the United States Census Bureau, tells a story of a year's business in printing and publishing (excluding lithographing and plate-printing), that is almost fabulous in its showing, yet represents, as nearly as could be obtained, the actual facts.

Printing is by no means a mere annex to general business — it is not a side-issue, a small incidental; but it is to-day a prime consideration, a leading adjunct, an essential feature — the most potent ally of any business venture. It is needless to discuss the dependence of business, professions and even art, upon printing, both for preservation and publicity. Literature no longer holds exclusive claim upon the graphic art. This is a reading age, and "printers' ink" takes the place, very largely, of the town-crier, the salesman, the scribe, the instructor, the entertainer. Indeed so remarkable has been the development that printing and publishing now ranks well toward the top of the list of leading industries.

The magnitude of the work of gathering and compiling the statistics of this industry can hardly be realized, even by the craft itself, let alone the general public. Approximately, the field work of gathering the original information for the census of 1905, in this industry alone, took the equivalent of eighteen men working a year. The subsequent office work of editing and tabulating the returns required several persons working more than fifteen months with close application. The results, given in Bulletin No. 79, containing the general and analytical tables, together with Mr. Rossiter's carefully written discussion, are of much interest to printers and publishers throughout the country.

Government statistics are presented in the form of general historical treatment, rather than in the form of a trade review. It would be of very

* Mr. Sloane is a clerk in the United States Census Bureau, Washington, D. C. He had charge of the tabulation of the printing and publishing industry, census of 1905, and personally inspected every one of the schedules from the 26,422 establishments reporting. As there were two schedules from each establishment he handled 52,844 schedules and is in position to discuss this subject as no one else can. Mr. Sloane has had fourteen years of experience in statistical work, but has kept in touch with the craft, being himself a publisher and a practical printer. He writes this series of articles from the viewpoint of a craftsman, and nothing academic will be found in his handling of the figures. What he has to say will be of live interest to the fraternity.

great importance to the craft if the original data contained in the schedules could be tabulated with a view to showing definite craft conditions. From that an analysis could be made that would, by showing relations and tendencies, be of incalculable value in determining trade conditions and formulating business schedules. In response to special requests I have undertaken to analyze and discuss the Government report from the standpoint of a practical printer. In this article I shall discuss the general Table No. 1, page 10, of the bulletin, showing the returns from the combined industry, as follows:

Table 1.—PRINTING AND PUBLISHING—COMPARATIVE SUMMARY, WITH PER CENT OF INCREASE 1890 TO 1905.

	CENSUS.			Per cent increase.	
	1905	1900	1890	1900 to 1905	1890 to 1900
Number of establishments	26,422	22,311	16,566	18.4	34.7
Capital	$385,008,604	$292,516,642	$195,387,445	31.6	49.7
Salaried officials, clerks, etc., number	64,969	37,799	*28,391	71.9	33.1
Salaries	$63,036,582	$36,090,719	*$26,272,756	74.7	37.4
Wage earners, average number	185,180	162,992	136,836	13.6	19.1
Total wages	$108,882,518	$84,249,954	$78,810,319	29.2	6.9
Men 16 years and over	142,555	125,964	110,434	13.2	14.1
Wages	$95,744,540	$74,288,521	$71,310,415	28.9	4.2
Women 16 years and over	37,614	28,765	19,026	30.8	51.2
Wages	$12,267,443	$8,878,073	$6,604,046	38.2	34.4
Children under 16 years	5,011	8,263	7,376	†39.4	12.0
Wages	$870,535	$1,083,342	$895,858	†19.6	20.9
Miscellaneous expenses	$102,466,410	$55,897,871	$46,971,768	83.3	19.0
Cost of materials used	$123,470,804	$86,856,160	$68,858,915	42.2	26.1
Value of products	$496,061,357	$347,054,430	$275,452,515	42.9	26.0

*Includes proprietors and firm members with their salaries; number only reported in 1900 and 1905, but not included in this table.

†Decrease.

The first consideration that concerns the printer or the publisher is the investment of capital and the earning capacity of the investment. It is a matter of common remark that more capital is required to conduct business to-day than at any previous time in our history. It is an age of big things — of combinations and monopolies. The small producer is at a disadvantage. The man of little means must work for hire. The shop gives way to the factory. The higher average quality of the members of the printing craft is shown in the fact that they have preserved their independence more than others, and have yielded less to the tendency to combine that characterizes present-day industrial activity. The one-man shop with its cheap and simple presses, its hand composition and modest output still continues and will continue as long as men of individuality, who appreciate the real satisfaction of running a printing business, can command a few hundred dollars to invest. Small printing establishments far outnumber large ones, and it is doubtful if the remarkable showing in the statistics covering this item is to be explained by the introduction of new machinery into large establishments so much as by the improved materials furnished by the type-foundries and the greater efficiency of workmen, resulting from the liberal schooling found in the excellent craft journals, which are being read more widely every year.

However the case may be, the statistics show that capitalization increased during the five-year period, 1900-1905, to the extent of 31.6 per cent, as against 49.7 per cent during the ten-year period, 1890-1900, while during the same five-year period the value of products increased 42.9 per cent as against only 26.0 per cent during the preceding ten-year period. That is, during the last ten years of the nineteenth century an increase of nearly fifty per cent in capital resulted in but little above twenty-five per cent increase in product; whereas, during the first five years (only) of the twentieth century an increase of less than one-third in capital resulted in an increase of nearly one-half in product. *Or, comparing the percentages during the first five years of the twentieth century, capital increased about three-fourths as much (relatively) as during the last ten years of the nineteenth century, while product increased during the first five years of this century nearly twice as much (relatively) as during the last ten years of the century just past.* This is certainly a very significant condition and a most gratifying one to proprietors in this industry.

It would be valuable to know the relation between labor and product, and between the cost of labor and the value of product, as compared between the two periods, but it is impossible to make a correct showing of this item. In the census of 1890 proprietors were counted in as a factor in the producing force and salaries were apportioned to them. This was not done in subsequent censuses, and any comparison would be worthless. However, a comparison between the two censuses of 1900 and 1905 shows the unexpected fact that the cost of all labor in proportion to value of product remained almost exactly the

same. In 1900 labor cost 34.8 per cent of the value of product, and in 1905 it cost 34.6 per cent. The showing is slightly in favor of the twentieth-century conditions. This is not only unexpected but is decidedly surprising in view of the increasing competition in the business. It looks as though proprietors have been level-headed, notwithstanding the generally dazed condition of the strenuous period we live in.

And the relation of cost of materials to value of product has maintained a stable balance. The percentages of increase are almost identical. During the last ten years of the nineteenth century cost of materials increased 26.1 per cent, and value of products 26.0 per cent over the preceding decade. And during the first five years of the twentieth century the cost of materials increased 42.2 per cent and value of product 42.9 per cent over the preceding decade. Here again the proportion is slightly in favor of the new century. *In 1905 materials cost slightly less in proportion to value of product than in 1900.* Again the level-headedness of the printer and publisher.

One item remains to be considered in this general analysis — miscellaneous expenses. Thus far the showing for the new century has been favorable, but here we find, apparently, the reverse; for miscellaneous expenses were reported proportionately greater in 1905 than in 1900. The census of 1900 showed an increase of 19.0 per cent over 1890, while in 1905 the increase was 83.3 per cent over 1900, being more than four times the rate of increase shown in the earlier instance.

It looks as though there was recklessness somewhere in this item, but a closer inspection of the returns only adds to the previous opinion that the craft has been doing well. Under the term " Miscellaneous Expenses " are included the following items: Rent, taxes, interest, insurance, telephone and telegraph, postage, miscellaneous office expense, advertising, amounts paid carrier boys, commissions paid solicitors and collectors, traveling expenses, cost of ordinary repairs, and all other incidental expenses not specifically provided for in the main items, also amounts paid for contract work (work sublet to other establishments outside).

By careful analysis of the figures in the detailed tabulations, I find the following interesting showing in favor of the young new century: whereas, in 1905 printers and publishers paid 17.2 per cent more rent for their shop room than in 1900, they paid 30.0 per cent more taxes, indicating a tendency to own their establishments. This checks with what we find by an analysis of the figures on capital, which show that printers and publishers had 26.2 per cent more money invested in land in 1905 than in 1900; 40.3 per cent more invested in buildings for their establishments, and 23.7 per cent more invested in machinery and equipment. Live capital increased 35.3 per cent.

In 1905 printers and publishers paid out 50.9 per cent more money for " contract work " than in 1900. This was due to the great increase in periodical and book publications by those who hired their printing done (shown as expense for " contract work " in the reports of publishers and included in " value of products " in the reports of establishments doing the printing), and also due to a considerable extent to the greatly increased use of illustrations and electrotype forms, expense for which was shown under " contract work."

The item of general miscellany shows almost a startling percentage of increase, the figure being 125.2 per cent. More interest and insurance will explain a part of this, as will also the greater expenditure for advertising and publicity. The public does not come to the printer so much as of yore, for printers don't wait, but go after the public. In the strenuous struggle for patronage, amid growing conditions of competition, with greater wage schedules to pay, shortened and shortening hours of operation, and with inflated cost of type, paper and machinery, more and more must the printer hustle to catch the attention of possible patrons. It means expensive booklets, blotters, calendars and every ingenious contrivance to gain publicity. It means the greater use of solicitors (who often work on commission and in which case their pay is not shown under salaries or wages, but under " miscellaneous expenses ").

The marked development of the daily paper has greatly increased the cost of telegraph and telephone service and increased the expense for carriers. The census shows that the employment of children decreased 39.4 per cent during the five-year period. It is quite likely that greater care was taken in the last census not to report carrier boys as producing employees receiving wages, but to report their cost under miscellaneous expense. The small percentage of increase in wage-earners shown in the report corresponds to this assumption, and may be in part due to much more careful elimination of carriers from the producing forces. Greatly increased circulation of nearly all periodicals requires corresponding increase in postal expenditures. Telephone service has extended to include most of the small shops also. Thus it is plain that the apparently abnormal increase in " miscellaneous expense " is but a natural result of changed and enlarged methods of conducting business.

Relatively to value of products miscellaneous expenses in 1890 were 17.1 per cent of the product; in 1900 they were 16.1 per cent and in 1905 were 20.7 per cent. The showing, as a whole, is a

little against the new century. But with the foregoing statement regarding new conditions of business and greater care in classifying certain kinds of service, it is quite probable that in this item also the craft maintained the reputation for business intelligence which I have accorded it in this and in former articles, as against the continual hammering by a certain class of contributors to the trade journals.

Adding all expenses together and computing the percentages it is found that in 1900 the aggregate expense was 75.8 per cent of the value of product, and in 1905 it was 80.2 per cent. That is, the net profit, in 1905, was 4.4 per cent less than in 1900, when figuring between expense and value of product, with the latter as the basis of reference. But taking capital as the basis, the showing is less unfavorable for 1905. In 1900 the net profit was 28.7 per cent of the invested capital. In 1905, it was 28.1 per cent — a falling off of only six-tenths of one per cent. When it is considered that this capital represents original investments and not current value (after deducting depreciation discounts) plus "live capital" (including book accounts), the 28.1 per cent profit in 1905 is good enough for anybody.

It also must be taken into consideration that the Table 1 which I am discussing includes the publishing of newspapers and periodicals. In that branch of the industry more than three thousand new publications were reported over the census of 1900. Everybody knows the precarious and often unfavorable conditions attending the early years of new periodicals. This would affect the general showing.

All in all, printers and publishers have no occasion to complain of the share of prosperity which has come to them during the early years of the twentieth century.

[In succeeding papers I shall discuss some of the details of the statistics of this industry.]

HAPPINESS FROM TROUBLES.

Being human, happily or unhappily, we can not deny the comfort to be found in the reflection that misery never lacks the company it loves. We all have our troubles, and some of us derive much satisfaction from the contemplation of them. Indeed, there are those who are happy only when wretched; but these we believe to be as few in number as they are disagreeable in association; the vast majority of humans are normal, and disposed, therefore, in conformity with natural law, to smile when the skies are clear and to grieve under the portent of clouds. Hence the ease with which worry takes possession of the mind, colors the disposition and makes a cripple of effort. That causes abound we know and must admit, as we do almost unconsciously the certainty of death; but too little cognizance is taken of the fact that the effect of mere apprehension, which is all that worry really is, may be subjected to simple mental treatment and be overcome.— *George Harvey, in The North American Review.*

Written for THE INLAND PRINTER.

SMALL JOBS AND LARGE BUYERS.

BY ARTHUR K. TAYLOR.



IT is not unusual to hear the argument that good work promptly done is bound to command its price, and of course to a certain extent this is so; but it is equally true that the price-cutter is very frequently as competent a workman as he is a precarious proposition from a business standpoint. The close buyer is the man who makes the best use of this situation, and while it may be that on account of his disorganized manner of doing business the price-cutter is not entirely reliable as to his promises of deliveries, you can usually rely on the close buyer's nagging the unhappy printer to such good effect that the work is turned out in time for all practical purposes.

In a general way you may class as close buyers all large corporations and trusts, which from the very nature of things are large consumers. Many of these concerns employ purchasing agents whose business it is to buy at the best advantage, and to avail themselves of every trade condition that will mean a saving to their employers.

As it is a very general practice in looking for jobwork to first give consideration to the establishments that have large amounts of such work to be given out, as many consider that it is much more profitable to add a few large accounts to their books than a large number of small ones — it follows as a matter of course that the purchasing departments of the large establishments are frequently overrun with solicitors for jobwork. Whenever an order is to be placed, samples are freely given to all comers, and the order pretty generally goes to the lowest man — the one who probably made the worst break in his figuring. There are always new men in the field anxious to get a start with the work, men who know perfectly well that the low figure talks, and who are led on by the will-o'-the-wisp pretext that they can make up their profit on later orders. The crop of enthusiastic price-cutters always seems inexhaustible — they arise phœnixlike from the ample ranks of the burnt.

Let any competent man figure at a fair living rate on the average run of small work given out by the large corporation and it will be the exception if he comes within twenty per cent of the prices that will take seventy-five per cent of the orders. With all the glaring faults and shortcomings that are so freely laid at the doors of the trusts and large corporations, it must in all candor be said in their favor that they are singularly free of the sin of doing their own printing, and there are those who hold the opinion somewhat stronger

than a surmise that these trusts and corporations have found that there are always plenty of printers willing to relieve them of all the trouble of doing the work, and who seem to be strangely indifferent to any profit that might be involved. These corporations have, to use a homely but apt phrase, found that it is cheaper to buy milk than to keep a cow.

While not claiming that all the price-cutters are included in the ranks of the small offices, it is of course very trite to say that this condition, from the printers' standpoint, is all wrong. It likewise would but prove a waste of breath to try to convince the buyers that these low prices are all wrong. It would seem if there is anything to be done it must come about by means of a campaign of education. The associations of master printers have done a great work in the past few years, but as far as the small printers are concerned their influence has reached few of them.

The number of small offices is so very great and from the standpoint of ordinary business horse sense the general average of their proprietors is so low, it surely looks as though their only salvation lies in their being made over mentally, and until such a process is well on the way toward completion it will be entirely possible for any firm that has $20,000 worth of jobwork to give out in a year to employ a purchasing agent at a salary of $2,500, and for the firm to be entirely satisfied with the investment at the end of the year; nor need the purchasing agent have to have more than business horse sense, the printers who would flock to him could be depended upon to furnish him with any technical points he might have need of knowing.

In view of the present condition of the straight job trade, it would seem advisable to give more attention to the business of the average consumer, for it seems to be pretty well established that they are the mainstay of the business, and with some of the pressure taken off in the fight for the large corporation's business it may be that prices can be advanced a trifle nearer a reasonable figure for what they buy.

DIFFICULT.

A teacher in a certain eastern school asked her class to draw a picture of that which they wished to be when they grew up. The pupils went diligently to work with paper and pencil, some drawing pictures of soldiers, policemen and fine ladies, etc. They all worked hard, but one little girl, who sat quietly holding her pad and pencil in hand.

The teacher, observing her, asked:

"Don't you know what you want to be when you grow up, Anna?"

"Yes, I know," replied the little girl. "I know I want to be married, but I don't know how to draw it."—*Harper's Weekly.*

Written for THE INLAND PRINTER.

LINE-AND-STIPPLE PORTRAITS.

BY A. R. B.

THE pen-and-ink portraits reproduced herewith illustrate a convenient method of obtaining likenesses, which printers who do amateur drawing may find useful occasionally. They were made by Mr. Thomas B. Thompson, of the Palette and Chisel Club, Chicago, who says of them: "They are a combination of free-hand stipple and line over bromid print. They are not highly artistic — in fact, they belong to a class of drawings that artists call 'phoney' — but where likeness is more important than artistic execution, and especially when a customer desires a faithful copy of the photograph, they fill the bill nicely; and it is even possible to give such portraits considerable strength of line and color in the handling of the hair, the draperies, etc., and in the massing of light and shade. The use of the stipple for the flesh permits of very accurate modeling.



LINE-AND-STIPPLE PORTRAIT.

"Take your photograph to a photographer who makes enlarged copies, and get a bromid print (say 11 by 14 inches for a bust portrait), and mount it on a piece of cardboard. Then take a pen and waterproof drawing ink and outline the features with a series of small dots, following the print. Trace the eyes, nose, mouth and ears; also indicate the cheek-bones, jaw and all conspicuous expression lines. Then lay in the masses of shadow with the stipple, taking care to get the

shape of these masses correct. Leave the lights and half-lights untouched. Having filled in the big masses of the face with the stipple, leave off stippling and draw in the shade and shadow of the hair, beard and draperies with bold line strokes. Indicate the edges of light masses to give the 'drawing' after the print has been bleached out. Now look over your work carefully and see whether you have traced everything of impor-



LINE-AND-STIPPLE PORTRAIT.

tance. If so, bleach out the print with mercury solution, or let the photographer do it, washing it carefully. When the sheet dries, the print will be gone and only the pen-and-ink work will remain. Now strengthen the shadows and put in as much half-tone as may be necessary, referring to the photograph for guidance. Don't stipple over the whole face as a rule; allow for plenty of black and white contrast, especially if the cut is to run on soft paper. Don't make the dots too large nor place them too far apart; you want an effect of tone, not of dots, and to get that the stipple must be so fine that the eye will separate the little spots with difficulty. If you want to do an extra smooth job, use a magnifying glass."

WHY NOT?

"Mr. Justyn," said the editor, looking over the new reporter's story of the political meeting, "in this write-up of yours you say 'resistless waves of applause from the audience fairly overwhelmed the speaker.' Look at the absurdity of that figure of speech. How could a 'resistless wave' of applause or anything else come from an 'audience,' Mr. Justyn?"

"It could come from a sea of upturned faces, couldn't it?" insisted the new reporter.— *Chicago Tribune.*

SUBSTITUTION AS ONE MANUFACTURER SEES IT.

Substitution, the evil which the majority of honest manufacturers, publishers and dealers are now fighting, is a subject any printer can well afford to study.

In this war against substitution, it may be argued that the manufacturer is actuated solely by interests of self-protection, and that the publisher is working with the manufacturer for the same reasons. But this leaves the dealer unaccounted for.

A careful and fair investigation will probably show that substitution, taken in its entirety, harms the whole merchandising organization from the producer through to the consumer, excepting, of course, the fly-by-night maker of the imitations.

Advertising viewed in its broadest sense, as a medium for bringing the better class of consumers in touch with the better class of goods, has come to be recognized as a safe method of judging the reliability and quality of merchandise. It is impossible to advertise an article year after year unless it possesses certain intrinsic value, and this fact is an important consideration with the buyers of the article. In this very way, the public have come to view substitution with distrust, and the reliability and good judgment of the dealer who offers the substitute is questioned.

Mr. W. D. Judd, who directs things at the Hampshire paper mill, is a man of to-day, progressive and alert. He is thoroughly familiar with every phase of the paper and printing business, and his suggestions are worthy of serious consideration. He said in an interview with us:

"Speaking of substitution," said Mr. Judd, "I suppose that we have had our share of trouble, but our papers have held their own very well indeed. Our principal difficulty comes from a class of printers who are not business men in the fullest sense of the term. They know that by forcing a cheap paper on their customer they can make a little extra profit on the immediate job, but they have no eye for future business. They do not seem to realize that by satisfying a customer they are cementing his trade and laying the foundation for bigger and better business.

"Taken as a whole," Mr. Judd continued after a moment, our customers are invariably good customers. Men who appreciate the qualities of our papers and are willing to pay their higher price, are a broad-minded, progressive class, and I know that if I were to enter the printing field I should make every possible effort to secure just that class of business. I should endeavor to educate my customers to higher printing ideas, and under no condition should I discourage the tendency by offering them a cheaper or poorer stock than they were willing to buy. I should welcome a customer for whom I could turn out work that would be a living advertisement for my shop.

"The printing business to-day," Mr. Judd remarked a little later, "is on a bigger, better and more substantial basis than ever before. In the aggregate, it is one of the great industries. I have good reasons to believe that our persistent, educational advertising of our product has done much for the printing business. The entire tone of our advertising is the precedence of quality over price, and we always send the reader to his own printer. In some cases this policy fails, for the printer works against us, but on the whole, we are proud of the host of good friends we have in the printing field, and we do our best to keep faith with them."— *Walden's Stationer and Printer.*

UNFAIR.

The man who is afraid he can't seldom gives himself a chance to find out whether he can or not.— *Chicago Tribune.*



Copied in reduction from the art portfolios published by Gerlach & Wiedling, Vienna, Austria.
The originals are in colors.

Written for THE INLAND PRINTER.

MODERN PRESSWORK.

NO. III.—BY FRED W. GAGE.

HOW TO BEGIN—*(Continued).*



THE proper degree of air compression (or "spring" as it is usually called) to secure an easy reversal of the bed, will call for the best judgment of the pressman. Always remember that the varying weights of the printing forms must be taken into consideration, as well as the differing speeds of the press. If the bed slows down perceptibly as the plungers enter the air chambers, it indicates too much "spring" or too tightly fitted plungers. The remedy is obvious. Too little "spring" will usually cause a noticeable "bump" or knock as the bed reverses, and is equally to be avoided.

The ideal condition is one in which the degree of "spring" is just sufficient to reverse the bed with the least wear on its driving parts, and the nearer you attain this the less wear and tear on the press. But avoid running with too little "spring" as well as with too much, and take pains to set each plunger as near like its mates as possible.

CYLINDER ADJUSTMENTS.

Now carefully examine the cylinder bearings, taking off the caps of the main boxes and seeing that the journals are in good condition. In replacing the caps, it may be well to remove a thin sheet of packing if previously used between the two halves of the boxes, or if none be present, to dress off the flat face a thousandth of an inch or so. In any event the boxes should not bind the cylinder journals, when tightly bolted home, to such an extent as to prevent the cylinder being rotated by hand. If you get them tighter you invite trouble.

See that there is no opportunity for "end play" in the cylinder. Some presses are built with a removable thin collar just inside one of the boxes, and this may be slightly increased in thickness if necessary. Usually, however, the careful fitting done by the pressbuilder at this point will last the lifetime of the press.

On machines where the raising and lowering of the cylinder is accomplished by the use of eccentric boxes, these eccentrics must also be very carefully inspected, for it is just as necessary that they be accurately fitted as the main boxes themselves.

In all these operations a delicacy of adjustment is required even exceeding that of a well-built steam-engine, and if the pressman feels any doubt as to his own resources it might be desirable to call in a good machinist rather than to take any chance of injuring his press. As a rule, however, if he will carefully study each move he makes, and having a well-considered reason therefor, he need have little fear as to the results.

The mechanism for raising and lowering the cylinder is usually in need of but little attention. Although the various types of construction necessitate widely varying devices, their principle of operation is much alike throughout. On those machines which employ heavy coiled springs to counterbalance the weight of the cylinder and prevent its "running down," the springs may need setting up a little tighter or, possibly, renewing. All parts of the impression "trip" should be carefully looked over, and the positiveness of its action assured.

The shaft actuating the cylinder-lifting mechanism, whether by cam action or the direct throw of crank-pins, should also have attention, particular attention being given its bearings to see that there is no considerable degree of lost motion in any part.

Having now assured ourselves that the two main moving portions of the press are ready for operation, we next proceed to adjust them so that they will operate together, and right here and on the care with which this is done is largely dependent the register of the press and the clearness of its printing.

Put the impression bearers back on the bed, first testing them carefully with calipers to detect possible low or worn spots. If the press has seen several years' service it will undoubtedly be best to have the bearers planed off lightly on the face anyhow.

Some styles of bed movement are known to show worn spots on the bearers sooner than others, but at any rate, be sure the face is level and smooth.

SETTING THE BEARERS.

As to the correct height of the bearers, the style of the bed-support must to a certain degree govern. On all presses it is advisable to set the bearers type-high, and on some machines which have no track directly under the bearer, a thin paper higher. To insure the accuracy of this operation, use a standard type-high gage, such as may be procured from any supply house. Use very hard paper (bond or ledger) or strips of tin under the bearers, so that the height will not change later.

With the bearers correctly set and firmly screwed in position, we may now proceed to set the cylinder to its correct height, this being best done before the cylinder-driving mechanism is connected.

SETTING THE CYLINDER.

Run the bed to the center of the press and rotate the cylinder so that it will be brought down

by its own mechanism with its bearers touching those of the bed at a point outside the printing surface of the cylinder. This is to obviate possible error in setting the cylinder at a point on its printing surface where its own bearers may be worn.

Having previously raised the cylinder a bit by its adjusting screws, it may be now brought down on to the bed-bearers, letting each end touch lightly at first, then giving each screw about an eighth of a turn more to be sure of good firm contact.

Some pressmen prefer to set the cylinder by the use of a large metal type, or a regular type-high gage, and to then put the bearers on the bed as previously outlined. Either plan should be equally satisfactory in results if carefully carried out.

It has doubtless been the experience of many besides the writer that the average press erector does not set the cylinder on a new machine down hard enough, and that subsequent trouble with slurring and worn and blackened edges is mostly to be attributed to overpacking the cylinder in an effort to get the necessary "squeeze." (See previous articles on "Unison" and "Impression.")

Of course it is possible to set the cylinder down too hard and thus cause undue wear on the bearings and an annoying "bump" when the bed and cylinder bearers meet. A good way to judge as to whether the two ends of the cylinder are set exactly alike (which of course they must be), is to run a strip of thin paper through on each bearer simultaneously and compare results. If the cylinder is set right both strips should show the squeezing effects alike.

The cylinder-driving mechanism may now be connected up, first making sure that it is in correct "time," i. e., that its printing line is at the proper point on the bed, this being often indicated by a line lightly scratched on the bed. With the cylinder "down" on the printing stroke, connect the gearing, usually by sliding the "intermediate" gear-wheel into place. The stud, or bracket carrying the stud, on which this intermediate gear revolves is adjustable in position, and great care must be taken in setting it so that the teeth of the intermediate engage just the right depth with the cylinder-gear when the cylinder is down in printing position, and also with the driving pinion or small gear-wheel on the driving-shaft. The best test for this is running a small strip of thin paper through between each pair of gear wheels. If the gears are set too deeply the paper will be cut and ground accordingly, while if just right the paper will come out practically uninjured.

REGISTER RACK AND SEGMENT.

If gearing never became worn, and all boxes and bearings remained as carefully fitted as when the press left the maker's shop, there would perhaps be little use for the short section of rack on the bed and its corresponding segment or section of gear on the cylinder. To be sure, there is always, even in a new machine, some degree of "back lash" in the gears, and a slight, although hardly to be noticed, torsion of the various driving shafts in the press.

So that when we add to these unavoidable structural defects the wear and resulting lost motion of years of use, it will be seen that some device to bring the bed and cylinder exactly together at the commencement of the printing stroke becomes very important in its adjustment, especially, too, because of the varying motions of the two parts.

The cylinder, although revolving continuously in its bearings in one direction, is subject to retarding influences through the action of the gripper motion and other causes, while the bed is subject to a multitude of frequently changing impulses. The speed of the press, the "set" of the air-springs, the weight of the form, the "pull" of the inking rollers — and all these varying greatly as different forms are put on or weather conditions change — have a great influence over the freedom of movement of the bed.

Hence the necessity for great care in adjusting the rack and segment, for not only is the printing register of the sheet dependent thereon, but the sharpness of the impression as well.

This was well demonstrated on a rather ancient drum-cylinder machine which once fell to the writer's care, the teeth of both rack and segment being so worn that cut overlays pasted carefully and exactly on the first impression taken on the cylinder would show on successive impressions during the run as being anywhere from exactly on the mark to a full pica away. Of course a new rack and segment corrected this, and with some needed adjustment of the gripper-rod made this press register almost perfectly, although it was over a quarter-century old.

Many pressmen prefer to set the rack and segment after the form is made ready, and although it is an operation that may be effectively attended to beforehand, it is the writer's belief that considering everything it is just as well to defer the final adjustment until that time, particularly if the press be somewhat worn through use. Accordingly we will anticipate our regular procedure to the extent of assuming our form to be made ready and proceed in this manner.

As a preliminary, the principle of operation should be carefully studied. It will be seen that on the forward ends of the rack and segment, where they first engage, the teeth are not full size, but gradually increase to full size just before the printing line is reached. So that even quite a

degree of lost motion in bed or cylinder or both may not bring the teeth with tops (or ends) together, as they first engage.

SETTING THE RACK.

First to be sure that the segment bolts or screws are perfectly tight, for almost universally the adjustment is made on the rack alone, the bolt holes in the latter being generously slotted for this purpose.

Now loosen entirely the bolts holding the rack to the bed and tighten them lightly, the idea being that the rack may move a little either way and will thus find its own position automatically. Now turn the press around by hand, watching carefully when the bed and cylinder come together on the printing line. If no serious difference in position is noticeable, run the press at its normal speed six or eight impressions and then tighten the rack bolts.

As a test of the correctness of this adjustment, put a fresh draw-sheet on the cylinder and take a number of impressions thereon. If the rack and segment are correctly adjusted, no variation in the position of these impressions should be noticed, even at considerably varying speeds. If the position of the rack now seems correct, scratch a line on its face and continue this line up or down the bed as a definite point from which to work in case further adjustments be subsequently necessary.

Should the trial impressions on the cylinder disclose variation in position, further adjustment is at once necessary. The most common difficulty arises because the bed is not held back against its driving mechanism quite as snugly as it should be, and the usual plan is to move the segment ahead, say about one sixty-fourth of an inch at a time, taking repeated trial impressions at each move so as to ascertain the exactly correct point.

Care must be taken that the rack be not moved ahead too far as it would lead to excessive wear, and in some instances to a slur or blackened edge, further back on the printing surface. While if the rack be set too far back it pulls the bed ahead of its driving mechanism at the beginning of the printing stroke, only to lose it further back with equally disappointing results.

Hence the pressman will see the necessity in this, as in other operations, of using his head and studying the reasons for changing adjustments and their results. *(To be continued.)*

"SET AND THINK."

For ourselves, too, in these nerve-racking days of turmoil and strife, we find distinct advantage in occasionally emulating the example of a great Peacham philosopher, who, when asked how he maintained his exceptional composure, slowly and sagely replied: "Sometimes I set and think, and sometimes I just set."— *George Harvey, in The North American Review.*

Written for THE INLAND PRINTER.

SIMPLIFICATION OF WORD-DIVISION.

BY F. HORACE TEALL.



IMPLIFICATION is a making simple, or free from complication. Everybody knows that this is what the word means, but almost everybody who attempts to simplify a complicated practice, even with the same data that others have to work from, finds something to recommend that is different from the suggestion of any other person. This is especially true in a case of so much detail as the one we are now dealing with.

It is with perfect consciousness of the fact that many competent judges will not be inclined to accept his recommendations that the writer offers some suggestions toward a simpler practice than any now widely adopted, though no actual innovations are involved. Practically no rule as to division is universally followed. If we can find even one that promises to become universal, or even one that suggests something widely acceptable, it may be advantageous to do so.

We may realize a little better how much diversity there is in present practice by considering attentively what Mr. De Vinne says of it, in "Correct Composition," page 128, though we shall do well to remember that Mr. De Vinne is not, and does not pretend to be, accomplished as a student of the subject. He says: "Three systems, or attempts at system, for the division of words have been in use for many years, but it does not appear that any one has succeeded in securing the favor of all printers and publishers. The system most approved now authorizes the division of a word, when consistent with pronunciation, on the vowel at the end of the syllable. This system can be applied safely to many long words, but its too rigid observance may lead the unthinking compositor to these unusual breaks: ca-pa-ci-ty, ca-ta-stro-phe, lexi-co-gra-pher, pre-fe-rence, progno-sti-cate, re-co-gnize. The vowel system has many adherents in America, in spite of occasional uncouth divisions, but it is defective as a system in its inability to make provision for the syllables that end with consonants." The other two systems he calls division on constituents (sometimes called etymological division) and division on emphasized syllables, and the last he says seems to have the most supporters in the United States.

Mr. De Vinne's book is supposed to be made with special intention of being practically helpful, but in this matter he gives not even a hint of real preference for any certain practice, or of the means of making a selection; and here he comes short in the same way that every other writer does. The only possible way to furnish a complete guide to practice would be to make a full

list of all common words, divided into syllables as they are to be printed; and even this would inevitably fail at some points for some people, because different persons use different pronunciations of many words, according to differing decisions by equally authoritative scholars. One such word is discrepancy, though there is not so much disagreement now as formerly. Worcester's Dictionary accented it on the first syllable, which made it proper to divide it as dis-cre-pan-cy. Webster's accents on the second syllable, which gives dis-crep-an-cy. Such points of difference can be settled only in one way — by appeal to an authority. Naturally the authority is the dictionary, and the only way compositors can be sure is by knowing how words are pronounced in the dictionary they are told to follow. For this reason, as well as for many others, no printing-office should be without a good dictionary.

Mr. De Vinne says some other things worth repeating. For instance, "The time wasted in overrunning and respacing lines to avoid divisions objected to by proofreader and author is a serious tax upon the cost of composition — not less in the aggregate than one-fifth the cost of typesetting alone." We think this an overestimate, but there is no doubt that much more is done of such work than should be. "A book," says Mr. De Vinne, "is supposed to be written for the convenience of the reader, and not to illustrate the author's scientific knowledge of the derivation and proper dissection of words derived from foreign languages. The reader is helped to a better understanding of the subject when the division of the word in the first line more clearly suggests the pronunciation (not the derivation) of the part following in the next line."

This last quoted sentence expresses exactly the opinion of a great majority of English-speaking people, but it does not cover the whole ground in question, for in many instances the sound of the first part of the word does not indicate that of the last part. It goes far enough, however, to serve as a basis for one large item of simplification.

One of the most widely accepted rules is that a long vowel (as a in fate) is the letter to end a line when it is followed by other syllables, as in separa-tion, occa-sion. But this rule has not secured sufficient recognition, because some words really amenable to it are commonly, though not nearly always, divided in a contrary way. Before mentioning some of them it is well to consider another almost universal rule, that a short vowel (as a in fat) requires a consonant after it, as in sep-arate. Thus, se- indicates the sound of see, and sep- the sound of e in bet, and the reader would expect in the next line syllables that would naturally follow that one of the two found at the end of a line. The words that need change from the commonest practice, for simplification, are such as commun-ion, pecul-iar, abal-ienate. In these the first rule is plainly controverted, and, though a good reason may be found for doing this, the much more cogent demand of simplification commends commu-nion, pecu-liar, aba-lienate, etc.

Neither of the two rules can be applied in all cases that might come under them, though they are both more widely applicable than they have been made in practice. Each is overruled by more urgent considerations in many cases. In conflict with the first is the widely accepted practice of preserving regular English suffixes, as ed, ing, er, without any other letter attached. Such words as baker, maker, hated, belated, hating, making, are and always have been most frequently divided into mak-er, hat-ed, mak-ing, etc., but now especially the other practice has much currency, and the words are often divided ma-ker, ha-ted, ma-king, etc. An urgent objection to this lies in the fact that the phonetic reason for it would dictate also spea-king, hea-ted, trea-ting, etc., but these are never so divided. While the syllables indicated as preferable might suggest wrong sounds in a few instances, they are mainly recognizable at sight as representing a complete primitive word with omission of the final letter, and thus perfectly justifiable. Division between the universally known elements in such words is largely prevalent, and should be universal.

That a short vowel can not always have a consonant after it in its syllable is very clear from such words as posi-tion, magi-cian, etc. But this does not vitiate the rule; it only makes necessary a limitation, such as "except in positions where the consonant unites with the following vowel to give a sound not otherwise represented." Such exceptional combination is seen in the terminations, cean, cian, tial, ceous, cious, geous, gious, tious, sion, tion, sure, etc. This would give division, mea-sure, etc., which are in fact often seen, but not often enough. No reader will ever expect anything wrong from these divisions, because they occur only where no word but the one could fit. Strong reason for their use is the fact that divis does not represent the sound divizh, and sion does represent zhon; meas is not meazh, sure is zhure; the aspiration is inherent in the last part of the spelling.

We have not attempted anything more than a few hints toward simplification in this and last month's article. They have been written with the hope of arousing a spirit of thoughtfulness that may lead to better understanding and simplified practice.

Do NOT look for wrong and evil;
You will find them if you do;
As you measure for your neighbor,
He will measure back to you.— *Alice Cary.*

Written for THE INLAND PRINTER.

THE PASSING OF THE COUNTRY WEEKLY.

BY L. A. HORNSTEIN.

PRIOR to my present position as a salesman, I was employed for several years on a large metropolitan daily newspaper. At that time I used to regard the country daily with a feeling of ridicule, not unmixed with contempt. By country daily I do not mean the papers published in the fair-sized inland cities, with circulations of from one thousand to six thousand, but rather what I considered the makeshift dailies, published in towns of from three thousand to five thousand population, with circulations ranging from about two hundred and fifty to eight hundred or nine hundred copies. Since spending about two years west of the Mississippi river, however, I have seen fit to alter my views materially.

The introduction of the rural free-delivery service, the large and rapidly increasing number of interurban traction systems and rural telephone lines, the cheapening of subscription rates of the great city dailies and popular magazines, and numerous other contributory causes have brought the farmer into closer touch with the world at large. He no longer leads the isolated existence that he did ten or even less years ago. He comes to town more frequently, sees his neighbor oftener, gets his mail and newspaper every day, and is as well or better informed on matters of world interest as the average dweller in the cities. This advancement on the part of the rural resident has brought in its wake other up-to-date wants and ideas. He no longer chooses to wait until the end of the week for his grist of local news, with which his city daily does not supply him. His wife and daughters also want the late social and personal gossip on the day it occurs, rather than at the end of the week, when it probably has been discussed and thoroughly rehashed over the telephone, so as to render it no longer news. Consequently the demand has been created for a daily issue of the local paper, and instead of the country daily being an exotic — forced upon the rural subscriber against his will — it is a necessity brought about by changed conditions and an insistent demand.

The country merchant also has been quick to see and take advantage of these changed conditions. In place of the stereotyped display advertisement which he was wont to run in the local weekly — more as a matter of charity to the editor than for any benefit that he expected to derive from it — reading something like the example herewith, and which was allowed to appear week after week without change, until the type was worn almost to the "first nick," he now uses larger space, and changes his copy frequently, in many instances daily. His advertisements are well written, properly displayed, frequently illustrated, and withal show that he realizes and utilizes the value of newspaper space.

The country publisher naturally has responded to this demand of his patrons, both advertising and subscription, and in order to keep pace with local needs, and not merely in imitation of city ways, has merged his weekly into a daily. Of course, he still publishes his weekly edition for such as want it, but as the weekly is usually a compilation and is practically all "phatted" from the daily, it is more in the nature of a side issue with him, his energies being devoted to bringing

MILES, WALKER & CO.
Dealers in
General Merchandise,
Hardware and Farm Implements,
S. E. COR. SQUARE.

out a first-class daily. This state of affairs is no longer the rare exception, but is general throughout the West, and such publishers as are reluctant about entering the daily field are rapidly being forced into it.

In one instance that came under my observation, in Missouri, the daily was tried for a month as an experiment. Its success was immediate, and the weekly has since been discontinued entirely. Nor is proximity to the large centers of population necessarily a drawback to the success of the local daily. I know of one instance in Colorado where the Denver morning papers are received before breakfast, and the evening papers almost simultaneously with the issue of the local journals. And yet both the dailies in this little city are extremely prosperous, and neither of the publishers expressed the slightest desire to go back to a once-a-week issue.

At the time of the initiation of the rural free-delivery system by the Government, it was the common and oft-expressed opinion among workers on city papers that the success of the system would sound the death knell of the country paper; that a daily free-delivery service, bringing the dweller in the rural community his daily paper from the city — not more than a day old — would cause him to discontinue his local weekly. This seemed all the more plausible in view of the reduced prices at which he could secure one of the leading journals. Developments have not borne out this prediction. While rural free delivery has been taken advantage of by the large daily papers in the cities to extend and increase their circula-

tions to almost unbelievable proportions, and while the rural resident in almost every instance is a subscriber to at least one and possibly two or more metropolitan journals, he has by no means stopped taking his local paper.

The home paper covers a field peculiarly its own, which no city paper, published at a remote center, can possibly usurp. If "John Jones, a farmer living on rural route No. 3, came to town yesterday and sold a bunch of a dozen fine hogs," this constitutes an item of news which is of interest to all other farmers in the neighborhood, as well as the merchant, the banker, Mr. Jones' friends and acquaintances, and the community at large. If in addition to the bald statement that Mr. Jones sold his hogs, there can be given the price he received for them, the item increases in interest. If still further enlarged upon, with the weight of the hogs, their average weight, their age, what it cost to fatten them, etc., the story begins to take on the aspects of important information, of interest to every one in the community, and is certainly so received. If, however, Mr. Jones was in town on Monday and the item is not published until Friday, it will have lost its value as news and be merely a perfunctory statement of facts. So also with most other local happenings. By the time a weekly is issued most of the matters touched upon will have been bandied about by word of mouth, and when subscribers read of things they already know all about they will insist that the paper contains no news.

On the other hand, the city daily would take absolutely no notice whatever of an item furnishing interest to so small a proportion of its readers. For this reason the farmer, while reading the city paper daily for news of his State, country and the world, is still forced to rely upon his local paper for news of local happenings in his immediate neighborhood, reports of the doings of town supervisors, county board, road commissioners, school trustees, etc., but he wants this information while it is still news.

While rural free delivery has not put the country paper out of business, it has had a most important and far-reaching effect in another and opposite direction. The reading of an ably edited and well-printed city paper every day has educated the country reader up to a higher standard, so that he demands more of his local paper than he ever did before. He wants a bigger, brighter, newsier, and in every way better newspaper from his local metropolis — not only better in its contents but better in its appearance and make-up as well. As a result we now see in the country press less and less of such ridiculous twaddle as:

> Si Haskins has bought a new buggy.
> Look out, girls.

> A certain young man has been visiting on the North Side pretty regularly lately. We wonder what can be the attraction.

The fact that Si Haskins has bought a new buggy may be an item of news, but the rest of the paragraph is silly.

Also, while in response to the demand for more news, the number of letters from surrounding places has increased, the editor has learned to use the blue pencil, and we find fewer items in the country correspondence like the following:

> It rained last Tuesday.
> Huckleberries will soon be ripe.

and so on *ad nauseam*.

As a matter of fact the country publisher has been put on his mettle, and to meet changed conditions and give his patrons what they demand he has been forced to adopt modern methods. He no longer finds it possible to man his composing-room with a ten-dollar-a-week foreman, two girls and a devil. In order to produce such a paper as his patrons require he must increase his working force. And right here he finds himself up against his most serious problem — the help question.

Time was, and that not so very many years ago, when every town of two thousand or three thousand inhabitants contained from six to a dozen or more "half baked" printers (aside from those regularly employed) who in the intervals of working at the case did other work which they were qualified to do. They were not particularly good workmen, it is true, yet they could always be depended upon in an emergency, and the country publisher when he had a rush of work, or his advertising was unusually heavy, or had a tax-list to print, or any extra work of this nature, experienced no difficulty in securing such extra hands as he required to help him out temporarily. Nowadays, however, these extra printers have absolutely disappeared. What has become of them nobody knows. The answer seems to be that the better workmen among them have naturally gravitated toward the cities and larger printing centers, where wages are higher. The large demand for unskilled and semi-skilled labor caused by the increasing number of electric railway lines, telephone and electric light systems, and similar industries has probably absorbed a majority of the less capable workmen, who find a better field for their labors as conductors, motormen, telephone linemen, etc., than they did as mediocre printers. Others have drifted into permanent positions as clerks in stores, barkeepers and so on. So the country publisher finds himself confronted with the problem of getting out a daily paper, larger and better than he ever dreamed of doing, and at the same time his source of labor supply is

shut off. The only solution for him lies in the installation of machinery for mechanical composition.

The success which typesetting machines of various kinds have met shows that the country printer was ready to grasp at anything to help him out of his difficulty. But while some of these machines may have answered his needs for a time he still was handicapped by the limitation of their output and the fact that his pay-roll was not perceptibly decreased. The time is not far distant when a country paper without first-class machines will be as rare as one printed on a hand press is to-day. At the time of the introduction of the power press in the country print-shop the argument the press salesman had to contend with was that the press would be used only once a week and would stand idle the rest of the time. In spite of this seemingly unanswerable argument the power press has supplanted the antiquated hand press, and no one appreciates its advantages more than the country printer who for years was so reluctant to install it. It will be the same way with the high-grade machine. Although he will claim that he has insufficient composition to keep a machine employed steadily, yet he will be forced by the scarcity of competent help to install one in order to give his plant that flexibility which it had formerly by reason of being able to secure additional hands when needed. Then, after it is installed, he will find it is capable of such a scope and variety of work that instead of being unable to keep it employed he will adapt so much of his composition to the machine as to work it overtime. With a range of from five to fourteen-point, he will find that sixty per cent of his advertising can be set entirely on the machine. He will be enabled to go after and secure work for it which he was debarred from even estimating on previously by his lack of facilities. And he will, of course, give his readers the kind of newspaper they demand and for which he finds his present facilities utterly inadequate. His labor problem will be solved, as his mechanical composing-room will take care of his work with but one man, whereas otherwise he would have had to employ five or six.

The country weekly, except in the most remote sections, is passing. The country daily is a fixture, and has come to stay. It is a survival of the fittest. The wise country publisher will prepare himself to meet conditions as they exist to-day.

IN THE CUSTOMARY WAY.

The city editor was looking over the notes handed in by the new reporter.

"Gliggins made a set speech, did he?" he asked.

"No, sir," said the new reporter. "He — er — stood up."— *Chicago Tribune.*

Written for THE INLAND PRINTER.

DESIGN AND COLOR IN PRINTING.

NO. VIII.— BY F. J. TREZISE.

The printer in handling color is making an appeal of the most subtle and delicate nature, vastly more so than is made by the type-matter that may form the body of the piece of printing he is embellishing with color.— *George French.*



WHAT might be termed a working knowledge of color is as essential to the printer as is a knowledge of the principles of design, especially such knowledge of color as is applicable to printing in two colors. An absence of an understanding use of color is probably more frequently noticeable in two-color work from the fact that this class of printing is done in every office, large and small, while the more pretentious colorwork is largely in the hands of artists and designers. Although the use of two colors of ink in the production of printed matter is a problem which confronts every printing-office, the study of the use of colors in a manner productive of the most pleasing results is one to which more attention could well be given. Much of the attractive printing in colors is the result of accident rather than the result of a knowledge of color, as is evidenced by the fact



FIG. 19. Diagram of the spectrum, a rainbow-like band of color formed by passing a ray of sunlight through a prism, or three-sided piece of glass.

that beautiful examples of printing are found in the same package with specimens on which are used the worst possible color combinations.

Some printers know instinctively which colors may be used together with satisfactory results. These men, we say, are endowed with "good taste" — which "good taste," however, does not prevent them from occasionally producing an atrocious color combination. But what of the printer who is not possessed of this good taste; how shall he successfully print in colors? The only method by which he can secure good results is that by which the printer with an instinctive knowledge of what is good in color may avoid his occasional lapses or blunders — by an understanding of the theory of color and its application to the printed page. He should know that certain colors produce certain sensations on the optic nerve and that certain combinations of colors produce pleasing sensations, while other combinations produce the reverse; he should know that the question of color is not a question of personal

likes and dislikes, but a question of scientific facts; and, furthermore, he should know *why* these things are so. The knowledge that red and green harmonize is well enough as far as it goes, but unless one knows the reasons for this harmony his printing in colors will not be on a basis calculated to secure uniformly good results.

In the first place, the printer should understand what constitutes color, and in order to understand what color really is we must take up a consideration of light. Light is the form of radiant energy that acts on the retina of the eye and renders visible the objects from which it comes; the illumination or radiance that is apprehended by the sense of vision. Without going too deeply into the science of light and color it may be stated that light is a combination of all colors and rays, some of which are visible while others are invisible — in fact it is estimated that the human eye is able to see but about twenty per cent of these rays. That light is a combination of all colors and rays we may readily prove to our satisfaction by letting a ray of sunlight pass through a prism, or three-sided piece of glass, on white paper — preferably in a darkened room. The result will be the dividing of the ray of light into its component colors, and we will have a rainbow or spectrum — a beautiful band of six colors ranging from red at one end to violet at the other, the colors gradually blending into each other. The rainbow is formed in the same manner, the rain drops acting as the prism. These spectrum colors being, like the rainbow, always the same, they form an unvarying standard of color. Fig. 19 shows a diagram of the spectrum thus formed, and gives the six colors — red, orange, yellow, green, blue and violet — in their proper order. If we carry this experiment still farther, and pass this band of colors through a second prism, they will again unite and form a ray of white light, but if instead of passing the whole band of color through the second prism we pass but one color — for instance, red — through, we will still have red. These colors also produce varying sensations of heat and cold, red producing the greatest sensation of heat, orange next and so on, until, at the other end of the spectrum, in violet we realize the greatest sensation of cold. As shown in the diagram, red, orange and yellow are the warm colors, while green, blue and violet are cold colors. In the case of green, however, there are sometimes exceptions. The green of the spectrum is a cold color, but the addition of yellow, making a yellow-green, will give the feeling of warmth. This fact that green, unlike the other colors, may be either warm or cold, gives it a wide range of usefulness. The extremes of green harmonize with each other, while those of other colors do not. Therefore, because of the fact that green in itself contains both the warm and cool tones, we can get more variety by its use than we can through the use of any other single color.

Just as different kinds of music affect us in different ways, so it is with color. Violet, blue and blue-green, or cool green, have a restful action on the brain, while red, orange and yellow irritate it. Recent experiments have shown that blue and violet quiet the nerves and are successfully used in the treatment of nervous disorders, while red is employed with excellent results in the treatment of melancholia. Red is universally recognized as the color of danger, violence and passion.

"But," says the printer, "what has this discussion of hot and cold colors, etc., to do with job printing?" Simply this: that if color, as stated above, is a matter of scientific facts and not a question of personal tastes, and that if by the use of certain colors or combinations of colors certain sensations are produced on the nerves, then the printer who would successfully print in colors must have an understanding of this action of color and the reasons therefor. He must know when to use colors that are restful and soothing to the eye and when to use colors that will tend to excite or irritate the nerves.

A brief summing up of the foregoing gives us the following points:

That white light is a combination of all colors.

That color is a sensation produced on the retina of the eye by the action of one or more of the elements of light.

That the prismatic spectrum is the rainbow-like band of colors formed by passing a ray of light through a prism — a band of colors in the following order: red, orange, yellow, green, blue, violet.

That these colors may be reunited into a ray of white light by being passed through a second prism.

That some of these colors are called warm colors and others cold colors, according to whether they produce sensations of heat or cold. Red, orange and yellow are warm colors, while green, blue and violet are classed as cold colors. Green, however, being a mixture of yellow and blue, may be warm or cool in tone. If a preponderance of yellow is used in its make-up it is warm in tone; if a preponderance of blue is used, it is cool in tone. The green of the spectrum is cool in tone.

That the spectrum colors, being always the same, form an accurate standard of color.

That the cool colors — green, blue and violet — have a restful, soothing action on the brain, while the warm colors — red, orange and yellow — tend to irritate it. That this psychological effect of color is recognized in its use in the treatment of nervous disorders.



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SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

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Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCoy & Co., 31-32 Eagle street, Holborn, London, England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Cowan & Co., Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

THE merits of opportunism are well displayed in the condition that now exists between the employers and the International Printing Pressmen's Union.

Mention is made of European compositors who set type from short-hand notes. Probably the poor fellows were unable to decipher the long-hand served them.

Let your printed matter be ever so effective, it can not compare with satisfied customers. They are media that pay Standard Oil dividends, minus the fear of court proceedings.

The consular report that antimony has dropped fifty per cent during the last few months may be the beginning of the end of rising prices, and it may also be the exception to emphasize the rule.

It is some relief to know that that "tired feeling" is due to a "branching proliferating bothricephid larval worm of the subcutaneous connective tissue of man." We opine, however, that the most effective enemy of the germ is a dose of determination and "digging away" in equal parts.

Mr. Edmund G. Gress, author of the "American Handbook of Printing," criticized by "Quadrat" in the October Inland Printer, replies to his critic in the correspondence department in this issue. Mr. Gress requests that prominence be given to his reply, and this note calling attention to his communication is made in order to meet this request.

The wise apprentice is eager to try his hand on a difficult piece of work, scorning to sidestep it. He knows it is more tolerable in a boy to fail absolutely than it is for a journeyman to succeed partially, and so takes chances in his youth, when the world is indulgent and kind to him — that is, has more charity for his shortcomings than it will have after he has passed into the promised land of manhood.

The employing photoengravers, of Chicago particularly, are showing evidence that the leaven which has been steadily and liberally injected into their minds by Mr. George Benedict is having an effect. Several meetings of the Chicago photoengravers have been held and have proved highly instructive. The free discussion of moot points, such as the minimum charge, the revision of the scale of prices, the charges for vignetting and for outlining; what is a duotype and what is a two-

color plate; and what should be equitable charges, show that the engravers are getting down to business. There is no doubt that when these meetings have thrashed out these problems that the reprints of their transactions will be of the first interest to engravers everywhere, and an aid to cementing an important and growing interest not only permanently but under conditions that will make the association of increasing value to every member.

MUCH of the natural and logical benefit to be derived from price-list and catalogue publicity is lost for lack of systematic follow-up matter. The recipients of such publications should be reminded of their value at frequent intervals. It would be quite the neighborly thing, if nothing else, for any printer to inform his catalogue customers as to the worth of auxiliary printing in the shape of appropriate circulars or booklets.

THE world over there is but one corner from which there comes a wail about hard times in the printing trades. That is South Africa, where journeymen are said to be employed on "relief works," and others are clamoring at the docks for an opportunity to work their way to some other and more prosperous country. The ravages of war tardily disappear, for the prophets predict that a twelvemonth will elapse before improvement can be hoped for.

WITH much heartiness we congratulate the *Scottish Typographical Circular* on having completed fifty years of usefulness. Barring one, it is the oldest exchange that graces our table. Its age is all the more remarkable in that the *Circular* is primarily a private enterprise for expounding the principles of trade-unionism of a rationally progressive quality. It has done this admirably, and as a faithful and liberal chronicler of craft happenings in the land of steady habits, plain living and high thinking is a welcome visitor wherever known.

THE employee who will lend himself to a policy of "laying down" on his employers for some fancied or real grievance is doing himself incalculable injury. By encouraging dishonest methods he is breaking down his moral fiber, of which there is so much need when his character is put to the test, as it may be at any time. Better brave the opprobrium and inconvenience of being known as a wild-eyed agitator than bear the consciousness of being guilty of a workshop policy that will not stand the light. Such practices are futile; the grievances — especially fancied ones — multiply rather than diminish under their operation; whereas if faced in a manly way, they dissipate into thin air or run to cover. Meantime the aggrieved employee will realize as never before, in the words of Folger McKinsey, that

There's a glory in being right and a splendor in being true
That is greater than anything else life can possibly bring to you!
For a man can fight when he's right, and knows that he knows that he is,
In a way that will make every blow that he strikes a blow to make victory his!
The greatest greatness there is that the world can bring to you
Is the glory of being right, and the splendor of being true!

THE physicians are saying that the attitude of compositors while at case has a tendency to induce tubercular trouble, owing to the contraction of the chest. This seems to be straining at gnats, for the posture of a man at case is not more harmful than that of the myriads of desk-workers. So far as office conditions contribute to ill health, lack of ventilation and prevalence of lead-impregnated dust are the principal factors. While the total eradication of these evils is not feasible, they might be greatly minified by the exercise of slight forethought by the employees and the expenditure of a small sum by the employer.

MEMBERS of the United Typothetæ are seeking the aid of the law to compel the International Printing Pressmen's and Assistants' Union to live up to the agreement signed with the United Typothetæ by ex-President Higgins and the executive council. The pressmen contend that their president had no authority to sign, that he exceeded his instructions, and that the contract was subject to ratification; also that while his credentials consisted of the minutes of the convention authorizing the agreement under certain conditions, that these minutes had been doctored. The Typothetæ officials say that they met by request with the officers of the I. P. P. & A. U. That the papers and credentials submitted by these officials gave them power to arrange an agreement, and the agreement was made in good faith. That if Mr. Higgins exceeded his instructions he was yet the duly elected representative of the pressmen, and the axiom that the principal is liable for the acts of the agent holds good in business, in law and in equity. That the Typothetæ has nothing to do with what means were devised to bring about the agreement. They have to do solely with the accomplished fact. The chief questions involved are: Was the agreement made and duly signed, and were the parties signing the accredited agents of the parties to the contract? The operations of the law will shake out the facts.

THE LEAGUE OF AMERICAN PRINTING PLANTS.

THE kindest word unfriendly critics of the Printers' League had to say at the launching of that organization was that its members were windmill-tilting knights, who knew not what they were attempting. When the League announced its intention to prove the feasibility of industrial peace in New York city before endeavoring to expand, friendly observers — even well-wishers — agreed that it was undertaking a stupendous task. The labor situation there in the printing trades is more turbulent than in any other center. The policy of a rational settlement of differences between the contending parties has not been followed with the degree of continuity that it has in less lordly cities. The employees' organizations enforced their demands in a summary manner not dreamed of by sister unions; while employers acceded sullenly and secretly laid plans for reprisal or endeavored to surprise unionists by ousting them without notice. If perchance there was peace between employer and employee, the unions were soon embroiled in disputes among themselves. In short, the great printing center seemed to lag behind in its treatment of labor issues. To an outsider, the New York printing-trade organizations seemed to delight in war, and would have none of the pacificator experiments tried elsewhere.

The Printers' League — perhaps for the purpose of demonstrating the worth of its theories and the practicability of its plans — deliberately resolved to do or die on this unpromising field. Furthermore, the League in this spirit of courageousness made overtures to the pressroom employees' organizations, with what its officers declare to be encouraging success. Negotiations have been carried on with the feeders' union, and the pressmen's organization has formally adopted a basic agreement, the purpose of which is shown in the following extract: "The Printers' League of America (New York Branch) and New York Pressmen's Union No. 51, being desirous of entering into an agreement for the purpose of maintaining an era of peace for their mutual advancement and prosperity, do hereby agree in all instances to consult by committee, trade court, or otherwise, and to conciliate if possible any controversies, disagreements, or misunderstandings, and if impossible to arrive at an amicable understanding, then and in all cases to submit to an arbitration of such matters — the committees being composed of an equal number of employees and employers who shall appear and state their case before the arbitrator, who shall be selected by mutual consent." The first question for consideration under the provisions of this agreement is the delicate one of arranging scale details for the introduction of the eight-hour workday. This is a difficult problem, but if the main purpose of the agreement — the maintenance of an era of peace — is kept in mind, there is no doubt but that a satisfactory and workable scale will be evolved. A little forbearance and an effort at "putting yourself in his place" on the part of each party, is needed, and we hope will be employed, for trade harmony in New York will prove a salutary object-lesson to the craft at large.

FREE TRADE IN PAPER.

MORE than passing interest will be taken in the pending struggle between paper users and papermakers, not only by the craft but the general public. The issue raised by the American Newspaper Publishers' Association reaches far and wide — the political and economic elements in trust structure being involved — and the probabilities are that the controversy will be given much publicity. The publishers, not content with alleging violation of the laws prohibiting actions in restraint of trade, boldly suggest that we be given free trade in "printing-paper, wood-pulp, and all material pertaining to the manufacture of printing-paper." This thrust at the vitals of the trust question was followed by tokens of sincerity on the part of the publishers. The report given out said that these sedate business men — masters of millions — indulged in ringing applause at the adoption of the resolutions, after which they made a bid for the support of the labor element by thanking the typographical union for demanding "free paper" and urging it and other unions to persist in the campaign.

There is no need to speak here of the havoc caused by the ever-enhancing price of paper. The difficulties which a constantly rising market impose on the commercial printer are insignificant as compared with those confronting the newspaper manager. Papers which last year had a handsome surplus, find it, and more, eaten up in paper contracts for this year. As the world wags, in the natural order of things, the public should be made to pay the freight, either in increased subscription rates or through the advertiser. But those experienced in newspaper publishing aver that increasing advertising rates is not an easy matter. The schedule price may be raised and enforced, but in normal times this may be more than offset by light advertisers dropping out and heavy ones indulging in economies to keep their expenditures within the old limit, which compel the publishers to wait some time for returns from the new rate card. Moves of this nature usually lead to a "cooling off" of the friendly relations existing between a newspaper and its best customers, which is a matter of great importance to many — if not all — newspapers, and to be avoided

if at all possible. If the publisher turns to the general public and presents his bill in the shape of an increased price, he is taking a leap in the dark. A loss in circulation is almost sure to follow, which generally reacts on the price of advertising. This uncertainty is multiplied many fold in the case of 1-cent papers. There is no easy method by which they can be recompensed for increased cost of production. The publisher must increase to 2 cents for street sales, the currency not permitting any compromise. One cent more isn't much, but it is double the old price, and the public revolts at such wholesale increases. Suppose the price of shoes or hats were to be doubled at one stroke of the selling agent's pen, does any one suppose there would not be a wild outcry and some weird substitutes for head and foot covering? What torments the manager more than these considerations is the thought that if his 1-cent paper covers the field, there need be little fear of opposition, but a 2-cent publication is an invitation to competition. There are the lost subscribers to cater to and the would-be publisher is sure he can produce a sheet nearly as good for one-half the money. As a rule newspaper men profess to be unafraid of competition, but none of them welcome it; on the contrary, they go to great lengths to keep it out of the field. That is not surprising, for another Richmond is not merely a bidder for business, but is a waiter anxious to take advantage of any false step or unpopular move on the part of its older and more prosperous neighbor.

There is the alternative of reducing the number of pages, which has its drawbacks, for the reading public has developed a tendency to resent curtailment in the quantity of its news, no matter how indifferent it may be concerning its literary quality or truthfulness. But reduction in size is the line of least resistance to the publisher. In addition to the saving in paper, there may be considerable reduction in the pay-roll. This causes the reader and the wage-earner to sit up and take notice and thus brings to the publisher's banner a powerful ally in his political campaign. American workingmen, as such, have not been conspicuously successful in that arena, but they have considerable influence, and when the following which the typographical union should command serves with and under the direction of the astute and powerful publishers' association, we may reasonably expect that the authorities will delve deep into the cause of the grievance and go great lengths to provide an adequate remedy.

This combination of numbers and money—for lack of the latter is the chief cause of the workers' political impotency—is probably responsible for the sweeping demand of the publishers' association. Many of the members are protectionists, yet they want free trade in the finished product of the papermaker; though connected with a near-trust in the shape of the Associated Press, they clamor for the "repression of trade combinations." This presents a fine opportunity for counsel for the papermakers, which they will not overlook. When the probe is inserted it will probably be discovered that these gentlemen have not been idle, and it may be as difficult to establish that their clients are acting in restraint of trade as it has been to prove that the exclusive Associated Press is a conspiracy within the meaning of the law or a menace to the public welfare, notwithstanding that some very estimable members of the laity deem it guilty on both counts.

It will be remembered that early in the "trust-busting" campaign a combination of paper men was proceeded against. The defendants admitted their guilt, dissolved the combination and were discharged. This clean-cut judicial victory had no appreciable effect on the price of paper. The publishers declare that the same parties are still acting in concert. But the question is, "Is the combination in legal form?" After their recent experience in court, it is not likely these manufacturers have left themselves open to be adjudged guilty of the offense alleged by the publishers. When the accused reply that they will in all probability set up that they are not operating under a gentlemen's agreement dividing the market or pooling receipts, but are conducting business under the forms and by methods usual to joint stock corporations. To the allegation that they dictate the territory in which and prices at which merchants may sell their products, the defendants may reply that these distributors are simply agents of the company—high-class employees—and ask if a multi-million-dollar company or corporation may not control its agents as effectively and in the same manner as a ten-thousand-dollar concern or a simple partnership. This is how great corporations have been proceeding since old methods came under the ban of the law, and it would be rash to assume that the recently organized papermakers' combination is without the latest legal frills served to their clients by corporation attorneys. So far as the popular conception is concerned, this would still be a trust, as it serves the same end. But the courts and Government must decide whether or not its form of organization contravenes the law. If the paper combination is organized on the lines suggested, and the publishers are sustained in their contention, the anti-trust movement will have entered on a new phase, and it is not improbable that newspaper men would be among the first to be lashed with the knout of their own making.

Possibly the publishers are exploiting this

aspect of the situation more for its influence on public opinion than from a desire to win a favorable decision in the courts. It is comparatively easy to blame the so-called paper trust for the smaller newspapers and reductions in forces and make it seem an ogre to those affected. But we have credible testimony that the paper men have their troubles. The demand for paper has been increasing prodigiously — the Census Bureau says it is unparalleled in industry — which has caused a sympathetic upward trend in the cost of raw material. As the forests are depleted of pulp-making woods, farther and farther from the centers of civilization must the papermaker go for his supplies, which adds enormously to the cost. It is also urged on behalf of some manufacturers that in recent years they have had to bear the burden of a revolutionary change in labor methods, their shifts being reduced from twelve to eight hours a day.

There are two sides to this question of paper cost, and if the publishers persist in their campaign, the public will be enlightened on aspects of the problem which have been obscured in other prominent controversies. For the most part, those have concerned public-service corporations, in their nature monopolistic, whose prices the Government admittedly had a right to inquire into and regulate. The paper manufacturer does not occupy the same relation to the public as the railroad manager, his business not being deemed one of those controlled by competition and the prices fixed by the "higgling of the market." If the courts hold the defendant corporation to be lawful, will the publishers advocate a federal anti-trust law like unto that of Mississippi, which prohibits a company from purchasing or controlling a competing concern? Will they undertake to suggest what constitutes a legitimate profit for the papermaker? And suppose, baffled in the courts, they are driven to the necessity of attacking the tariff schedules and succeed in having wood-pulp, etc., put on the free list (for absolutely free paper they can not secure while the protectionist policy prevails), what will be their predicament if Canada — recently grown exceedingly jealous of the depletion of her forests — places an export duty on paper-making products?

A number of similar queries suggest themselves, and they lead to the thought that the real need is a wider range of paper-making material. If an investigation be instigated on the lines suggested by the publishers, we shall learn much about that, as well as concerning the contention that the so-called industrial trusts are logical developments of our industrial system and can not be successfully assailed without endangering the existing social order.

Written for THE INLAND PRINTER.

THE PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS.

NO. XXI.— BY N. S. AMSTUTZ.*

(4) WOOD ENGRAVING.



IT is an interesting feature of the xylographer's art, that so much of a very superior class of work has been done without any definite correlation of exact physical laws with their details of execution, all of which is an evidence of the adaptability of the wood block and graver to the interpretation of true artistic conception. Continued application has produced, in every case, where combined with an art instinct, results of a superior order. The quality that this early persistence produced has left its impress on the purely mechanical subjects that in latter days have comprised the greatest part of the wood-engraver's business.

There have been vicissitudes in this as well as other professions. The art, one of the oldest — attested by Chinese impressions on paper from wood blocks in 1120 B. C.— has witnessed various periods of decline, but, phœnixlike, each decline has again witnessed a revival which persisted as long as the pendulum was moving in this direction, only to again pass into a state of lethargy. Very curiously these periods of alternate conditions seem to apply more especially to wood-block engraving than other arts.

Prior to the discovery of printing from movable types by Gutenberg, entire pages were engraved from the solid; pictures, letters and all were laboriously outlined with the graver and the surplus adjacently lying material dug out to the required depth without injuring the raised lines or ridges standing between. The advent of Gutenberg's invention brought about the first chronicled decline, but this was only for a short time. As the art found itself limited to pictorial work, the change resulted in marked advantage to the craftsmen, for they now could devote more time to the artistic side of their treatment with no empirical formulary as known of in recent times. Perspective, however, was not practiced and the perfection of facial features was also neglected, but the study of drapery effects had progressed considerably, as will be borne out on examining any old-group subject, engraved in 1400 and 1500. One of the earliest specimens extant is in the collection of Earl Spencer. It is a representation of St. Christopher and bears the date of 1423. It is also exceptional in that the engraver used parallel lines to interpret the tonal

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value of three doors which are not unlike our modern treatment for similar tone values. They represent sixty per cent black and forty per cent white. The early engravings in wood were always surrounded by a border line. Solid blacks, pure whites and pure outline was the rule.

A few years after Gutenberg's discovery the art revived and the publication of illustrated books became quite general in Germany and Italy, reaching England in the latter part of 1400 — 1476. The whole art was changed by the advent of Albert Dürer, who, in the beginning of the sixteenth century, introduced more correct

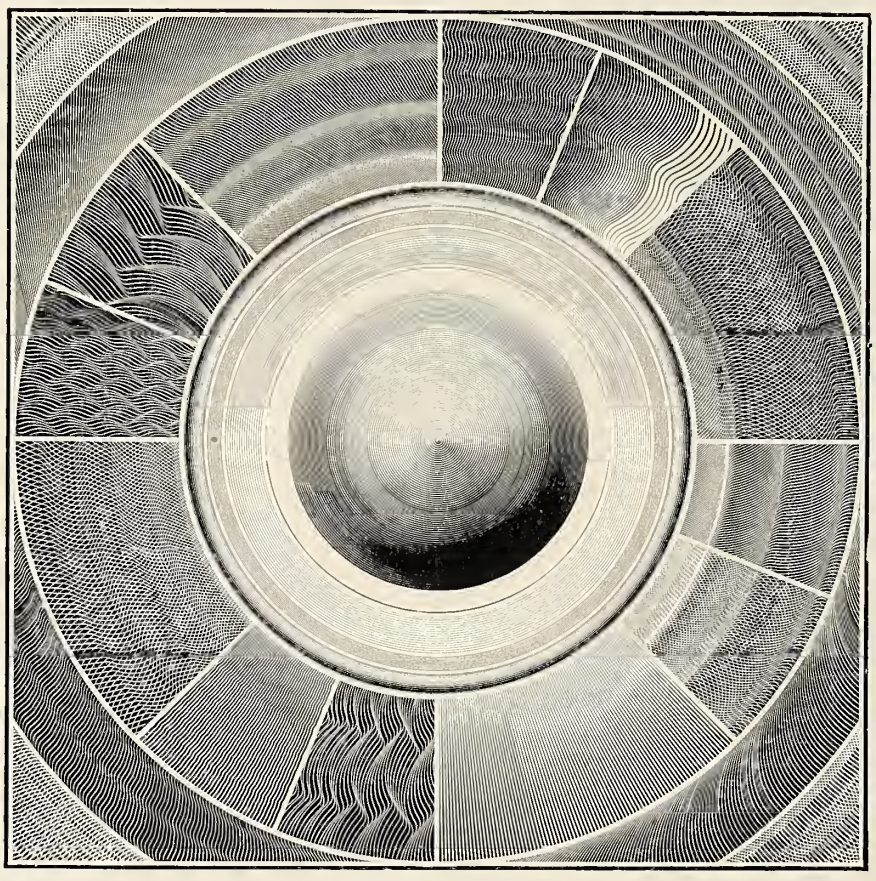


FIG. 115.— Showing various styles of circular "straight"-line and radial straight and wavy-line effects. Compare center portion with Fig. 120. Executed on a Royle-Richards machine.

draftsmanship. His drawings were correct in perspective and they showed a knowledge of composition and light and shade that at once differentiated them from the productions of the day. There is quite a diversity of opinion among antiquaries as to whether Dürer was an exceptionally clever draftsman or a draftsman and engraver combined. It is contended that he drew the lines in cross-hatching style which involved the most laborious work to execute in facsimile lines on wood with the graver, hence did not do the wood-cutting himself because of the large amount of labor required. The advocates of this supposition say he was too clever a craftsman to not have discovered an easier technic for the interpretations of varying shades. On the other hand it is said that a skilled engraver can dexterously produce marvelous cross-hatching effects with but little effort by paying close attention to the spacing of successive incisions in tandem and parallel "line" effect. The controversy is not material. The art reached its highest development about 1650, when it suffered another decline. John Michael Papillon attempted to resuscitate the neglected profession in France in 1765, but met with defeat, and it was not until 1790 that Thomas Bewick's "History of British Quadrupeds" and his "British Birds" (1804) gave the almost dead craft an impulse that carried it on to its greatest development, where it held the field until the advent of half-tone work, when the third decline commenced; this one has been a seemingly serious one, but it must be remembered that the second one continued for a hundred years so that the present awakening, after a relatively short eclipse, is the precursor of a renewal of the xylographer's art.

It is vital to the reseating of the profession on its plane of meeting an obvious need that all bases of differences as to the mathematical factors which are involved be brought to a common starting point so that good energy will not be thrown away over useless contentions about one thing or

another, wholly irrelevant to the great question of increased efficiency. With the way cleared by establishing a common basis of fundamentals, the best worker will, as always, win. Skill in the use of the intensely interesting interrelation of angles, depths, etc., combined with a thorough familiarity of all the possibilities of the ruling machine and the hand graver, is sure to soon place the possessor far to the forefront of his chosen profession.

In Dürer's time cross-hatching was in vogue, cross-lining would be more descriptive, as the effect of black lines crossing each other was only produced by laboriously following the outline of each drawn line. This is in contrast to cross-cutting, which utilizes two sets of grooves formed at about right angles to each other, producing isolated pyramidal-shaped dots between them, thus making a stipple effect. When the angle was changed much from 90° the dots, instead of remaining square, became diamond shaped.

Bewick did not use the imitated cross-lining effect but restricted himself to the use of plain parallel lines, varying their number per inch, their direction, their width and the confirmation of the outline of one side as against the other, accentuating the effect by well-placed solid blacks and pure whites. He considered it a waste of time to imitate the cross-line effects and one sees no cross-cutting used. In his memoir he says: "I never could discover any additional beauty or color that the crossed strokes gave to the impression beyond the effect produced by plain parallel lines. This is very apparent when, to a certainty, the plain surface of the wood will print as black as ink and balls can make it, without any further labor at all; and it may easily be seen that the thinnest strokes, cut upon the surface, will throw *some light* on the subject or design. And if these strokes again are made still wider, or equal in thickness to the black lines, the color will be a gray; and the more the white strokes are thickened the nearer will they in their varied shadings approach to white; and, if quite taken away, then a perfect white is obtained. The methods I have pursued appear to me to be the simple and easy perfection of wood engraving for book printing and no doubt will appear better or worse according to the ability of the artist who executes them." William A. Emerson in his "Handbook of Wood Engraving," published in 1884, comments on Bewick's method as follows: "The practical good sense thus expressed finds its confirmation not only in the cuts of Bewick, which are beautiful examples of effect, but also in the best engravings of to-day, in which cross-hatching is discarded for the simpler and more effective

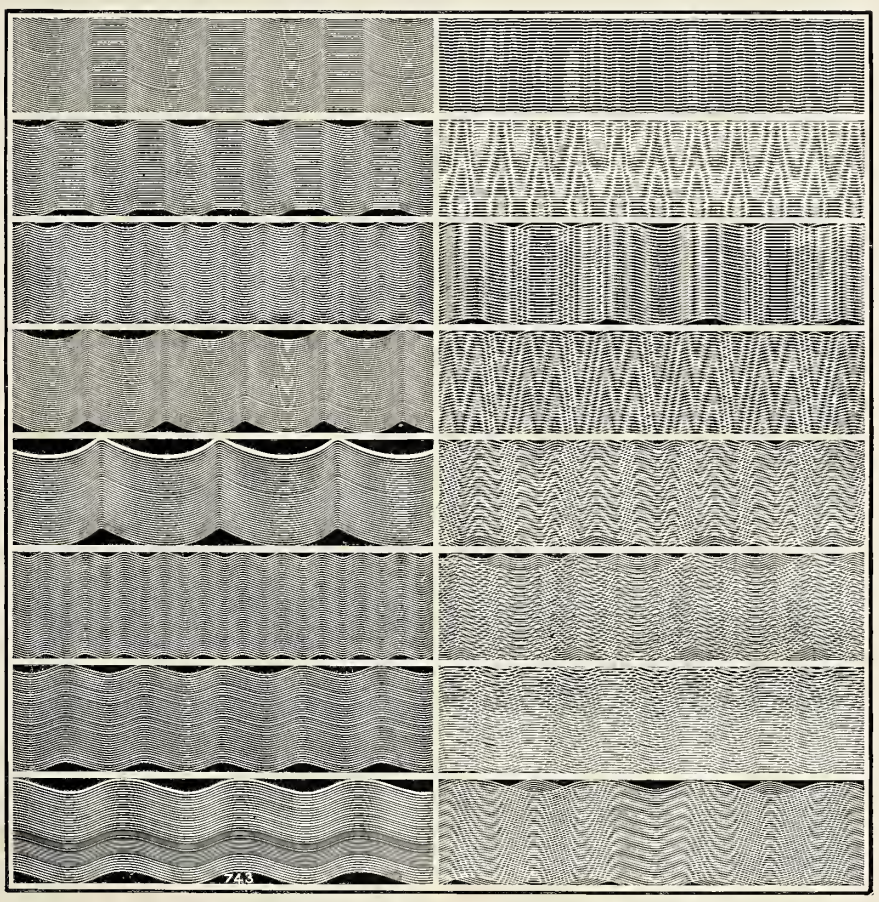


Fig. 116.—Showing various forms of "straight"-wavy lines and watered-silk effects by superposing waves of different pitches. Executed on a Royle-Richards machine.

methods." In proof of this contention it is only necessary to examine the delicate rendering of high lights in connection with the first tonal values found in the direction of the grays as seen in the second division above the left-hand center of Fig. 115 and the gradual approach of the dead black of the center sphere of the same figure.

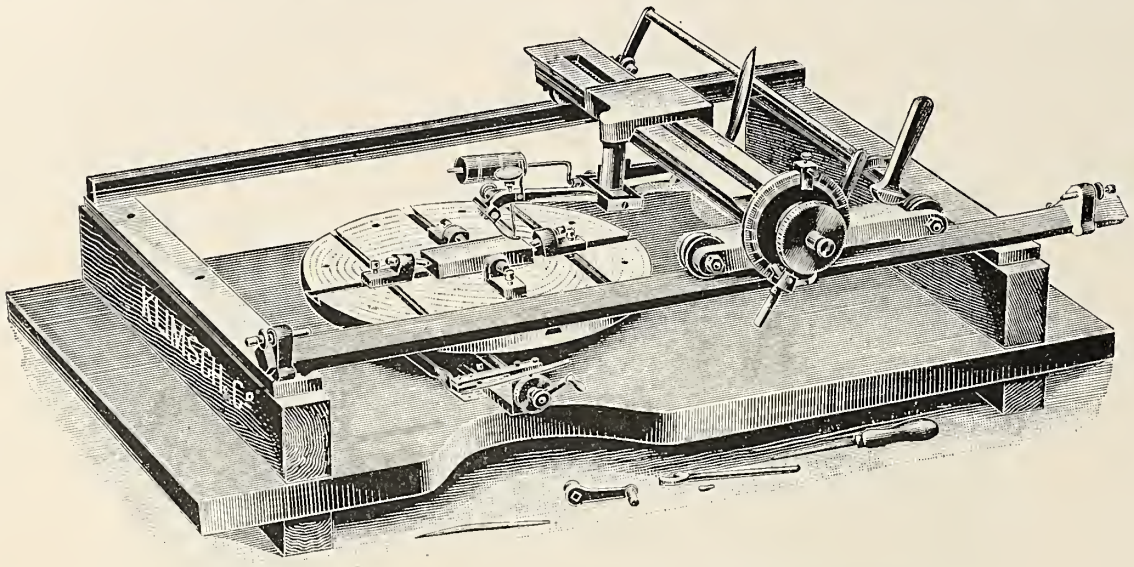


Fig. 117.—Showing a foreign type of wood engraver's ruling machine. By Klimsch & Co., Frankfort-on-the-Main, Germany.

It is worth while looking into the specific details of the cross-lining and cross-hatching methods to see what, in the light of measurements recently made, the actual value of the method is. Since all wood-engraved grooves are true "V's" it follows that when two adjacent grooves are of such an angle, depth and distance apart that the ridge (line) left standing between them comes to a sharp apex on the general type-high (0.918 inch) level, there will be no width at all to the ridge except such as will be formed by the frailties of the material being engraved. Assuming the top of the ridge to be without practical width, and taking the ink spreading in printing as 0.001 inch each way from a printing surface and further recognizing that the assumed ridge has no surface, the hypothetical line will be 0.001 inch wide. (Measurements made at various times under different conditions confirm these assumptions and they also show that when the tops of the ridges are slightly below the printing level and impressions are made with a fairly solid tympan the actual line impressed on the paper may be reduced to 0.0005 inch wide.) A 0.001-inch line at 100 to the inch will represent ten per cent black. If reduced to 0.0005-inch width it lowers the percentage of black one-half, bringing it down to five per cent. The only way such a continuous line can be made to represent a tonal value having



Fig. 118.—Shows a zinc etching of the difference in flat effects that are produced by circular ruling and varying the depth of cut. Original executed on a Klimsch machine.

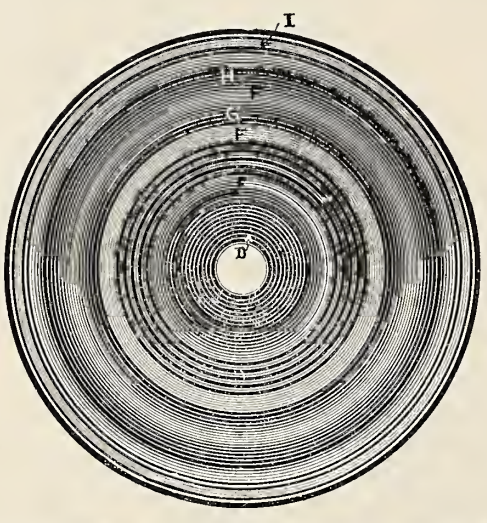


Fig. 119.—Showing by means of a zinc etching concave and convex circular line effects, varied in number per inch. Original executed on a Klimsch machine.

more white is to cross-cut it. Suppose this was done at 100 lines per inch, there would be formed true pyramidal dots between the intersections of the two sets of grooves which would terminate in a point on the general "type-high" level. Allowing the same conditions of ink spreading there would be a high-light dot of 0.001 × 0.001 inch square formed that would have a black value of only one per cent, showing a gain of nine per cent in the case of cross-cutting the 0.001-inch line. It



Fig. 120.— Showing a zinc plate reproduction of circular work with flat border and unshaded spherical effect in the center, produced by varying the number of lines per inch. Note contrast between this result and the center of Fig. 115, wherein shadow values are given without changing the lines per inch. Original executed on a Klimsch machine.

has been observed, however, that in a large number of observations the spreading on a dot is more extended than along the sides of a straight line, so that the difference would probably not exceed five or six per cent — an amount hardly noticeable

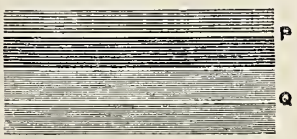


Fig. 122.— Showing a zinc-plate copy of different tints produced by varying the lines per inch. The two upper bands are ruled with the same number of lines per inch. The two lower ones also have the same number per inch, though more than the two first ones. Original executed on a Klimsch machine.

to the average eye. The shadow values would change somewhat faster because the small white lines, if made into dots, would fill faster and increase the blacks, than the high-light ones increase in black and reduce the whites.

In so far, however, as specific wood engraving practice is concerned the depth of shadow dots can be made deeper than in half-tone practice, so that the tendency toward filling is reduced proportionately. One may then come to the conclusion that the arbitrary cross-cutting in the high lights except in exceptional cases is not necessary. It must, however, be admitted that the avoidance of cross-cutting requires a high grade of skill that is not required when the tops of the ridges are left of some width and the alternative of cross-cutting them is resorted to. There is another aspect that is frequently overlooked, that is the automatic breaking up of the continuity of a printing ridge when its top is cut away to slightly below the printing level from both sides. This makes the lines discontinuous at the same time the printing edge is lowered below the printing plane, in fact making a semi-automatic overlay in the engraving itself — lowering the high-

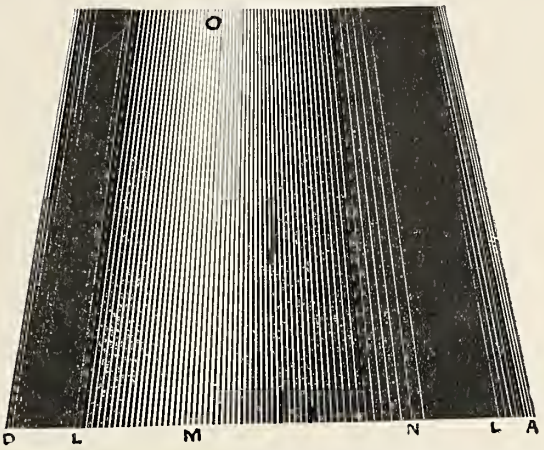


Fig. 121.—A zinc etching showing the treatment foreign engravers sometimes give to conical subjects. The convex effect is produced by varying the lines per inch. Original executed on a Klimsch machine.

light lines so as to take less impression. It can, however, not be practiced in large areas.

In order that the various effects produced on ruling machines may be studied, Figs. 115 and 116 showing results from the Royle-Richards machine are given. Fig. 115 shows various styles of wavy radial line effects, in single and overlapping styles. These specimens show how accurately the machines are made. Fig. 116 shows a

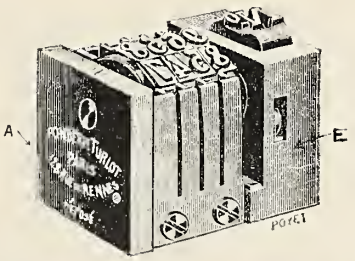


Fig. 123.— Showing a French woodcut, machine ruled, changes in tone value being produced by varying depths of grooves. A = 90 lines per inch, 0.0111-inch pitch. E = 100 lines per inch, 0.0100-inch pitch.

set of nine single-way line effects and seven with two combined cuttings on each one.

In Fig. 115 the convex circular ring has 125 lines per inch (l. p. in.) at 0.0080-inch distance between centers. The next inner circle has 140 l. p. in. at 0.0071-inch pitch and the next one has 85 l. p. in. at 0.0118-inch pitch. The sphere is engraved at 90 l. p. in. and 0.0111-inch pitch. The straight radial lines in the right-hand bottom

division are 13-16 inch long and at their inner end 1 5-16 inches from the center. At the outer end they are 0.0185-inch pitch or 54 l. p. in. and at their inner end 85 l. p. in. and 0.0118-inch pitch. These specific figures will give some definite basis for making comparisons.

Fig. 116 comprises the following wavy-line data listed by first giving the specimen number in Roman letters, then the lines per inch, the line pitch and the wave lengths: I, 90-l. 0.0111 in. 0.0590 in.; II, 80-l. 0.0125 in. 0.3937 in.; III, 75-l. 0.0133 in. 0.197 in.; IV, same as I, wave length 0.3937; V, 78-l. 0.0128 in. 0.590 in.; VI, 82 0.0122 in. 0.197 in.; VII, 85 0.0118 in. 0.3937 in.; VIII same as III, wave length 0.590 in.; IX, 60-l. 0.0166 in. irregular waves. The combinations used in the other specimens are as follows: X, VI-IX; XI, II-VIII; XII, II-III; XIII, VI-VIII; XIV, III-V; XV, II-IV; XVI, VII-VIII.

In all engraving work, other than outline, it is found that the change in tonality, ignoring for the time being the graver angle, is brought about either by changing the number of lines per inch, allowing the depth to remain the same, or leaving the lines per inch at the same number and only changing the depth. Figs. 115, 116 and 118 and 122 illustrate the latter method, while Figs. 119, 120 and 121 show the former. Portions "P" and "Q" of Fig. 122 compared with each other also illustrate the change in tone value by changing the lines per inch. In this specimen the depth has been changed also, unless a graver having a smaller cutting angle (Figs. 124 and 125) has been used to execute the "Q" portion. This is improbable, so then as the lines are nearer together the grooves can not be as deep as those belonging to the "P" specimen.

Fig. 117 shows a German type of wood engraver's ruling machine. They are called *Gravirmaschinen für Xylographen.* In France they are known as *Machines à graver pour Xylographes.* This type of machine is an adaptation of the lithographer's machine and the design, while the same in principle as the American type, shown in Fig. 113 of the October INLAND PRINTER, is radically different in the formation of its details. Its construction is obvious from the illustration. Figs. 118, 119, 120, 121 and 122 were executed on this machine. These figures have their principal tonalities lettered, those having the same lines per

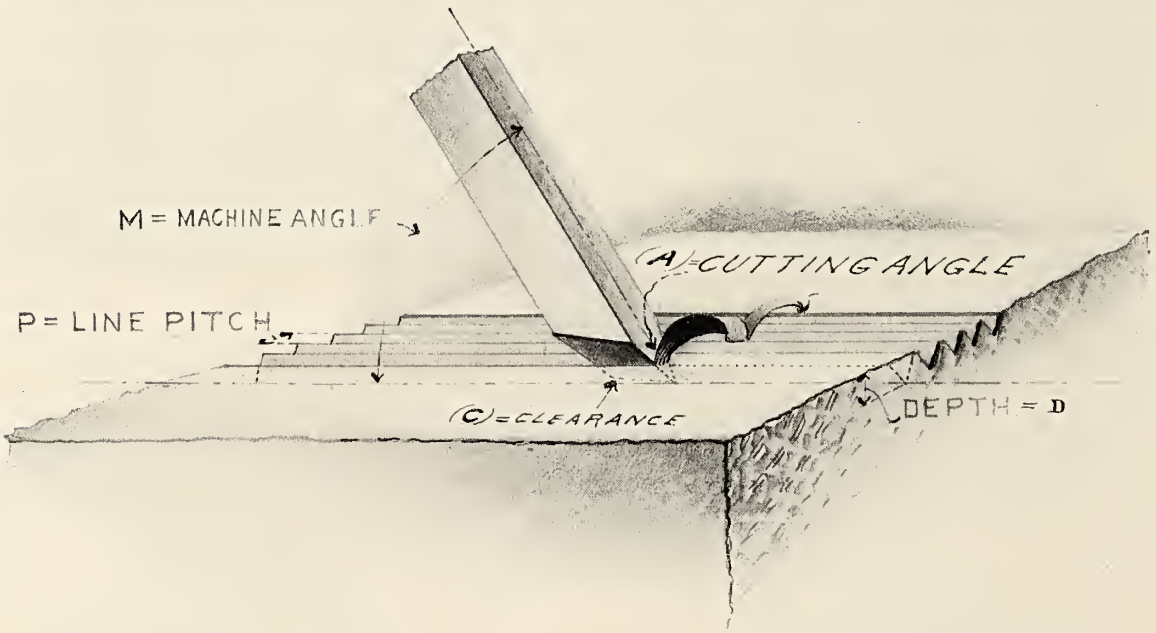


FIG. 124.— Showing the mathematical factors entering into the wood engravers' art. Executed on cheap bond paper 0.0045 inch thick, with an ordinary No. 2 pencil. Emphasis produced by pen-and-ink.

inch bearing the same letter. The following list gives these and a second value which shows the line pitch, namely:

A, 58-l. 0.0172 in.; B, 68-l. 0.0147 in.; C, 52-l. 0.0192 in.; D, 50-l. 0.0200 in.; E, 100-l. 0.0100 in.; F, 77-l. 0.0130 in.; G, 45-l. 0.0222 in.; H, 40-l. 0.0250 in.; I, 71-l. 0.0141 in.; J, 67-l. 0.0149 in.; K, 60-l. 0.0166 in.; L, 33-l. 0.0303 in.; M, 36-l. 0.0278 in.; N, 20-l. 0.0500 in.; O, 55-l. 0.0182 in.; P, 62-l. 0.0161 in.; Q, 95-l. 0.0105 in. (l.= lines per inch.)

The partial cone shown in Fig. 121 is 2 1-16 inches long and the inner end is 5 1-16 inches from the center. Fig. 123 shows a French specimen which follows the American and English styles. In this figure the A portion has 90-l. and 0.0111-inch pitch, and the E ruling the same as noted above.

Fig. 124 illustrates the interrelation of the various mathematical factors of ruling-machine

practice. The machine angle (M) is variable, as will be seen in Fig. 125, changing from 50 to 86 degrees from the horizontal. These angles modify the tool angle (T, Fig. 125), and the resulting cutting angle (A) depends on the position the graver or cutter is placed with reference to the horizontal plane of the wood block. The line pitch

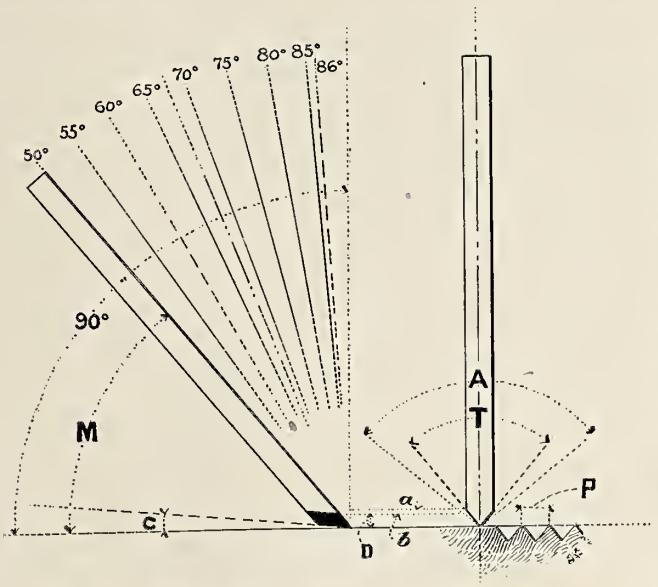


Fig. 125.— Showing the modification of cutting angle by changes in position of the graver on the machine.

or distance between line centers of the print and the ridge centers of the engraving is represented by (P).

Depth of cut or groove is represented by (D) and the graver clearance by (C). The changes in tool position are arbitrarily taken at five degrees apart as shown in Fig. 125, wherein is also illustrated a side and front view of the engraving tool. Line *a* projected from the front to the side view defines the normal height of the tool angle (T) and the line b, similarly projected, localizes the modified tool angle, showing how it is widened by shifting the tool from a vertical or 90-degree position to 50 degrees shown in the side view of Fig. 125. The resulting or cutting angle (A) is defined by the intersection of line *b* with the extended side line of the left-hand side of the graver. Line *b* leads from the top of the tool angle (T) as determined by the position the tool stands in. Primarily this point is found by taking the distance from the horizontal line on which the tool stands, vertically, to the intersection of the angle T with the side line of the tool and using this dimension as a radius and placing it to extend from the tool point of the side view along the front face of the tool. If an arc is drawn on a large scale, representing this dimension, making the length of the arc variable according to the different tool positions one will find as many lines between *a* and *b* as there are machine-angle changes, each one of which carried to the front view will indicate in the manner described in connection with *b* the changes in cutting angle A that will be produced by the five-degree changes of Fig. 125.

The practical man will be able to construct such a diagram without any difficulty and be able to see for himself how it is that a given depth (D) when the tool stands at 86 degrees must be reduced as the tool stands at 65 or 50 degrees. Tables are in preparation the purpose of which is to show what the variation of cutting angle is to the change in machine angle and also to indicate the related depth and lines per inch when the ridge or "line" is brought to a sharp point at a maximum depth of cut.

From such a table, calculated for a given tool angle, one will be able to quickly determine absolutely the interrelation of the various factors without making any calculations whatever, thus enabling a machine operator to quickly decide on a course of procedure that will give him the most direct results. Machine ruling must be brought out of the realm of uncertainty, the fundamentals of working methods standardized and the whole procedure freed from so-called mysteries and secrets. Then the beginner will learn every stage in logical sequence and the knowledge of the underlying mathematical and mechanical principles will impart a confidence and a working efficiency that can not be otherwise secured.

(To be continued.)

AN EPITAPH USED BY MARK TWAIN.

Mistaken reference is so often made to what is termed the "epitaph written by Mark Twain for his wife," that it is worth while to set the mater straight.

The epitaph referred to was not placed upon the tombstone of Mr. Clemens' wife, but upon that of his daughter Susie. It was not original with Mark Twain, but was taken by him from a little poem written some fifteen years ago by an Australian poet named Robert Richardson. It appeared in a book of poems by Richardson, which was published in Edinburgh, in 1893, under the title of *Willow and Wattles.*

The verse used as the epitaph is as follows:

Warm summer sun,
Shine kindly here,
Warm southern wind,
Blow softly here.
Green sod above,
Lie light, lie light,
Good night, dear heart.
Good night, good night.

The verse has so often been referred to as being Mark Twain's own composition that he has recently had the name of the actual author of it carved upon the stone.

TRAIN TIME.

A Kansas editor, since the ruling of the interstate commission cut off his pass, has dropped the time-table from his paper and prints this line: "Trains are due when you see the smoke!"



Copied in reduction from the art portfolios published by Gerlach & Wiedling, Vienna, Austria.
The originals are in colors.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

MR. EDMUND G. GRESS ON "THE DISSECTION OF A NEW HANDBOOK OF TYPOGRAPHY."

To the Editor: NEW YORK, October 1, 1907.

In the October number of your excellent paper appeared an article written by "Quadrat" (whoever he may be), devoted to the "Dissection of a New Handbook of Typography."

As in the article in question I am repeatedly mentioned by name, and in no complimentary terms, I presume this communication will be accorded the courtesy of a position in the November INLAND PRINTER equally as prominent as that given the article by "Quadrat."

Now it would have been much more satisfactory if the article had been written under the author's name, but I suppose that was not expedient. As it stands, it is difficult to figure out the reason for an attack upon the "American Handbook of Printing" and upon me personally; an attack not only unkind and unjust, but uncalled for and unusual, to say the least.

No one welcomes honest criticism more than I do. For four years I have criticized the work of printers in all parts of this country and in Europe, and I have never tried to be "smart" or "funny" at their expense. Ridicule is not criticism; in some instances it is insulting. A fault-finder and a scold is not a critic.

Let us consider some of the faults (?) found by "Quadrat":

He begins with the cover of the handbook and says "the name is placed on back and front in white paper labels, very neatly and economically." The truth is the labels are Japan vellum and are sunk into the cloth, a process more expensive than direct stamping.

In this regard he says: "A reference book should be lettered direct on the cover," which information may be valuable to Mr. De Vinne, as his books "The Practice of Typography" contain pasted labels.

He refers to references in my book to Mr. De Vinne and Mr. Bradley, and endeavors to so twist my meaning as to make me speak slightingly of Mr. De Vinne's style and in favor of Bradley's recent efforts with ornaments and borders. The truth is, I highly value Mr. De Vinne's writings and have all respect for his ideas. As to Mr. Bradley, I repeat that he is deserving of great credit for his efforts of 1896 in giving job printers a new style "at once sane, pleasing and artistic." Bradley's *newer* typography, that of 1905, was not practicable, however, and I said so two years ago.

It seems difficult for some to bring themselves to understand that books are not the only product of printing-offices; that jobwork, necessitating variety of effect and composition, is being done every day by thousands of printers who want ideas, suggestions and guidance along that line. There was need for a *handbook* for job printers, and I wrote this book primarily for them; I arranged it to please them, and from what my critic says, I have succeeded in this.

"Quadrat," from his high pinnacle of knowledge and wisdom, looks down upon some of my explanations and laughs at their simplicity. Now I wrote the handbook not for those who know all things, but for those who know something about printing and want to know more. So many authors on technical subjects write for the first-mentioned class; and consequently their work is valueless to others.

And then my critic, in his unexplainable zeal and interest, finds many, Oh! so many, errors (?) in the handbook. For instance, where I say in the chapter on presses that a certain press "does printing as well as it can be done on a platen press," he says, "You mean '*cylinder*.'" I mean what I said, "*platen*."

He corrects me when I mention Jules Verne's hero, Phileas Fogg, and makes it *Phineas*. My copy of Verne's book says *Phileas*.

In my general reference to half-tone screens I mention that newspapers use screens as coarse as eighty-line. My critic says newspapers use *sixty*-line. They also use sixty-five and eighty-five-line.

I suggested in the chapter on "Typemaking" that printers in a rush for a few sorts of job letter may persuade the typeseller to take the letters from a font in stock. Not so, let them try it, says my critic. For his enlightenment I wish to state that I have been often accommodated in this manner.

He quotes my references to papyrus and attempts to make them contradictory. What I said was, that the Egyptians prepared it as a writing material by cutting it into strips, etc., and that in the early days of papermaking it was beaten to a pulp — two different processes, used at different times.

My spelling of Luca Della Robbia's name is also put down as an error, "Quadrat" insisting that "Lucca" is correct. The Standard Dictionary and Nelson's Encyclopedia both bear me out in spelling the word with one "c" (Luca).

My critic laughs a long and hearty laugh when he reads my statement that type-forms are used on Harris presses. In a letter in my possession from the Harris Press Company is this:

"With exceptions in favor of ordinary type-forms up to 4½ by 8, which are much used in specially designed turtles, all Harris typographic presses require curved plates."

"Quadrat" is such a stickler for accuracy that he himself could reasonably be expected to be free from sins of this nature. Let us turn the searchlight upon him a moment and see. On page 38 of his article he refers to "The American Handbook of *Typography*"; there is no such book. He probably meant "American Handbook of *Printing*." "The American Manual of *Typography*" he has distorted into "The American Manual of *Printing*." De Vinne's "Plain Printing Types" he refers to as "*Modern* Printing Types." "Modern Methods of Book Composition" he makes "Modern Methods of Composition." He speaks of the "*National* Typothetæ" meaning doubtless the United Typothetæ, which I think is an international and not a national body.

"The American Handbook of Printing" is a conscientious effort to give thousands of ambitious printers information which is not to be had in any other book now published. The book was carefully prepared and the best authorities were consulted during its production. There may be different opinions about its construction, and all may be partly right, but I had a reason for doing everything connected with the make-up of the book and have not yet been convinced that I erred in my judgment. My

statements in the "Foreword" are written in a self-respecting style, and I firmly believe what I wrote.

Very truly yours,

EDMUND G. GRESS.

MR. THEO. L. DE VINNE ON MATTERS OF FACT.

To the Editor: WASHINGTON, D. C., Sept. 30, 1907.

In no captious spirit do I write, but rather in the hope of eliciting the truth. In common with all other followers of the craft, I have for long entertained great admiration for the judgment of Mr. Theodore L. De Vinne on artistic phases of the art. On every-day business questions he is also a worthy leader. But I have questioned the clearness of his vision on large business questions — economic problems, some would call them. Somehow or other, he has not been the true prophet in that field. Perhaps being accustomed to pass judgment on high-class work solely on whether it commended itself to his best judgment had something to do with his errors in economics. If a proposition was not pleasing to the master, it belonged to the outer world in the technical realm. And so he opposed and denounced displeasing things in the economic world as impossible.

To this habit of thought, developed by years of success in the artistic and commercial fields, have I attributed Mr. De Vinne's opposition to the economic and social progressists in the craft. I have never thought he failed to fully inform himself on the questions at issue, yet the leader and optimist in one field of endeavor was the reactionary and pessimist in another. During the eighties, Mr. De Vinne was positive the nine-hour day could not be and would not be. He, with others, went to considerable trouble and expense to prove that the adoption of such a short workday meant irretrievable ruin to all. But we have had the nine-hour day for nearly a decade, and there never was such prosperity. Mr. De Vinne was wrong in both his postulates — that we could not and would not have the change. His innate good taste and his long apprenticeship at his beloved trade may have made his dictum absolute in the matter of art, yet there were forces at work in the economic sphere whose power he knew naught of or whose force he failed to gauge correctly.

I have said that I had always believed Mr. De Vinne to have informed himself on the questions that had been at issue in the past, and I still believe he did. He is not now in close touch with the business, for which some allowance must be made. Taking that into consideration and giving it full weight, I find a letter in one of your contemporaries which has given me a shock. Either Mr. De Vinne has been grossly deceived, or I have failed to correctly read speeches and reports. Speaking of the eight-hour strike, the dean of printerdom is said to have written: "The Typothetæ were willing, before the strike took place, to have gradually shortened hours in a way that would have been acceptable to their customers and without real damage to the workmen or to themselves. Unfortunately, the directors of the union could not forego the chance of posing before the trade as dictators. They were sure they could make employers accept their hours, rates and rules."

I was not directly involved in that movement, and do not pretend to know all the details of the negotiations, but this is the first time I ever heard the Typothetæ employers were willing to have gradually shortened the hours in any way. Passing over the inflammatory circulars and anti-eight-hour mass-meetings held in different sections of the country as a part of tactical bluff, and coming down to the Toronto convention of the union, what do we find? Did not President Ellis make a speech in which he said the Typothetæ would not and could not concede the eight-hour day — there would be a fight first? There was also the Detroit conference, at which unionists broached the question of a gradual reduction of hours, to which the members of the Typothetæ would not listen. When the Typothetæ met at Niagara Falls, the officers of the union were on hand pleading for a hearing, but were informed by the spokesman of the Typothetæ that that body would not even discuss eight hours then or at any other time. Then followed lockouts for the avowed purpose of crippling the union and rendering it incapable of enforcing its demand by strike four months later.

My sources of information have been the craft press and Typothetæ publications, and I wonder if the sage nodded when he penned the letter in question, or accepted as gospel truth the assertions of his informant. If the employers were willing, before the strike took place, to shorten the workday on any basis, they certainly kept that knowledge from the mass of people without the charmed circle. If Mr. De Vinne is right, the union officials and some Typothetæ officials, also, grossly deceived those who reposed faith in them. If I have not been deceived by the record, then Mr. De Vinne has been, and I leave the deceiver to his judgment.

TRUTH.

IMMENSE SPRUCE FORESTS IN ALASKA.

To the Editor: WRANGELL, ALASKA, August 30, 1907.

In a recent number of THE INLAND PRINTER I noticed an article of editorial comment upon the increased cost of print paper, in which the raise in price was attributed to the diminution of the spruce timber, from which the more common and extensively used papers are made. The article also remarked, in substance, that if more spruce is not soon found the price will rise still higher.

To an Alaskan such a remark sounds queer. And why? By boarding one of the several steamers which ply regularly between Seattle and points in southeastern Alaska, and taking a three-days' ride among the innumerable islands which form the protection to the channel, one will see more spruce timber than could be utilized by all the paper-pulp mills of the world in ages. Every island, from Dixon's Entrance, on the south, and Valdez, on the north, and from the British Columbia boundary to the great Pacific, is densely covered with spruce timber, which grows from the water's edge up to the snow line, and in such places that the drawing of the logs out to deep water is not a very considerable task.

Not only is there timber sufficient to supply the world's paper mills for hundreds of years, but, being a rainy country, numerous streams come tumbling down the mountain sides to afford power for converting the timber into pulp.

The only drawback to the use of this timber for paper manufacturing is the fact that a beneficent federal Government, wishing to provide timber for the development of the mines of the country, has passed legislation prohibiting the shipment of any of this timber, or its products, out of Alaska, except that taken from the Alexander Archipelago forest reserve, and upon which a stumpage charge of 50 cents per thousand is levied. In view of the fact that there is enough timber standing on one island alone to timber all the mines that will ever be opened, this is one of the most unreasonable outrages ever foisted upon the people of any section. It is generally conceded that the only redeeming feature of this forest reserve and the law which forbids the timber being shipped out of the territory, is that it provides nice fat, easy jobs for a lot of forest supervisors, rangers, etc.

Another point, of which I wish to speak, is that the impression which prevails in most every portion of "the States" is that Alaska is nothing but a succession of

snow-storms, glaciers and ice. This is very wrong, so far as southeastern Alaska is concerned. During the whole of the year steamers make regular trips from Puget Sound to all points in Alaska as far north as Valdez. The temperature is almost identical with that of Puget Sound. Last winter the thermometer registered four degrees below zero for only three days at this place, and during the remainder of the winter the lowest point reached was ten above.

The only thing necessary to enable the paper manufacturers to secure all the spruce for their factories would be to either use the timber from the forest reserve, and pay the 50 cents per thousand stumpage, or prevail upon Congress to abolish the unreasonable laws which prohibit the shipment of other timber. This could be easily done by showing the retarding effect that existing laws have upon the industries of the country.

Within twelve miles of the town of Wrangell, Alaska, are four or five streams of water of sufficient gravity and volume to turn the wheels of as many large paper-pulp mills. The largest of these streams falls over 150 feet in the last mile of its course, the final drop being a sheer plunge of fifty feet into salt water, where wharf-building would be a small matter. It will be readily seen that this water alone could be used four or five times for power during its last mile of travel. The stream is fed by a great glacier.

With these facts standing out so prominently, I can see no reason for the least apprehension as to the matter of timber or power sufficient for ages to come.

GEORGE C. L. SNYDER,
Publisher and Manager of The Alaska Sentinel.

THE SPECIAL-EDITION EXPERIENCES OF R. W. STRONG.

To the Editor: MINNEAPOLIS, MINN., Sept. 17, 1907.

Recently while arranging to publish a special edition of a southern Minnesota newspaper, my attention was called to the July issue of THE INLAND PRINTER, which contained an item purporting to narrate the special-edition experiences of one R. W. Strong, editor of the *St. Croix Observer*, Hudson, Wisconsin. The article mentioned is so extremely interesting and amusing that I can not refrain from comment, even at this late date, particularly as it casts serious reflections on promoters of special editions, an occupation in which I am at present engaged.

Mr. Strong candidly enough admits that his special edition was a deplorable financial failure, due mainly to poor management on his part. He immediately assures his readers that the only excuse he can offer is the fact that he did not have time to personally manage the affair, an assertion which is rather inconsistent in view of his subsequent statements evidencing his gross incompetence in handling the few details which were given his personal attention.

To commence his "comedy of errors," he contracts to publish a special for a chap named Wright, hailing from Indiana; evidently assuming that Wright was all right merely because he hailed from Indiana. Now if Mr. Strong's head were composed of anything besides bone and hair he would have demanded reliable references and recommendations before transacting business with the "Gentleman from Indiana."

Secondly, he allows Mr. Wright full sway in performing his work, evidently with no method of checking up the results secured. By comparing the material submitted for publication and the orders against which the material applied, he would have known exactly what business was being transacted by Mr. Wright; but although Mr. Strong does not say as much, in the light of subsequent events one is constrained to assume that he accepted verbal orders instead of signed contracts for the copies of the edition, which were subscribed for at the rate of 10 cents each.

"One big concern," he says, "ordered 3,600 copies, for which they were to pay at the rate of $75 per thousand." When the copies were ready for delivery this "big concern" balked on the price; and thereupon Mr. Strong exhibited a backbone of the consistency of mush, first cutting the price to 5 cents per copy, then to 3 cents, then to 1½ cents, and finally allowing the "big concern" to back out of the order entirely. Right here any intelligent human being would have impressed on this "big concern" the exceeding smallness of their tactics, and compelled them to live up to their order as any reputable concern should.

Mr. Strong also permitted Mr. Wright to have numerous cuts made, for which Mr. Strong evidently advanced $150, inasmuch as he says he afterward endeavored to collect this sum from his patrons. He regards it as "real humorous" when informed by his patrons that they had been told by Mr. Wright that they need not pay for these cuts, but merely furnish the pictures. Really, we marvel at Mr. Strong's keen sense of "humor," but regret that his sense of business is not quite as pronounced.

The further he went with the edition the more like a joke it seemed, says he: In fact it became really side-splitting when he learned that Mr. Wright had collected numerous accounts which he did not remit to Mr. Strong; although Mr. Strong had been soft-hearted or "soft-headed" enough to advance Mr. Wright his proportion of these accounts before collection was made. Mr. Strong's risibilities seem very easily aroused; but if he considers this matter a joke, we would be amused to witness the paroxysms of mirth in which Mr. Wright must have indulged after perpetrating this "joke"; and when it is considered that there are such "easy marks" ready to victimize themselves, it requires no knowledge of psychology to explain the existence of "gold-brick" men.

Mr. Strong concluded with the information that he is not feeling bad over the "joke"; but is convinced that newspaper men should personally attend to their special editions, as no outsider is competent to handle them properly. He evidently possesses a very exalted opinion of his own ability and a low esteem for that of outsiders; but after such an enumeration of blunders as he has given us, we leave the judgment of his ability to the tender mercy of the reader.

I do not wish to be unnecessarily severe in my criticism of Mr. Strong, but when he attempts to injure the business of others, merely on account of his own blunders, it is time to intervene. I have no sympathy whatever with a man who would perpetrate the "tricks" ascribed to Mr. Wright; but after considering the feeble-minded susceptibility of Mr. Strong, I am almost inclined to think that Wright served him right.

For the benefit of people interested in special editions, I would be pleased to go into the matter and express my views on the proper manner of performing the work incident thereto; but I do not desire to take up too much of your valuable space, and I will therefore refrain from going into a detailed recital of my experiences along this line, as I feel that I have already expressed myself too fully.

GEORGE T. FEENEY.

"SHOW me the business man who gives no thought to his business, who neglects his trade or technical journal and remains in ignorance of the important things going on in his line, and I'll show you a man who trusts somebody to do these things for him, or who will have some vain regrets when he wakes up." — *Master Printer.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE publication of the report of the select committee of the House of Commons on Government printing, which was issued recently, has caused quite a stir in printing circles and especially among those who have been in the habit of doing Government work. The report makes a bulky blue-book and gives verbatim the evidence given before the committee as to the unnecessary waste of public money on printed matter for official purposes. The committee is especially hard upon the style adopted in some departments of introducing side-heads, cross-heads and printing portions in red ink, all of which it declares to be quite unnecessary. Marginal notes also come in for condemnation as being a frequent unfruitful source of expense and it is recommended that they be entirely abandoned or at least very sparingly used. The portions of documents now printed in red ink the committee recommend to be printed in italic or block type, which they say will serve the purpose of emphasizing quite as well as the extra color. They instance one case in which five volumes of official reports, which cost $5,000, could have been produced for $2,500; other work also came in for criticism. Needless to say Government printers are not in agreement with the committee's recommendation as it will deprive them of a deal of work which at present keeps their offices busy.

THERE has been trouble in Ireland, and strikes have taken place in both Dublin and Limerick. The Dublin dispute arose over the discharge of some of the female employees of one of the largest firms of color-printers in the city and the hands were withdrawn by the Society, but after a week's cessation of work, matters were arranged and the strike ended. At Limerick the printers employed at the local newspaper offices and job offices struck work owing to the employers' refusal to consider an increase of wages. The men's demand was that newspaper hands should get a weekly increase of 75 cents on their present wages of $7, and the jobbing hands 80 cents a week increase. A reduction of three hours in the working week was also asked for, as well as an increase in the pay of overtime. The employers made an offer of 36 cents per week of an advance to both classes and afterward increased this to 48 cents, but would not agree to lessen the hours. The men declined these terms and ceased work. A few days afterward, at a conference between the representatives of the masters and men, an agreement was come to of an increase of 48 cents per week, and some other small concessions were made and the men returned to work.

THE printers of York have made a demand for an increase of 75 cents per week in their wages, the hands affected being letterpress machine minders, machine and hand compositors, stereotypers, bookbinders, machine rulers and cutters. A further request that overtime should be paid for at the rate of time and a quarter for the first three hours, and time and a half afterward, has also been made. No answer has as yet been given by the employers. The present rate of wages in York is $7.75.

A GRIEVANCE with British papermakers is the way in which they are being ousted from the Australian trade by the Americans and Germans. British papermakers look upon Australia as part of the empire and consider that British paper ought to have preference; the printers there, however, seem to be better suited and better served by other nations, for in a blue-book issued by the commercial intelligence committee of the Board of Trade the conditions and prospects of British trade in Australia are set forth, and dealing with paper, stationery and machinery therefor, a report is given from a manufacturing and importing firm in Melbourne, which states that "the bulk of the printing papers now comes from the United States instead of Great Britain, owing to cheaper wood-pulp and the use of wider papermaking machines. In writing-paper, too, the British manufacturer does not hold his own, the machines being generally too small and the makers disinclined to go out of the usual groove. Germany, Austria and Belgium are also yearly increasing their Australasian trade in paper. With regard to machinery, the British maker has recently improved the stability and finish of his machines and reduced the price, so that there is no necessity to go to the United States, except for patented machines. In machinery for the printing, stationery and paper-box making trades the Germans are now at the front."

THE lockout in the Scandinavian paper trade has now come to an end and paper has ceased to go up in price, much to the disgust of some British firms who were expecting to make a considerable profit on their stocks of paper. The satisfactory termination of the dispute, and the fact that work is now in full swing without any hitch, reflects the highest credit on the services rendered by Mr. Axel Amundsen, president of the Norwegian Employers' Association, and Mr. Richard Hansen, president of the Norwegian Workmen's Union. To these gentlemen the Minister of the Commercial and Industrial Department addressed the following letter: "As the member of the Government to whose department the care of the industrial and labor questions is most intimately entrusted, I feel anxious to thank you, on my own behalf and that of my colleagues of the Government, for your valuable work for the settlement of the great labor conflicts and to congratulate you upon the successful results of your reconciling efforts. May the brotherly settlement, now brought about, of one of our greatest conflicts, through an energetic, cool and impartial direct work of mediation, inaugurate the peaceful settlement of future divergencies between the executing and managing labor forces of this country." His Majesty King Haakon, in recognition of the services rendered to Norwegian industry by Messrs. Axel Amundsen and Richard Hansen, has conferred upon the former the Knight Cross of the Order of St. Olaf, and upon the latter the medal for Public Merit (silver). Mr. Hansen, being a social-democrat, declined to accept the Order of St. Olaf.

TO HELP the printing charities of London, a new body has been formed called the Printing and Allied Trades Sports' Association, and the other Saturday they had a most successful fête at Hendon, near London, when a long program of sports was carried out, including foot-races, cricket matches, boat-races, etc. Several provincial firms' employees took part in the proceedings, and Messrs. Petty & Sons of Reading sent up a cricket team to play the first-named team, winning the match. There was an immense turnout of spectators and a considerable sum was realized for the benefit of the charities.

BRITISH printers have a pleasing habit, when blessed with a good employer, of making him little presents from time to time, and the other day the men employed in the Cassiobury Press surprised their employer, Mr. G. W. Jones, by presenting him with three massive silver fruit-dishes, subscribed for by the two hundred work-people in the establishment. Just before the hour for closing down the whole staff assembled in the machine room and a deputation was sent to the office to ask Mr. Jones to attend, when the gifts were presented by the forewoman of the folding department, several of the workers making short speeches expressing the esteem entertained for their employer. Mr. Jones made a suitable reply and then one of the workmen stepped forward and on behalf of himself and his family presented Mr. Jones with a handsome silver

plate. There are a good many British firms in which presentations such as this take place from time to time.

TRADE is not good in London at present and several firms have gone under, one of the most recent being that of Messrs. Page & Pratt, a house which has been in existence for about a quarter of a century. They had a large printing-office in the city of London and this week the whole of the plant has come under the hammer. There were but few bidders at the sale and very poor prices were realized; among the stock there were a thousand chases and they only fetched old-iron prices.

THERE are signs, too, of the passing of another famous firm that has had a long career as Oriental and foreign printers, and the plant and machinery of Messrs. Gilbert & Rivington, Limited, the house referred to, is already advertised to come under the hammer. The good will of the business is said to have been acquired by Messrs. William Clowes & Sons, another great London house. Messrs. Gilbert & Rivington had an excellent business, and printed works in Sanscrit, Assyrian cuneiform characters, and other equally difficult languages. Many of the trained compositors, with the staff of readers, have been taken over by Messrs. Clowes, who will accommodate the new hands partly in their great works at Blackfriars, on Thames side, and partly at their country establishment at Beccles.

THE British compositor is wedded to a very unhealthy practice and with few exceptions, in nearly every office, one of the boxes in the upper-case is filled with snuff from which frequent pinches are taken. Lately a feeling has arisen against this practice, and the Master Printers' Federation has issued a notice forbidding snuffing and chewing tobacco as being habits conducive to lead-poisoning, an industrial disease that renders employers liable under the new Compensation Act if the worker is laid up through it.

Written for THE INLAND PRINTER.

THE LURE OF THE PRESS.

BY D. D. M.

There's a charm in the scent of the printing-ink,
There's a song in the grind of the wheels;
That lures you like a mystic rhyme
And through your being steals.

There's a devil that lurks in the click of the mats,
There's a joy in the rush and the strife;
And once you fall 'neath their binding spell
You're their slave through the rest of life.

HOW TO FILE BOOKLETS, CATALOGUES, ETC.

Construct several shelves about seven inches deep, eight inches apart and as long as necessary.

Secure a number of pieces of tin 7 by 10 inches in size. Fold the tin at right angles, leaving one side 8 by 7 inches, the other 2 by 7 inches, so that they will fit between the shelves, dividing them into compartments. The short, bent-over side acts as a base or support to hold the partition in place, where necessary, to accommodate the different sized booklets, catalogues and folders.

When in the proper place, the tin may be nailed down, but whenever desirable the compartments may easily be changed in size to accommodate new advertising features of a different size.

This case is easily and quickly arranged, is permanent and at the same time provides for quick changing if desirable.

The folders and slips are in the most convenient form for enclosing with letters and mailing out, as each kind is in a separate compartment.

The advertising matter may be neatly arranged and easily kept clean.— *System.*

2-5

Written for THE INLAND PRINTER.

AUSTRALIAN NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE tariff! The tariff is the thing that is agitating the mind of Australia to-day. The Commonwealth Government has just come down with proposals for new customs duties, which, if passed by Parliament, will place us among the high-tariff countries of the world. Printers are affected in common with every one else, and great is the weeping and loud the wailing of all who are smitten. For the first time in the history of printerdom the Australian printers have decided to band together for the common good, and they intend making an emphatic and united protest against what they term the "iniquitous and monstrous proposals of the Federal Government." The proposition emanated from the Adelaide Master Printers' Association and was readily acquiesced in by similar bodies throughout the continent. 'Tis a pity — and pity 'tis 'tis true — they did not do it on many an occasion before, especially with regard to prices charged for work; had they done so their lot in life would have been one of far greater contentment than it is to-day. The tariff has been issued in two sections, one being known as the general tariff, which levies duties on all countries outside of the British Islands, while the other is the preferential tariff, which allows goods from the British Islands to come in at a slightly reduced rate, but so small is the preference given to England that it only excites ridicule and scorn among those who favor that idea. No other part of the British empire has been granted preference, Canada, South Africa, India and other British possessions being placed in the same category as foreign countries.

AS THE tariff now stands, its burden on the newspapers of the Commonwealth points to something like $250,000 a year. The duty on printing-paper on reels, it is true, is limited to ten per cent, which is the cheapest rate at which any class of paper is admitted, but it will be seen how rapidly the expense is increased. Newspaper on reels coming from England will be on the free list, but as the Americans have captured this market for a long time past it is hardly likely that the preference can be of much use to England, considering that more than one-half the wood-pulp she imports comes from North America. Outside of paper for newspaper printing very little, if any, is imported into Australia from America. Printers here reckon that upon printing-inks, except upon those of the worst description, the duty is extraordinarily high. An ink invoiced at 5 cents per pound will pay the old duty of twenty-five per cent from England, while American will pay thirty per cent, but upon better classes of ink the duty is changed from an ad valorem to one of a specific nature; in fact, whichever yields the most to the custom-house will be the duty charged. The specific duty on jobbing inks is now 13 cents per pound (Great Britain 12 cents), while on news printing-inks it is an ad valorem of thirty per cent (Great Britain twenty-five per cent). An advance of 1 cent in the value of ink, say, from 5 cents to 6 cents, raises the duty fourfold, and our printers complain that it looks like an effort on the part of the Commonwealth to force them into using the vilest ink procurable. There are printing-ink factories of a small character both in Melbourne and Sydney, and if the present high duty does not stimulate the production of the Australian-made article, well, then, nothing ever will. The old duty of twenty-five per cent was considered very high, and one-half of the recent Tariff Commission recommended its reduction to ten per cent. But the present minimum on inks worthy of the name is a serious infliction upon the

entire community — printers and readers alike — and as the United States exports to Australia the larger bulk of the higher grade inks used here the present high rate is sure to be distasteful to producers in America.

THERE are many other additional duties which the printing trade is called upon to bear, including type, taken from the free list and now charged at twenty-five per cent duty (no preference to Great Britain); type cabinets and wooden type, forty per cent (Great Britain thirty per cent); electrotypes and stereotypes, 1 cent per square inch, minimum 24 cents; printers' roller composition, thirty-five per cent; rules and leads, five per cent (free from Great Britain); electric motors, thirty per cent (Great Britain twenty-five per cent). Typesetting and typecasting machines still remain on the free list; also presses and machinery and all tools of trade.

PERHAPS the unkindest cut of all is the proposal to levy duty at the rate of 12 cents per pound on all imported magazines whose advertisements amount to one-fifth of the whole, but to avoid paying the duty the minister for customs allowed the advertisements in magazines to be cut out before being sold, and many subscribers to THE INLAND PRINTER received a surprise packet when their magazine was delivered to them minus the advertisements. The writer was fortunate enough to get his intact, but how he will get along when next month's INLAND PRINTER is to hand he hardly knoweth; perhaps he will be served like the rest. Apart from the ruinous effect this will have on the imported-magazine trade, it will be a calamity from an educational point of view. To a large number of readers the advertisements in such a magazine as THE INLAND PRINTER were as much valued as the general reading matter, enabling them to keep abreast of the times in the art of ad.-setting. Indeed, the cutting out of advertisements in any sort of well-printed magazine shears it of half its glory to the printer-student. It has been proved time and again that advertisements are necessary to the cheap production of magazines. The tax, therefore, can only produce irritation and prove a stumbling-block to the enlightenment of our own people, and the impost will not affect any purpose beyond harassing an intelligent class in the community and handicapping the thirst for knowledge. Whatever may be said for or against any of the other duties, the restrictions placed upon the importations of magazines are most manifestly unpopular. It is considered that from September 1 Parliament will take six months in the consideration of the new proposals, and items mentioned above will perhaps be altered before finally becoming law; but many think this will not happen, as Mr. George Reid, the much-vaunted apostle of free trade in this country, together with others of his clan, have done a most complete backdown, and declare that apart from cheapening the necessaries of life they are prepared to give the new duties a trial.

THROUGHOUT Australia of late labor conditions are in a state of unrest. Times are now so much better that the workers are of opinion that the whole of the advantages of prosperity must not be on the side of the employers. The printing trade in Victoria has just received, per medium of the Wages Board, a few shillings a week more than the low standard that previously existed, but in New South Wales a passage at arms between the Daily Newspaper Proprietors' Association and the Typographical Union has just been concluded. The employers sought a modification of existing conditions, the three years' industrial agreement between the two bodies having just expired. An effort was made to abolish all "fat," with the object of paying for the bare output of the Linotypes. From time immemorial the compositor, and later on the machine operator, has charged every line, be it advertisements or news, that goes into a daily paper. The employers' proposals, increasing the rate from 6 cents per thousand ens (with fat) to 7½ cents per thousand ens (without fat), have been accepted by the men after a referendum of the union, and the new agreement will come into operation on September 1. Thus another time-honored custom and ancient usage goes by the board and will be swept into the remembrances of the past. As the operators will not now charge the display advertisements an effort will perhaps be made by the Sydney daily papers to improve this branch of their business. Some of the advertisements that appear could well be set down as typographical monstrosities and unworthy to be associated with papers that claim to have the largest circulation in New South Wales. In this respect some of the weekly papers are miles ahead of the dailies, when one would naturally expect it to be the other way about. One important clause of the above agreement is that preference must be given to unionists when a situation is required to be filled; and as this is a very contentious question in industrial circles in this country, it is regarded with satisfaction in trade-union circles.

THOUGH the machine operators are now earning good wages throughout Australia the condition of the hand compositor is pitiable in the extreme and some effort should be made to raise his social and general status. He receives about the lowest pay of any artisan in this country, and those married men who get the union minimum (which in nearly every case is the maximum) have hardly enough change to jingle on a tombstone after their living expenses for the week have been liquidated. How the non-unionist gets along who receives the munificent stipend of 30 shillings a week one does not know. The greatest sinners in respect to the employment of non-union labor are the religious publishing houses, one and all, with the exception of the Salvation Army, being low-wage sweating shops. They take mean advantage of the surplus supply of labor and use it for all it is worth. They have no thought of elevating their fellow creatures to a higher sphere in life and enabling them to enjoy a few of the comforts of the world; their very actions are altogether contrary to the ethics of Christianity, and, like many others, they have an elastic conscience, which seldom proves to be inconvenient.

A VISIT to the Government printing-office at Sydney during a very busy period showed that not much difficulty was experienced in procuring labor when it was urgently required. The State elections were coming off in a few days and it was necessary that the electoral rolls should be ready in good time. The Government printer had a tough job, but he was equal to it. He gathered in every compositor he could find room for, and the occasion served to show the vast army of unemployed hand compositors we have in our midst. A peculiar crowd they looked. There were all sorts and conditions of compositors, some being old and some being young, while many were lame and decrepit; and as they passed into work of a morning the sight of them was strongly reminiscent of Falstaff's ragged regiment. These rush jobs at the G. P. O. are not without their humorous incidents, and many laughable yarns are related by those who have gone through the mill. Very often men with hardly any knowledge of the trade are engaged, while many get jobs who are total strangers to the printing occupation. Quite recently one of the latter was taken on and he managed to fill in time going round pulling out and shoving in cases. At length he was spotted by the boss and told to tie up pages after they were made up. He made such a peculiar attempt at this job that the overseer tumbled to the situation and inquired: "Are you a compositor?" "No,"

replied the tyro. "Then what are you?" "I'm a cooper!" He was given half a day's pay and told to clear out, and as he was going down the stairs he was heard to remark that it was the easiest job he ever had.

At various intervals extending over two years the case of Spicer & Sons v. The International Paper Company of New York has been before the law courts. The plaintiffs sued the defendants to recover compensation for breach of contract, but were at first non-suited. They then went to a higher court and obtained a new trial. Defendants then invoked the opinion of the high court, but that tribunal went against them. The new trial was tenaciously contested by both sides for a fortnight and the judge gave a verdict for Spicer & Sons with damages at £2,016. The paper company thereupon lodged a memorandum of appeal and the successful plaintiffs filed a similar notice, but now all further proceedings have been abandoned. Seeing that six lawyers, of whom three were in the first fight, have been engaged in the litigation, and the evidence has been very voluminous, the costs must have run into some thousands of pounds. It takes some people a long time to find out that the more they quarrel the more the lawyers enjoy it.

Mr. J. V. Barker, instructor of the composing classes at the Sydney Technical College, has compiled and printed at that institution a neat little brochure entitled "Composing: A Little of the Art and Some of the Mystery." It is well furnished in detail and contains a mass of condensed information which should prove profitable to every compositor who is ambitious to perfect himself in his calling. No technical student should be without a copy and it will make a desirable addition to every printers' library, besides being highly useful as a handy work of consultation in the workshop.

Mr. James Macdougall, chief of the firm of Sands & Macdougall, Ltd., Melbourne, was recently given a welcome home after a trip to Europe, and in reply to the toast of his health was particularly severe on the dirty state of many of the English printing workshops, and drew a sharp comparison between them and his own printery. The Australian workman, he said, compared most favorably with those of Great Britain, as he found the latter badly dressed and badly fed. He found that people in England did not altogether appreciate Australia's progress; they thought it should remain a vast sheep walk and had no right to establish industries. He said he learnt a great deal while away which he hoped would be of mutual benefit; he looked forward to a rapid expansion of business and anticipated that their present premises would soon be too small for their operations.

The agents for the American Mergenthaler Linotype Company in Australasia, Messrs. Parsons Brothers, of Sydney, who are also the well-known paper merchants of New York, state that sales of the American Linotype are still progressing, and as instancing the high opinion of buyers in this country, they mention that during the two years they have held the agency the sales amount to about one hundred machines, most of them being the No. 5 quick-change and double magazine. The sales of the English-made Linotype, which for a lengthy period had the sole right of entry to the Australasian market, are gradually diminishing. Among the sales recorded recently of the Mergenthaler have been six to the West Australian Government, six to the Perth *Daily News*, nine to the *Sydney Morning Herald*, four to the Melbourne *Age*, and four to the Melbourne *Argus*. Operators generally prefer the American machine in preference to the British.

None are less eager to learn than those who know nothing.—*Process Work.*



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Vignette Screen Punches, Etc. (111).—"Have you a tool used by pressmen to do away with blurred edges on vignetted cuts?" *Answer.*—Vignette screen punches and hammers can be purchased from the F. Wesel Manufacturing Company, 150 Franklin street, Chicago.

Rollers Becoming Moldy (105).—"Can you kindly inform me of some preparation that will keep composition rollers from molding? Our rollers mold in a few days when not in use. We keep them in as dry a place as possible, but the climate here is naturally damp, especially in the hot summer months." *Answer.*—If the rollers are covered with a compound made of equal parts of vaseline and paraffin melted together it will usually prevent the mildew from becoming attached to the surface. Castor-oil or common machine oil applied in the same way will answer the purpose.

Presses for Printing on Wood and Leather (98).—"Can you put us in touch with a concern that manufactures a press for printing on either wood or leather?" *Answer.*—The following firms can supply you with presses for printing on wood: Hayes Machine Company, 100 West street, Brooklyn, New York; Connell & Dengler Machine Company, Rochester, New York; Yerkes Finnan Wood Working Machinery Company, St. Louis, Missouri; Cross Press & Sign Company, 57 Dayton street, Chicago. There is no special machine for printing on leather; any ordinary job press may be used for this work.

The Two-revolution Press (83).—"When was the two-revolution type of press first brought out and by whom?" *Answer.*—The mechanical idea was of English origin, but it was adapted and improved by American press-builders who put it to practical use. Robert Hoe in his "History of the Printing Press," says, in speaking of Napier: "He was also the first to manufacture presses in which the impression cylinders are of small size and make two or more revolutions to each sheet printed, and he devised the toggles for bringing the cylinders down to print on the form and for raising them to let the form run back without touching."

Working Up of Spaces (106).—"Is there a way of preventing spaces from working up in matter? I have tried locking the forms lightly, also strongly and have had compositor saturate form with lye before sending to the pressroom. Have also used sour beer and sugar, but it is far from satisfactory. I find the lye works the best of all, together with a very light impression. I have tried the above on several makes of presses, but find it works best on the ——— press at high speed." *Answer.*—We would be pleased to hear from pressmen and printers in regard to the above problem. Some one may have a method which is better than the ordinary way of a tight squeeze in the lock-up.

Buff Tints (109).—"How are the buff tints made that are used so much lately in half-tone work, especially in The Inland Printer? Can the best colorwork be done

on the ——— press?" *Answer.*— The tint used in the October issue of THE INLAND PRINTER, if named according to Prang's standard colors, would be light orange-yellow. It is a three-color mixture, composed of yellow, white and red. A formula which will give you a tint very much like that one is composed of one part of bright red and sixteen parts of yellow; add white to lighten. If desired, black in minute quantities will make a darker shade of the tint. Another formula is to mix equal parts of yellow and orange and add white to lighten the tint. Fine colorwork can be produced with the press you name.

REDUCING GOLD SIZE (103).—"What should be used to thin down gold size when it peels the stock? Was running some white-plated label stock. It 'peeled' and I used boiled oil, but found that the bronze did not hold." *Answer.* —Boiled oil should not be used to reduce size, as it tends to make the bronze lose its color. No. 3 varnish is a good all-around reducer for size, but use only the smallest quantity necessary to get results desired. A small amount of copal varnish is usually added, as the ink is not absorbed by highly finished paper, but must dry on the surface.

REDUCER FOR JOB INK (104).—"Kindly give me a recipe for thinning job ink; also, what is the best kind of tympan to use on a job press for small type, such as six or eight point roman, etc.?" *Answer.*— For job ink use a reducing varnish, which may be procured from any ink house. Use it sparingly and mix only sufficient for the job in hand. Too much reducer tends to deaden the color. Some pressmen prefer balsam copaiba or Canada balsam for colored inks; these may be procured at any drug store. A tympan for a job press may consist of a top sheet of hard manila and from four to six sheets of thin manila, print or light book paper, as the job may require; also a sheet of tough check, pressboard or any hard card may be used in connection with the tympan. The card is usually placed just above the "mark-out" sheets, which are usually placed two or three sheets down in tympan.

BOOKS ON THE USE OF PRINTING-INKS (107).—"Can you give us the name of a book that gives information regarding the use of inks in the job room; how to manipulate them in any way, hot weather or cold; in reducing, the amount of reducer to use; in fact, a book of general information on the subject?" *Answer.*— We do not know of any book that treats on the subject of printing-inks exclusively. "Presswork," by William J. Kelly, gives some information on the subject. This book is for sale by The Inland Printer Company; price, $1.50. Experience, guided by ordinary judgment, is possibly the only way in which to acquire the knowledge, as books treat such matters only in a general way. As to reducers for inks: One kind of ink may require a certain reducer, while another grade of ink may require an entirely different one. With cheap inks boiled oil is generally used and for the better grades a reducing varnish, which may be purchased from your ink man. The amount to be used will depend entirely on the work in hand, there being no hard and fast rule. For instance if half-tone ink causes the "picking" of enameled stock, some pressmen use a reducing varnish in small quantities. Others add soft ink, which lacks "tack" entirely, to the half-tone ink, which will eliminate the "picking." So you see that the pressman has his choice from many sources in reducing ink. All that he requires is ordinary judgment in its application. See answers to 103 and 104 in this column.

INK TOO STIFF FOR STOCK (108).—"I would like to have your opinion on enclosed folder as to presswork, also price on one thousand two hundred. I am sending you two cards: No. 1 was printed with $1.50 half-tone cut black just as it came from the inkmakers. You will notice how it picks and how muddy it appears. No. 2 is the same ink with a very small amount of lard added, which stopped picking but gave it a weak appearance. Is there any ink made that will print well on this card and make the cut look black?" *Answer.*— The fault was not with the quality of ink used but its unsuitability for that kind of stock, it being much too tacky. A softer half-tone ink would have worked better and the stock would not have picked. Lard is not a very good reducer; although it may stop the picking, it makes the solids appear mottled and causes the ink to crawl. The cut on the card was not carefully made ready; the solid part was not brought up strong enough and the shaded and vignetted edges were much too strong. They should have been softened considerably. The red ink used on the card does not harmonize with the black; it should have had a little yellow added to it. The presswork on the folder is well executed. More care, however, should have been exercised on the middle pages, as the body-type punched the paper more than necessary. The inking is clean and uniform throughout. The price on one thousand two hundred copies in Chicago would be about $40.00.

A STUDY OF PIGMENTS (82).—"I am in search of information relative to the subjects of pigments, colors, the mixing of inks and paints for special kinds of work, etc. I am interested in printing on sheet metals of various kinds requiring special inks and paints, and find it necessary to acquire a technical knowledge of pigments and the composition of inks and paints as applied to the work mentioned. Kindly advise me where I can secure this information, or of any books published on the subject." *Answer.*— The information you desire in regard to pigments, oils, varnishes, etc., can possibly be best acquired by a study of the works on these subjects, together with a series of tests and experiments which you might conduct yourself, after having made a preliminary reading of several of these works. Following are a few titles of books which may be of help to you: "The Testing and Valuation of Raw Material Used in Color Making," by B. M. W. Jones; "Chemistry of Pigments," by Ernest J. Parry; "Handbook of the Theory of Color," by George H. Hurst; "Drying Oils; Solid and Liquid," by L. A. Andés; "The Manufacture of Paint," by Smith J. Cruickshank; "Dictionary of Raw Material in Paint and Color Trade," by George H. Hurst; "Analysis of Oils, Etc.," by Alfred H. Allen; "Analysis of Resins and Balsams," by Dr. Carl Dietrich (German). Almost every technical library contains some books on this subject. A catalogue containing lists of other books treating on the same subjects may be had by applying to A. C. McClurg & Co., Chicago.

CUTTING AND CREASING.— Mr. O. Margison, of Victoria, British Columbia, who has written the book entitled "A Practical Treatise on Cutting and Creasing," sends the following letter to THE INLAND PRINTER, which we are pleased to publish: "In your September number, the Pressroom Department contains a query (No. 68) regarding cutting and creasing. Permit me to make the following corrections to the answers given. You will note the inquirer states 'a cutting and scoring press,' which is already supplied with a cutting plate of soft steel (they are also supplied with brass if desired) making the brass sheet you mention unnecessary. The cutting rules do come in direct contact with this plate. The pressboard mentioned would only apply to platen printing-presses, and even then is only used by novices to cut on. When doing this kind of work on a printing-press, the pressboard should be put *behind* the form with the patches pasted on, and the thickest paper that is used on the cutting surface is wrapping manila. I have cut hundreds of thousands this way without damaging rules or cutting into platen.

In question No. 2, the cardboard spoken of is for the purpose of creasing only and should be hard and tough (as ticket board, etc.). Question No. 3. Thin fish-glue or good library paste is used, the latter most preferable. Question No. 4. There is a book on this subject published by the Hobbs Manufacturing Company of Worcester, Massachusetts; it gives full directions and covers every branch of the specialty."

Buckling of Stock (102).—"Please tell us what to do to overcome buckling as it appears in the sheet we send you. We put cardboard inside the cylinder bands to hold the sheet close to the tympan just before it takes the impression; we also lowered the guide-tongues, but neither remedy seemed to do much good. Do you think conditions would have been better with a 25 by 38 sheet? The paper seemed to be a bit damp when we began to work on it. Our press is a ——— 27 by 40 two-revolution." *Answer.*—When the cause of wrinkling is due to air being enclosed beneath the sheet, the difficulty is often overcome by placing a sheet of heavy wrapping-paper between the cylinder and sheetbands. This tends to press the sheets evenly against the cylinder and expels the air as the sheet is drawn around. If the edges of stock are badly wrinkled, having lengthened by the absorption of moisture, it will be almost impossible to get the sheets to print on such a form without the small wrinkles working out at the tail-end of sheet. Another cause for wrinkling, which you might have overlooked, is the pull the two solid pages would have on the sheet, drawing it slightly from the grippers. This would work out just opposite that point at the tail-end—just where it had shown on the sheet you sent. Most pressmen would have preferred to run that form with solid pages to the rear end of form, which would obviate the pull and thus prevent the wrinkling. We do not believe that a change of the size of the stock would have altered the conditions which produced the wrinkling.

Roughing on a Job Press (101).—"Will you please tell me how sandpaper embossing or 'roughing' is done on a job press, and if it is practical on small jobs, as there is no roughing machine that I know of closer than Denver, and the express is considerable. Also, can you give me the recipe for printing bronze powder on paper without dusting it on. It is mixed with the ink in some way and I am told gives as good results as dusting it on, with much less work." *Answer.*—To do "roughing" with a sandpaper die on a job press, you should have the stock cut just a little larger than the original, so as to have gripper and guide space. Procure a sheet of sandpaper of the desired roughness and glue it to the bottom of an electrotype base. Put a single sheet of hard manila on tympan and beneath this use several pressboards or a sheet of thick blank board. Get an impression on tympan, set guides, then remove rollers. Place a piece of blotting-paper up to guides and attach with paste; some use the embossing compound for this purpose. The work produced by this method will not be mistaken for "roughing" done on a machine, but may answer the purpose on certain kinds of work. One printer of an inventive turn adapted a clothes-wringer for "roughing" of small sheets, by substituting a wood roller for the top roll, to which he had attached a sheet of emery cloth. Home-made gold inks do not give the satisfaction one might expect, so we would advise you to procure gold ink from your ink man. The ink does good work and looks well on certain grades of stock, but does not have the brilliancy of gold bronze.

Cut Low in Center (112).—"I herewith send you two small prints which I have run, along with six other folders 8½ by 12 inches, on a 35 by 47-inch press about eight months old. You will notice in the sheet marked 1 the edges look pretty fair. After running about twenty-five thousand impressions the edges got to look dirty. This trouble seems to occur on almost every form where there is a long run on cut forms. The impression on cuts is not heavy, but they always get worn around the edges. Is this owing to any fault in the adjustment of press or in the make-ready, or poor plates?" *Answer.*—Judging from the appearance of the first impression, the cut may have been low in the center at the beginning of run, or possibly the cut was above type-high on the edges. Cuts which have been unevenly underlayed will produce just such trouble, due to the sinking of the edge which first receives the pressure from the cylinder; this causes the tilting of the opposite side upward, which is next depressed as the cylinder rolls over. This often produces a slurring on the edges together with the wear. Cuts on margins of form, either on gripper or tail-end of form, where the impression is not borne off properly by bed-bearers, will often show wear, it being often necessary to replace such cuts during a long run, while other cuts situated in better-protected positions continue to the end of the run uninjured. If the cylinder rides the form, lifting clear of bed-bearers, it is more likely to occur than if it remains snug, bearer to bearer. It is quite unlikely that the cylinder needs adjustment, the trouble no doubt is due to some neglect of detail in the make-ready. The filled-up appearance on sheet No. 2 could be produced by having the form rollers set too low, the edges of cuts on front and back margins being the ones to suffer most. To summarize: see that cuts are mounted evenly on the blocks and that they are not above type-high; do not put a patch under the center of a cut of small area and expect the cut to run without causing trouble of some sort; set form rollers so that they ink form properly, which does not mean that the counters of the type, or routed-out portion of the cuts requires inking by having rollers set so low; look to the set of these rollers frequently, also try the cuts, which show a tendency to darken on the edges, to see if they rock—have them remounted, if necessary, to prevent this trouble. Of course all these precautions are for the purpose of minimizing a trouble which can not be entirely prevented on long runs, especially if cuts are etched shallow.

Slurring on Back End of Form.—Mr. J. Frank Johnson, of Battle Creek, Michigan, in a letter to The Inland Printer, says: "I have invariably found slurring on back end of forms on drum cylinders to be caused by the form extending beyond the printing stroke of the bed, or a defective adjustment of the register rack, resulting in the cylinder carrying the bed ahead of its drive so that when it meets the cushion or air-chamber it is forced back to drive while the cylinder is carried right along by the intermediate gear. The way to determine the point where perfect printing stops is to turn the press ahead on the printing stroke until the star-wheel shaft starts to move down the hanger. Make a chalk stroke on the cylinder and bed bearer directly perpendicular from the cylinder shaft. If the form reaches beyond this line it will not print without slurring, as the bed changes its travel when the star wheel starts down. In order to print a larger form, draw out the intermediate gear and move the cylinder ahead one or two teeth and then slip the gear back in place. To determine accurately the distance to move the form ahead on the bed, measure the distance between the edge of one tooth and the same edge on the second tooth beyond. It will generally be about five picas to a tooth. To avoid slurring where the form does not extend beyond the printing line, proceed as follows: Examine the leather packing on the top of the box on the shaft in the slot-hanger. There should be sufficient packing to keep the star wheel traveling on the track of the rack during the printing stroke. The under side

should travel about a cardboard free of track. Set the impression before you do anything else. Remove the bed-bearers and make them type-high by the aid of a type-high gauge; then replace them in position; next raise the upper impression screws, turn the press ahead until on the impression; now turn down the lower impression screws until free from the cylinder box. Then pull out the intermediate gear free from the cylinder gear, after which you may turn down the upper impression screws about as tight as you are able with a pin wrench which is not over six inches in length. Then screw up the bottom screws, being careful not to make them too tight — only enough to bring the box to the shaft. After the cylinder is down, if the intermediate gear does not slip in without binding the lower stud in the frame holding it, you will either find it in a slot or on an eccentric. Set the bed-register rack forward (that is, toward the beginning of the printing end of the bed) so that the bed will be forced on its travel; then the bed will carry the cylinder forward and *not have the cylinder carry the bed* during the printing stroke. Then when the bed meets the cushion there will be no slip back. To avoid setting the register rack too far forward, unscrew the bolt in the intermediate gear so that it can be moved out and back about one-half inch. When you can not rattle intermediate back and forward against the teeth, you have all the slack out. Now if you are able to pull it toward you and push it back freely you may be assured it is not too tight. Do not forget to see that both register racks are secured tight, and be sure to fasten the intermediate-wheel bolt. I have found this method to secure perfect register on the cylinder forms on drum-cylinder presses of any age. On two-revolution presses it is necessary to have perfect fitting register racks to avoid slurring, as the leverage from cylinder bearer to shaft is too short to have the bed do all the work."

Varnishes in Inks (110).— "I will very much appreciate an answer to a few questions which follow: What effects follow the mixing into inks of (1) dammar varnish, (2) of copal varnish, (3) of Japan dryer? Does the mixing in of boiled linseed oil, aside from thinning the ink, also give it a gloss finish? When is it advisable to use magnesia instead of mixing white for a basis in mixing inks? How are inks mixed so that a dull or dead finish is secured instead of a bright or glossy one? We do a class of work which requires about eighteen colors or tints and have endeavored to get them properly matched, but in almost every instance find they are off and require 'doctoring.' Does your experience lead you to believe an ink house successfully matches and keeps on matching on future orders? Or do you find that the pressmen must necessarily have to bring the inks to proper shade?" *Answer.*— In the manufacture of printing-inks the vehicle, or liquid, in which the pigments are ground, will correspond in character to the requirements of the ink. The cheaper the grade of ink, the more inferior the vehicle. In the common black inks the vehicle is usually boiled oil, or a mixture of boiled oil and resin oil, or some other compound which is known to the maker only. In the better grades of black ink, varnish of various degrees of softness is used as a vehicle. Some half-tone inks are ground in No. 1 varnish. Inks that are used for bond or other hard papers require a stiffer or harder varnish. These inks are therefore more tacky than the inks used on enameled stock or soft-surfaced papers. Varnishes used in printing-inks are of various grades, from 000 to No. 6, the latter being the most tacky, and the first-named being the least tacky. There are also a number of special varnishes, such as reducers, extra gloss, and gloss varnishes, each being more or less soft, and which accelerate the drying qualities of the ink in proportion to the amount of each used. Dammar varnish is a soft, clear varnish and tends to make ink tacky. It is used in job inks and gives somewhat of a gloss finish, such as is desired where embossing is to follow the printing. It is not a fast dryer, but dries fairly hard. Copal varnish is a grade of varnish which dries harder than the dammar and may be used in varying quantities as the quality of work demands. Japan dryer is a dark, thin liquid, and, as its name implies, is used to accelerate the drying of inks. It is not generally used in cheap inks, as boiled oil serves the same purpose. Boiled oil is a reducer and a dryer as well. It is not generally used in the better grade of inks. The 00 varnish is often employed for this purpose. Dead finish is obtained by using what is termed a non-gloss varnish. Spirits of turpentine tends to deaden the glossy appearance of most inks. Magnesia mixed with a suitable soft varnish furnishes a cheap and fairly satisfactory base for tints. It is not as heavy or opaque as mixing white. There are other tint bases, however, in the form of light varnishes, to which the dry color or ink may be added and ground or "rubbed up" with. The matching of colors is one of the most difficult problems presented to the pressman, especially if it is the matching of a printed sample. Matching ink in the mass does not offer nearly as many obstacles as matching a thin veneer of color spread on a sheet of paper. Some ink houses employ men who from long practice are able to match colors very closely. A pressman whose work gives him this practice should become just as proficient in this line of the business. It often happens that ink does not approach very closely the sample given the ink man, and of course it is the pressman who must correct this error.

Register Affected by Moisture (113).— "During the past six months I have had a large amount of three-color illustration and post-card work to run on sheets 24 by 40, partly eighty-pound enamel, partly eleven-point coated card stock, and I have a great deal of trouble with register. This trouble has been caused by the stretching and shrinking of the stock, due to the varying humidity of the air; the cardboard gives the least trouble. Our pressroom is located on the ground floor within fifty feet of a wide river and it often happens that in the morning the stock is so damp that sheets of the enamel paper dropped on the floor fall in a heap like a rag. All work has been handled in the following manner: On the bottom of each tray we place fifteen or twenty sheets of coarse smut-sheet stock and cover each tray full of printed sheets with seventy-five or one hundred sheets. All runs are aired or floated when taken from the trays and the pile is kept covered with a thick bunch of smut-sheets until the last sheets have been run. No lifts are left on the board at noon or at night. All lifts are folded so that any creases in stock shall be parallel to the nipper edge of sheet, rather than at right angles, as would happen were the stock taken up in the ordinary manner. As often as possible I get the stock from the stockroom, air it again later in the day or the next morning and place it in a large pile and cover well with smut-sheets. But this, to be of any benefit, should be attended to at least twenty-four hours before the press is to be started. Yet with all this care, the stock will take on wavy edges, due to the outer portion of the sheet having taken up moisture, thus becoming longer than the center. The register of cuts farthest from guides will be so variable as to almost put a fellow into a state of nervous collapse. What can we do to improve the work? I am told that lithographic pressmen run this work through with a light tint of white before beginning the printing of the colors of the job, but I hardly have sufficient assurance to do that on our work. I do follow the lithographer's custom of keeping the lift well back from the guides so that the sheet is lying as flat as possible when taken by the nippers. If

we could arrange the pressroom so as to secure a uniformly dry atmosphere, I think much of this trouble could be overcome, but I do not know how to do it. The postcard stock gives the least trouble. Anything you can suggest will be thankfully received." *Answer.*— It would seem almost an impossibility to secure any accuracy of register on three-color work with the pressroom so situated, on account of the difficulty of keeping the stock in a normal state owing to the variable and extremely moist condition of the air on account of the proximity of the river. The problem of the expansion and contraction of paper, due to the local variations of the atmosphere, has attracted the attention of papermakers for a number of years, and there is apparently no relief in sight from that quarter for the printer, who must devise ways and means to overcome the difficulty, or at least minimize the effect produced by these changes. There are several ways in which you might materially decrease the trouble you are contending with. The stock you use for colorwork might be seasoned in your pressroom for a longer period previous to printing and during the intervals between runs on the several colors, to protect the edges of the stock while it is in the trays, by having sheets of paraffin paper — which is almost impervious to moisture — turned up around the four sides of the piles. This might tend to prevent any great change in the stock, since it is the exposed surfaces that are affected by the dampness. Also, if all windows on the river side of building were kept closed, the humidity of the pressroom would be perceptibly decreased. You might also resort to artificial ventilation, a system which would furnish air with a uniformity of temperature and dryness, so necessary in a pressroom where a fine grade of presswork must be executed. To illustrate the necessity for thoroughly seasoning stock, and the need of uniformity of temperature, we refer to the method pursued by a concern whose output of three, four and five color label work is enormous. The label stock is more susceptible to changes from dampness than is enamel stock. The runs are usually long ones, sometimes lasting for weeks on one color. The stock previous to using is seasoned in the pressroom for a number of weeks. In the fall, winter and spring the pressroom, which is of large area, is heated uniformly and continuously and kept at about eighty degrees; the presses and stock are kept in the same temperature practically night and day; the windows are always down and the place is always, one might say, uncomfortably hot. We have never heard of their having any trouble with register on account of expansion or contraction of stock, except where some "green" stock has been used. They exercise great care in placing stock; it is always piled at least a foot from the floor and only high enough so that a feeder can remove a lift while standing on the floor. The stock is never placed against a wall, each pile having an air space around it; the top and edges of piles are protected with sheets of paper. The character of the work requires all these precautions, since the stock must be kept in a uniform state if perfect register is to be attained. As to laying a groundwork in a tint or white to prevent changing by stretching or shrinking, it is doubtful whether it would have the effect you desired. Since cold weather is near at hand, we believe if you have your stock kept in as uniform a temperature as possible, there will be less variation in register on the last color, once the stock reaches a normal state, a condition which may take weeks of exposure to the same temperature to bring about.

THE man who takes an unfair advantage of a condition may succeed for a period, but time will swing the balance to his loss.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

STANDARD RED, YELLOW AND BLUE.— George Provost, Boston, writes, in part: "I am a photoengraver and interested reader of THE INLAND PRINTER. This is the first question I ever bothered you with, and you may think it a fool question: Is there a standard red, yellow and blue? I am taking up the study of color with a view of making colorplates later." *Answer.*— It is not a fool question, but beyond me to answer. If you will consult the "Standard Dictionary" you will find there are sixty varieties of red, seventy-five varieties of yellow and 106 varieties of blue. The Prang Educational Company of your city published in 1893 standard color-papers in book form which are excellent for beginners in the study of color.

GLASS ETCHING BRUSHES.— Mr. William Gamble picked up many ideas in this country while on his visit here. The latest one he tells about is the glass etching brush which zinc etchers use for keeping the bottom clean in broad spaces when line etching. Mr. Gamble says of these brushes: "Although glass seems the most brittle substance imaginable, it can be drawn out into long silky and flexible threads which can be woven into a fabric used like cotton wool for filtering, or made into a brush. In the latter form it makes a capital tool for the zinc etcher, because the glass fiber is indestructible in the strongest acids and always maintains its stiffness. The brush is made up of a bunch of the fiber bound tightly round with string, about half an inch at each end being left uncovered, and as this wears away, a few turns of the string are removed and a fresh end is presented. The string should, of course, be well coated with acid-resist varnish before putting the brush into use."

ETCHING STEEL.— W. Sheridan Pierce, Attleboro, Massachusetts, wants to etch designs on steel so that he can finish by engraving and chasing. He inquires for the best acid to etch the steel. *Answer.*— The writer has photographed designs on steel by the enamel method and found Spencer acid to be equal to any other of the secret formulas used by steel engravers. The Spencer acid was made as follows:

No. 1.

Nitric acid, c. p.	5 ounces
Distilled water	5 ounces
Pure metallic silver	1 ounce

No. 2

Nitric acid, c. p.	5 ounces
Distilled water	5 ounces
Quicksilver (mercury)	1 ounce

After making up the above two solutions separately, mix them. The mixed solution should be kept in a glass-stoppered bottle. When using it can be diluted with water almost one-half. When you pour a little of this solution on the steel there is no action. It is necessary to bend a piece of strip zinc so that one end comes in contact with

the bared steel and the other end of the zinc dips into the Spencer acid on the steel; this generates a galvanic action which starts the acid etching immediately, when the zinc can be laid aside and the liquid named after Spencer continues to eat into the steel until it becomes exhausted. The steel engravers' method is to absorb the spent Spencer acid with a blotter or sponge and pour on some fresh acid.

Color-prints from Vienna.—A leading art critic in New York brought with him from Vienna a few color-prints which he says are the most perfect reproductions of paintings he has yet seen by photo-mechanical means. He asks how they are produced. They are photogravures printed over three-color lithographs. Four negatives are made of the painting. Three of them are color-record negatives, while the fourth one is made on a perfect orthochromatic plate for the photogravure. The three-color half-tones on the litho stone are made partly with a cross-line screen, and the red, for example, is made with a metzograph screen. The process is very effective in reproducing dark "Old Masters," and of course would be useless for the reproduction of light water-colors. These photo reproductions being printed by hand are consequently expensive, but are worth while for framing. Some of these Viennese reproductions are for sale in New York at $8, $10 and $15 a print, which art lovers willingly pay who appreciate the superiority of these prints over anything that has gone before.

Flashing Half-tone Negatives.— George J. McCormack, New York, asks: "What is the practice regarding the limit of time to give when flashing half-tone negatives with white paper? Is there a certain proportion of time for flashing? For instance, is 1-10 the time of the whole exposure too much to give? What is the rule in the exposure?" *Answer.*— My rule is not to allow a half-tone operator in my employ to "flash," as they term it, any negative. Of course my work is chiefly half-tones for newspaper printing where strong contrasts are required, and anything that tends to flatten the negative is fatal to good newspaper cuts. The theory of exposing a half-tone negative to a sheet of white paper for any length of time is all wrong, still if it is done it should be for the shortest time possible with a stop not larger than f/32 or f/64. The length of exposure in proportion to the exposure with the other stops depends on the depth of tone in the copy. The object of "flashing" being to give a fine dot in the deeper tones that will give a nucleus around which exposure with other stops and intensification, will build up substantial dots. "Flashing" should never be carried so far as to establish dots in the deepest tones of the negative. When excessive "flashing" is done, then the deeper tones and the deepest blend together and the result is a flat, screeny effect. One rule can be laid down, and that is that "flashing" should never be used in making half-tones for newspaper printing.

Photography in Colors an Accomplished Fact.— *The Photo-Miniature*, No. 81, for September tells of the "Autochrome" dry plates invented by Messrs. Lumiere, of Lyons, France, and the wonderful results in color photography produced by their use. *The British Journal of Photography* for September 15 arrives in the same mail with an enthusiastic description of how Miss Florence Warner and John H. Powie of New York have succeeded in producing photographs in color. Both methods secure the color of the object photographed by one exposure on a single plate. Mr. John A. Tennant, of the *Photo-Miniature*, and Mr. George E. Brown, of the *British Journal*, are the most trustworthy editors of photographic matter, so that their statements can be relied upon that color photography has arrived. In this department of The Inland Printer for July, 1896, page 426, the present writer announced that he saw the first instantaneous photographs in color developed. This was in the New York studio of Sampolo & Brasseur. The results were obtained through a glass ruled in lines alternating red, green and blue-violet. It was Professor Joly of Dublin who first published the idea, the late McDonough of Chicago worked on it, and now, after eleven years, we are assured it is perfected. Processmen are interested in this announcement, because once color photography direct from nature is possible then the printing of it in three colors becomes an easy matter.

Color Reproductions by the "Direct" Process.—The Zeese-Wilkinson Company of New York send a collection of specimens of colorwork published on the third anniversary of the establishment of their business. The results are entirely by the "direct" method of color reproduction, that is, the half-tone negatives were made direct from the object on color-sensitive plates through color filters. Some of their exhibits are in three printings and others in four printings. The opinion might be ventured here that the three-color results are more satisfactory than those in four printings. The four-color prints are stronger and more lithographic in quality, but they have a heavier, saddened appearance that distinguishes them from the brighter three-color results. It is not too much to say that this is the best collection of proofs in color ever gotten together. It shows that no country can excell us in the quality of three-color processwork, and Messrs. Gustav Zeese, William J. Wilkinson and William Krondorf deserve unlimited praise for the expense and pains they have lavished on these thirty-five color-prints, together with the five pages in two printings in which they portray themselves and their establishment. The original purpose of this company was to supply plates for color-printing to the trade. In this they find a gradually increasing business, but the demand for color-printing was so pressing that two years ago they were obliged to put in five cylinder and four Universal presses. They are still growing.

Redeveloping Wet Plates.— Some one asks in *Process Work:* "Can any of your readers give a formula for redeveloping wet plates, as I find silver and iron has a tendency to fog?" This brings to mind at once the pyro-silver we used to use altogether, even in portrait galleries, thirty years ago. George Douglas, who replies to the query, recommends pyro-silver as follows: "A redeveloping solution which will give density without any tendency to fog will be found in pyrogallic acid and silver. Make up the following solutions:

No. 1.

Citric acid	125 grains
Pyrogallic acid	50 grains
Water, distilled	10 ounces

No. 2.

Silver nitrate	100 grains
Water, distilled	10 ounces

Pour a little of No. 1 solution over the plate, and after working the solution round it a few times pour it back into a beaker containing about six minims of No. 2 solution. Now return the mixed developer to the plate, keeping the solution moving over it until the required density is arrived at. Should the developer get very much discolored and its action cease before sufficient density has been secured, then it should be thrown away and fresh redeveloper mixed and the operations continued. This method of redevelopment can be used either before or after fixing the negative, and it is for the operator to decide which it shall be. If the negative has been underexposed, it is preferable to redevelop before fixing, while an overexposed negative will give a better result if it is treated after fixing. The citric acid

in the developing solution acts as a restrainer, and this fact can be put to some use should there be any tendency to fog, but with the above formula such a condition is not likely to occur, unless with excessive overexposure."

To Clean Scum from Half-tones.— "Etcher," Bridgeport, Connecticut, writes: "I am working on catalogue work here for a large manufacturing concern. They get some of their half-tones made in New York and have called my attention to the fact that the half-tones made in New York are always cleaner looking than mine. That is, the copper, where it is etched, looks brighter. How do you account for it? I claim that it is all in the copper, for they supply me with cheap stuff here that I have to polish myself." *Answer.*— It is difficult to determine why your half-tones are dull without knowing what treatment you give them after etching. It is customary with New York etchers to give the copper half-tones after etching a scrubbing in a cleaning-up bath. This clears out any magnesia that may have hardened in the etched parts of the plate when reëtching and also brightens up the plate, giving it the appearance you have been shown. The basis of this cleaning-up bath is always an acid and it can be acetic, chromic, hydrochloric, nitric or sulphuric. A common practice is to take the copper plates over to a tub containing a zinc etcher's bath of nitric acid that he is through with, and clear up the copper plates quickly in that. If you do not do zinc etching then keep on hand a bath of nitric acid, one ounce in thirty of water, put your copper plate when etched into some of this nitric-acid bath and brush out the scum with a soft-bristle brush. A more effective cleaning-up bath is made of water twenty ounces, chromic acid one dram, and sulphuric acid one dram. Whichever cleaning-up bath is used the plate should not stay in it any longer than is necessary and then be well washed in clean water and dried quickly.

To Cast Out Devils.— R. McC., Brooklyn, New York, writes: "For the past two years I have not been troubled with 'devils,' but they have recently shown up worse than ever. I am using the same chlorid of iron and lay the trouble to the copper, which does not seem to etch as formerly. Do you know of any other photogravure worker complaining of the copper?" *Answer.*— For the benefit of the reader who has never tried to etch a photogravure plate it must be explained that these "devils" are not the kind he is familiar with. It is a technical name given to small holes or pits that form in the copper plate during the etching of a photogravure. How to exorcise these photogravure devils has been the subject of much discussion. In this department of The Inland Printer for November, '05, page 236, was described the method for getting rid of them in Germany; and it appears to have been effective in this country, for there have been no queries received on the subject since. The trouble comes from the iron being acid. In Germany they neutralize the iron with caustic soda. Here is the way they neutralize it at the London County School of Photoengraving: Seven pounds of lump perchlorid of iron is put in an enameled iron pan with two or three pints of water and heated over a gas ring until dissolved. It usually contains an excess of acid that would cause devils. To neutralize the iron take ten ounces of the iron solution and while stirring it rapidly with a glass rod pour into it a thin stream of strong ammonia until the solution becomes quite thick, which should happen when about two ounces of the ammonia has been added. This thick solution is poured into the bulk of the iron solution which is in the enameled iron pan, stirring while adding it. The whole is then brought to the boiling point, allowed to cool and to stand for twenty-four hours, after which it is ready to be made up into the regular photogravure etching solutions.

Written for The Inland Printer.

THOUGHTS ON PRINTERS' PRICES.

NO. III.— BY A CASUAL OBSERVER.

A. M. Wagner, Norfolk, Virginia, writes: "I desire to express to you the pleasure and interest with which I read the article entitled 'Cost in Operating a Printing Plant,' published in the October Inland Printer; and to congratulate The Inland Printer (first and foremost in the dissemination of useful information for the printer) and Mr. Rotier, the author, for his valuable and able article.

"I have been greatly interested in and have made a close study of this subject for the past few years; and to my mind it is the best thing I have ever seen published bearing on this subject; and while it may not be the final word, it is certainly a long step in the right direction.

"My own ideas on this subject coincide very closely with the general scheme of the author's plan, differing only in the dividing and apportioning of some of the items to the several departments.

"There is no question to-day filled with more vital interest to the printer than this question of cost; and if the trade generally would only take this opportunity to study this plan, and adopt some such uniform basis of computing cost, without doubt it would be immeasurably benefited and soon take on a more healthy tone.

"I am firmly convinced that the greatest evils attending the printing business to-day are primarily brought about by the wide difference in *printers' estimates.* A difference we can not explain away by raising the plea of quality, for almost every day brings to our notice cases where printers operating under practically identical conditions, and doing an even quality of work, are quoting widely varying figures for the same jobs; the result being, that the public seeing these things, ascribe them to ignorance and are quick to take advantage of the printers' errors.

"If this statement needs qualifying we have it in the fact that almost all large users of printing give out their work for estimates to a half dozen or more printers; and because you were the lowest bidder on a certain job, it doesn't follow that this job will stay with you thereafter, for the next time it is ordered it goes the usual rounds, giving the other fellow a chance perhaps to make a greater error than yours — for how often does it not happen that the lowest bidder in these cases is the bidder without a profit — and so on *infinito,* until there is no more profit in it.

"Although we speak disparagingly of the tendency of printers' customers to hawk every little job all over town (and out of town) for estimates, why should we complain? Hasn't he been learning in our own school? Haven't we let him see, in his business dealings with us, that the average printer's knowledge of what his costs are was such an intangible thing that he owed it to himself for his own protection to get several estimates on every job?

"We must concede that the average customer is willing to have his printer make a fair and reasonable profit on his work, but he doesn't want to be 'soaked'— oh, no — either unconsciously or otherwise, and he's not going to take any chances.

"How different this would all be if the printers would just get together and adopt a uniform system of computing costs, based on such fair and equitable standards that when a customer said to him, 'Jones offered to do that job for $3 less,' he could look his customer straight in the eye and say, 'My friend, I *know* accurately within a few cents of what it would cost me to do that job, and to take it at less than the price quoted would cause me a loss.' Can you imagine a customer pressing a printer

very far after such a statement? No, I think not. And even if he didn't leave the order, he would certainly have a greater respect and a feeling of good will for the printer who *knew* his costs.

"Then too, under such a system printers' estimates would range so close together that the possible small saving would not justify the customer for the extra trouble occasioned by the continual changing of printers and seeking after estimates. A condition he doesn't want any way, and did not ask for; you forced it on him. All he wants is a 'square deal.' But he's probably from Missouri by this time and you'll have to 'show him.'

"Now then, let's get together and show him."

SYSTEMATIC ESTIMATING.

The *Master Printer* says: "In these days when the systematizer is abroad in the land and nearly everything is done by rule, the printer has come in for his share of red tape and it is a careless master printer indeed who has not some system of keeping time records of the production of his men and presses; but there is one point upon which the genius of system has not yet made a strong attack, or has, at least, failed to change from the days of the rule-of-thumb methods of the last generation—the estimate. Oh, yes, we have seen scores of different schemes for estimate blanks and examined numerous methods of making prices for the various portions of the work; but we have never yet heard of any campaign to secure a uniform system of estimating on work to be turned out by a printing-office. Among builders and their allies, the architects, there has been evolved a regular system of itemizing the details of the work, so that any one desiring to bid for only a portion of the work has no trouble in getting at his part and all are able to know just what is wanted. Then again, the bids from various large building and manufacturing concerns bear some resemblance to each other. Every printer, however small, is a rule unto himself in this matter and figures on a system of his own that bears no resemblance to that of any other printer, and the estimates, when handed to the customer, have no resemblance or furnish no way for easy comparison; yet almost every day we hear printers complaining that the customer has given out a job to their competitor, who did not figure according to the specifications as they understood them at all. Perhaps there was a time when it was impossible to reach an agreement as to a general form of estimate for printed matter, and when printers were justified in attempting to so word their bids as to make the estimate an attractive appeal for the job, but if such was the case, it certainly is not so at the present time. An estimate should be a distinct statement of the specifications of the particular job being estimated on, in the customary terms of the trade, and should be arranged according to a regular system, so that any other printer reading the specifications would know just what was being bid upon and able to make a tender for exactly the same thing. If any coaxing for the job or jollying as to the quality of work that would be put upon it is to accompany the estimate, it should be on a separate sheet attached to the estimate. This is the writer's idea of the proper business method of presenting estimates. Now, as to the making of the estimate for the work by the printer. There should be some system by which the work be taken up in sequence according to the order in which it is ordinarily executed, and every printer and estimate clerk ought to be trained in following this regular order. The various printers' boards of trade throughout the country have made some progress in this direction, but it is confined to their own members and the different boards have each a different method. This may seem unimportant to some, so long as there is a system; but it is not, for with the growth of the shopping idea among large buyers of printing they have gone beyond the bounds of locality, and jobs are often estimated on in three or four cities. A uniform method of figuring by printers themselves would soon lead them to demand specifications according to some uniform method of expression and the competition be fairer to all. We believe that the time is ripe for printers to get together, formulate some system of specifications covering the various classes of printing, adopt a uniform blank upon which bids will be made to their customers, and begin the education of themselves and their clerks in systematic estimating. The result would soon come in a better understanding of the values of printing by the public, and greater care in making specifications conform to the regulations until the giving of as many different specifications as there were bidders would be the exception, instead of the rule as it is now. The writer is a great believer in doing things according to rule, and can see no valid objection to such a system as outlined above. The adoption of the uniform specification or bid would not in any manner control the price of work estimated on; but it would render it more easily understood by the buyer, and be more honest and fair to all concerned. If any reader of this little screed has or knows of a good argument against the uniform system of estimating and bidding, the writer would be glad to hear from him — but it will have to be a strong one to convince him. At any rate, you may expect to hear from him further along these lines."

Written for THE INLAND PRINTER.

TEN RULES FOR PRINTERS' KIDS.

BY AN OLD TYPO.

If you would a good printer be,
Observe these maxims — 1, 2, 3:

1. See that your forms are true and square
   Then plane them with the greatest care.
2. Before you lock them on the press
   Be sure your tympan's clear — don't guess.
3. Let your impression first be light;
   Don't go ahead till *all is right.*

A real good printer loves his sticks;
These are his mottoes — 4, 5, 6;

4. If you would have them free from rust,
   Always keep them dry as dust;
5. Don't lay them down upon the stone,
   But hang them up when you are done.
6. Don't use your stick to turn a screw,
   As many careless printers do.

If you would have your work look fine,
Heed these suggestions, 7, 8, 9:

7. Study proportions carefully,
   And then display accordingly.
8. To be an artist at your trade,
   Watch the effects of light and shade.
9. Compose the matter in your mind,
   Before you seek the type to find.

Just one more rule, to make them ten,
And I'll not worry you again:

10. Be a philosopher. Don't cry
    Over spilled type, or printers' pi,
    But pick them up with smiling face,
    And put them back into the case.
    You know that's what Ben Franklin did
    When he was once a printer's kid.
    No printing-office on the globe
    Is quite complete without its Job.

ANY one can sympathize with people in trouble, but to take joy in their success requires some one bigger than I.—*Elbert Hubbard.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

KEYBOARD ROLLS.—S. F. J., Osage, Iowa, writes: "I am writing for a little information concerning keyboard rolls. I have cleaned the front and back cams, used gasoline on key-rods, washed rubber rolls in soapy water, run gasoline on triggers, and when operating at intervals the rolls stop, which then have to be turned by hand to proceed. They have individual belts in place of one-piece belt, so will ask you how to overcome the difficulty to make rolls go steadily." *Answer.*—If the roll does not run steadily and stops occasionally, the trouble may be due to lack of lubrication of the rolls. See that the bearings are oiled, but do not put much oil on them. Try the rolls first by removing belts and turning pulleys; this will determine if they bind anywhere. If they do not, then touch a few keys at a time and watch the rolls turn and note when it stops what keys are touched. This is to locate whether the keyrods are binding on their up stroke. You may have to remove the pulleys on the ends of rolls and bend the points of the brass friction plate to increase the friction. The individual belts will do the work, but they are usually connected together and run as one belt. If the bearings of the rolls are not in line the rolls will bind. Loosen the small round-head screw in the side of the casting above the bearing and tap the casting into alignment.

KEYBOARD AND METAL-POT.—A Michigan operator-machinist writes: "(1) I have been having a little trouble with the keyboard, which has me up a stump. I took the keyboard all apart about six weeks ago and gave it a good cleaning, which it needed. I put it together again and it worked in fine shape for awhile. It began to work heavy and continued it for some time. I again took it apart to see if it was all right. Everything was in good shape and all nuts and screws were set in their places. I did not see a thing out of place, so of course wondered what the trouble was. About a week ago I took off the cam-frame and cleaned the triggers. The cams have been cleaned about three different times and oiled at the same time. The rolls are good and I keep them roughed up. The matrices are clean. I clean them every week and keep the machine wiped up all the time. (2) Another thing, what makes the metal slop out of the pot when a cast is made? It slops out of the top when the plunger goes down. I keep the lid closed, but it comes out around the plunger. I keep the plunger cleaned. I do not use emery on it, so it is the same size now as it was when it came here." *Answer.*—(1) It should not be necessary to oil the cams oftener than once in three months. As the touching of any key only trips a trigger beneath the keyboard cams, there can be nothing to make it 'heavy' unless the key-levers or keyboard key-bars bind. Old machines, in which the key-bars were retracted by comb springs were frequently heavy to the touch. The newer style has weighted key-bars and should be uniform and light to the touch. (2) Plungers wear and therefore get smaller, allowing metal to escape around them when they descend to make a cast. The only remedy is a new plunger.

CAMS DO NOT DROP.—J. W. H., Trenton, New Jersey, writes: "(1) Whenever a line is being cast on our double-magazine Linotype, when about to pull away from the mouthpiece, the machine sticks, throwing off the assembler belt. (2) In touching some letters I find they do not drop immediately. Upon investigation I find that the cam yoke has collected some foreign substance, which stops the cam from falling upon the rubber roll; in other words, sticks to the lower end of the reed. What would be the best way to take these reeds out to clean them? (3) Where could I get a book on the Mergenthaler, containing information on how to take same apart and put it together again. I have had very little experience along this line, and do not like to take the machine apart unless I know what I am about. I have operated the machine we have for about two years and have not as yet had the machine out of action for a day, and have not spent $5 for repairs; but feel as if I would like to obtain further knowledge regarding the care and running of the machine." *Answer.*—It is apparent that the machine driving belt is too loose and is slipping. Move the machine forward enough to tighten the belt, and have it so that the belt will run squarely and truly on the pulley. It crowds over and throws off the assembler driving belt when it is not true. (2) Particles of rubber from the keyboard rolls adhere to the cams and must be removed. It is unusual for it to adhere to the keyrods, and they need not be removed to clean them. The cam frames, front and back, can be taken off entire by removing the two cap screws in each. Then the cams, which are all alike, will drop out when the wire which supports them is withdrawn, and they can be washed in gasoline, and afterward the cam pivots can be oiled with a single drop of clock oil applied with a broom-straw or toothpick. While the cam frames are out the lower ends of the keyrods can be gotten at to clean them if necessary. Be sure the keyrods are connected to the magazine verges before removing the cam



N. L. WARFIELD.



N. L. AUTEN.



S. NELSON.



B. W. BLANDFORD.

GRADUATES LINOTYPE DEPARTMENT, INLAND PRINTER TECHNICAL SCHOOL.

frames. (3) "The Mechanism of the Linotype" is a complete treatise on the subject. Price, $1.50. For sale by the Inland Printer Company.

DAMAGED MATRICES.— D. C., a Nebraska operator, writes: "(1) Enclosed find a couple of matrices which are marked I and II. I wish you would tell me the reason for these being bent in this way. I have duplicates, so you can tell me by the marks what is the cause. (2) Another thing, I am bothered by matrices seeming to drop off of the second-elevator bar, principally lower-case e's, and the first thing they are over in the spaceband box and stop the spacebands. I can not seem to find out what is the matter, as it happens only when I am busy and don't catch what is the trouble. The machinist does not seem to know either. Then, although the line transfer locks all right, lines do not get transferred onto the second-elevator bar and are 'pied.' It seems to be the lower-case e on the end of the line that causes the trouble. I have been thinking of throwing away the e's that get dumped into the hair-space box and spaceband box. (3) The roller on the pot lever does not sit on the cam by half an inch and when the cam revolves and catches the roller, it bumps along and does not give a good lockup." *Answer.*—(1) The matrices were not damaged in the distributor box; the bruises indicate that they were damaged in the vise by falling off when the elevator descended. (2) The reason that your lower-case e's are falling off when transferring may be due to bad alignment of first and second elevators, the combinations on the matrices which fall off being damaged. Make a test in this way: Lock spaceband shifter and allow the machine to run until it stops on safety pawls; then press down on the second-elevator bar plate with finger and see if it is seated firmly on the intermediate channel — it should be. Suppose you find it does not, then try and turn second-elevator roller, which at this time should be just free from the lower part of depression on cam 6. If it is not free from the cam, adjust by jam nuts on bolt which connects both parts until roller is just free from cam. Another test you might make is this: Lock the spaceband shifter; then send in a cap line and when the machine comes to a stop, place fingers on both sides of the line and shift by hand. Note whether or not the line shifts freely. This may determine whether elevator goes high enough. Do not make any change of adjustment unless you are sure it is required. (3) The pot-supporting spring is placed under the pot lever so that the pot does not rest its entire weight on the cam.

LINOTYPE TROUBLES.— G. M. B., Covington, Kentucky, writes: "(1) What causes metal dust to accumulate on the face of the mold? Lockup seems O. K. and I clean the face of the mold with brass rule and rub off with Dixon's (635) dry-ground graphite twice daily. (2) My machine will at times stop when only half a line of matrices is transferred to the second elevator at intermediate channel. It may run three or four hours without this occurring and then occur several times in succession. I put a new bar-plate on the second elevator, and bar-link and second-elevator bar and bar-plate tilt back when second elevator descends to receive line, and on returning to its normal position the second-elevator bar will strike on the distributor-box bar and remain there. I put old bar-link with new bar-plate on and the trouble was worse than ever. Later I put old bar-plate on and it only caught once in six hours. Matrices transfer easily at intermediate channel, roller on second-elevator cam is free when elevator is down, and spring at rear is adjusted as it should be. I might add that I have had first-elevator jaws torn out and cleaned aligning plates, which did not help. (3) What causes matrices to fly out of assembler box while assembling? I put in new back and front rail pawls; detaining points are O. K.; put in new fiber piece on inside of assembling-elevator box; assembler slide returns to proper position on sending in line; put in new buffer spring, also assembler-chute spring and it acted just the same. It is a very old machine and has had rough usage. (4) Is there any way of remedying a mouthpiece that gives considerable trouble in being cold? (5) What studies would you advise me to take up to perfect myself as an A-1 machinist, able to do all the work that may be necessary around ordinary printing machinery?" *Answer.*—(1) There is only one safe way and that is to make the test of the lockup. Use two thicknesses of newspaper between the vise-jaws and the face of the mold when the machine is in position to bring the mold forward the first time and set the eccentric in the mold cam so that the paper binds a trifle when pulled. (2) The adjustment for controlling the up-stroke of the first elevator may need resetting. It is a screw in the bottom of the first-elevator slide. The erratic performance of the second elevator may be due to the breaking of the spring which steadies the lever in its upward movement. The spring lies beneath the supporting shaft on the right-hand end. (3) Matrices will jump out of assembler if points of chute-spring are bent too far above the horizontal. Also if the chute-spring is not bent with a curve just above the assembler star wheel, or the space between the spring and assembler rails is too great. (4) Pack the space beneath the mouthpiece with asbestos, which has perhaps filtered away. A new-style burner, with the tube running the entire length of the mouthpiece, will remedy matters. (5) The International Correspondence School courses would help you.

RECENT PATENTS ON TYPESETTING MACHINERY.

Keyboard Mechanism.—A. J. Benton, Washington, D. C., assignor to Lanston Monotype Machine Company, Philadelphia, Pennsylvania. Filed February 25, 1905. Issued August 20, 1907. No. 863,965.

Linotype Matrix.— J. B. Bell, Wilmington, Delaware. Filed September 13, 1906. Issued September 3, 1907. No. 865,073.

Variable Ejector.— P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company, New York. Filed October 26, 1906. Issued September 3, 1907. No. 865,086.

Logotype Machine.— F. Wicks, Esher, England. Filed February 28, 1905. Issued September 10, 1907. No. 865,838.

Double-magazine Linotype.— C. A. Albrecht, Berlin, Germany. Filed June 8, 1906. Issued September 10, 1907. No. 865,846.

HOW HOWELLS PRINTED HIS FIRST ESSAY.

The issuing, by the Harpers, of a new edition of "A Boy's Town," that delightful book by William Dean Howells, written reminiscently of his boyhood days long after he had become an author of distinction, is a pleasant reminder that his first literary work was written and published when he was a mere lad — and, it may be said, published under unique circumstances. For Howells, as a boy, worked as a compositor in his father's printing-office — his father being owner and editor of a newspaper in a little Ohio town — and, as the desire to write, to express himself in literary form, gradually grew on him, he not only produced an essay, but set it up in type himself for appearance in the paper!

Even now, after his many literary triumphs, up to his recent book, "Through the Eye of the Needle," he can not forget the thrill of happiness he experienced on seeing that first essay in type.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

BAD SPELLING.— C. G., Bethlehem, Pennsylvania, writes: "In the sentence, 'A woman crys to keep from swearing,' the proofreader changed crys to cries. Was he right? Is crys correct in any sense in modern English?" *Answer.*— The proofreader was right. There is no such spelling as crys in any sense in English. One of the first things learned in school is that y is changed to ie in such cases, and it should be known by everybody.

COMMAS WITH JR.— C. E. B., Fredonia, Kansas, asks: "Is it correct to inclose Jr. in commas in a name like the John Smith, Jr., Company?" *Answer.*— Yes, it is correct; but it is not done so much now as it used to be. Many people now omit such commas, and do many other things that used to be considered wrong — a practice arising from erroneous notions of simplification; but the change does not make it any less correct for one to preserve the forms that show the relations of words, as such a name with commas does show them, and as one without commas does not. Such being the case, the right practice for job printers is to follow copy — use the commas when the customer puts them in his copy or marks them in on proof, and omit them otherwise.

GRAMMAR.— M. K., Chicago, requests our opinion of the grammar of the following: "And round him gathers one great one after another, for the labor of raising up the nation, until at every point of importance you see a statesman, a general, an admiral fit to lead a people from triumph to triumph." *Answer.*— This sentence is found in a report of a lecture, and refers to the Mikado of Japan. Its grammar is a little questionable, but the error in it is so slight, and the construction so natural, that very few readers or hearers would ever think of criticising it. It may be that the sentence was composed as it was spoken, in which case the loose grammar in it is easily excusable. It may have been written deliberately, and may have been so constructed intentionally to avoid stiffness or primness of expression. Anyway, it is the kind of sentence that should be reported just as it was uttered, leaving the entire responsibility to the speaker or writer. My own writing of the same statement would probably be "round him gather great men, one after another," etc. No one could ever question the correctness of saying that men gather, but some would insist that a man does not gather. It is the kind of sentence that proofreaders should accept as written, because they can not know whether a change would be acceptable or not. Some people incline to object to beginning a sentence with "and," but that is largely a matter of personal choice, and every one should be allowed to decide for himself.

CONSISTENCY.— Here is a paragraph from a recent article on compound words: "We must not overlook the discriminating mind that writes cannot as one word, while do not, will not, know not, etc., are with great propriety written as two words, thus permitting them to perform their proper functions as separate parts of speech. The inconsistency of writing anything and everything as compounds and any one and every one as two words should be thoroughly weighed before adoption." Undoubtedly consistency is a jewel — with certain restrictions, one of which is that it be not made a bugbear, and especially that the kind demanded should not be determined by a person who does not know how to be consistent. The discrimination between cannot and the others has no foundation save in usage, the joining in the one case being almost universal, and the separation in the others entirely so. Really discriminating minds recognize the fact that there is no real difference, and write can not also as two words, permitting these two also to perform their proper functions as separate parts of speech. Some persons write anyone and everyone as one word, because they imagine a similarity with anything and everything. But can any one prove that there is any similarity? Usage in these matters is confused, and even cannot has never been universally accepted; but anyone and everyone are made single words only by comparatively few people. The inconsistency, as it is called, has been thoroughly weighed and adopted.

COLONS, CAPITALS, ETC.— J. E. T., New Richmond, Wisconsin, sends these questions: "1. Is the following sentence, with its many colons, punctuated properly? 'As illustration: Suppose we say to a child: "Explain to us how the blade of grass becomes the head of wheat. Tell us of the stars: First their number; second, their magnitude; third, how held in their place." Could he answer?' 2. Please punctuate: Did you not hear him say, 'Stop thief.' 3. Can we omit the word 'that' in the sentences, 'They lost all that they had,' and 'I do not think that John knew'? 4. Please capitalize 'church' where necessary: 'The holy Christian church is the true church, the church of Christ; the false church must suffer defeat as did the Cainite church.'" *Answers.*— 1. The punctuation is not what the present writer would make it, though it does not seem proper to say unqualifiedly that it is wrong. Some people like colons in such use as the sentence shows, and many others — many more — do not. I should make it: "As an illustration — Suppose we say to a child: 'Explain to us how the blade of grass becomes the head of wheat. Tell us of the stars — first, their number; secondly, their magnitude; thirdly, how held in their place.' Could he answer?" 2. It should be, supposing it to be something said, and therefore quoted as a whole, "Did you not hear him say, 'Stop thief'?" Naturally there should be an exclamation-point after "Stop thief," but it should be omitted in such a case because of the bad appearance of so many marks coming together. 3. We not only can omit the word, but should omit it. Its use in such places is clumsy — cacophonous, or bad-sounding — and it is not necessary for expression of the sense. 4. A capital is not necessary for the word anywhere in the sentence; but it would be right enough to capitalize it in the first use, and even in the last one if its writer wished to have it so. The word is not used anywhere in the sentence in a way that demands a capital letter. It is used as a common noun all through.

CHOICE OF WORDS.— R. M. J., Beaumont, Texas, sends us the following questions: "1. Should one, in mentioning a wedding or funeral, speak of it as 'occurring' or 'taking place?' The operator favors the latter, while Mr. Reporter-editor-proofreader leans to the former. 2. In writing up a storm, the reporter had written it, 'The lightning played close about the city,' and Mr. Operator made it 'in close proximity.' Whereupon Mr. Reporter-editor-proofreader thought he had caught Mr. Operator napping, affirming that the latter, in using the expression 'in close proximity,' had been guilty of tautology, in that both close and proximity mean near and adjacent. 3. Which is right

—'None of the passengers was injured' or 'None of the passengers were injured'? If 'none' sometimes takes a plural verb and sometimes a singular, please specify under what conditions the singular or the plural form obtains. 4. Is it a bit pedantic to insist that 'above' should never be used as an adjective? I find the word used as an adjective by many good writers, whereas some authorities, I think, class its use in such a connection as an absolute error. Personally I prefer 'foregoing' or 'heretofore mentioned,' but they are a bit polysyllabic for frequent use, it is argued by those who hold a brief for 'above.'" *Answers.*— 1. If there is any choice between occurring and taking place for a wedding, it is too occult for this writer to trace it. One seems to be as good as the other, and neither seems better than the other. 2. "The lightning played close about the city" does not seem objectionable, especially not enough so for an operator to take the liberty to change it when written by the editor, unless, indeed, editor and operator are partners in equal standing. In fact, it is better in this instance than the words substituted for it, although the objection that they are tautological is somewhat far-fetched. Proximity is closeness, but some closeness is closer than some other, and a thing may be in proximity without being as near as it might be; for this closer degree of proximity the seemingly tautological expression is the natural and idiomatic phrase. It is a case where either person might well yield gracefully to an expressed preference of the other. 3. Either is right enough, but the plural is better for such use. "None were" is as well established as any idiomatic expression in the language, and objection to it is utterly futile. Every good writer, or nearly every one, uses it. In connection with a singular subject or nominative, however, "none was" is the only right way; for instance, in answering a question like "Did you find one there?" one might say, "None was there to find"—certainly not "none were." 4. It is a good bit pedantic. Some writers have objected to it, though none who are well entitled to rank as authorities have done so. Alfred Ayres is one of these writers. He says: "There is little authority for using 'above' as an adjective or as a noun. Such expressions as 'the above statement' or 'it seems from the above' are not sanctioned by careful writers." On the contrary, many careful writers use them frequently.

Forms of Fractions, Etc.—A writer in the *American Printer* says: "Before finally disposing of the subject of compound words, perhaps some one will inform us why the fractions one-half, two-thirds, etc., when expressed in words, are so persistently written and printed with the hyphen. In mathematical works and dictionaries they are uniformly and invariably printed as two words. Webster in his definition of the adjective one designates compounds —as one-armed, one-eyed, etc.— but fails to mention one-half; and in the definition of the word fraction he prints one fourth, etc., as two words. In the phrase one whole week has any one ever seen the hyphen placed between one and whole? If in one-half, why not in one-whole?" It is not at all difficult to find a reason for compounding the fraction-words. As meaning a certain number of individual pieces, they would never have been proper compounds, that is, there would be no good reason for compounding. It is because they do not consider anything beyond this literal sense of the words that a few people write and print them separately. About nine times out of ten, however, two-thirds does not mean two individual thirds, but one quantity equal to two third portions put together, and this gives an excellent reason for the compounding. One word is thus made as the name of one quantity. One whole week is no more suggestive of compounding than one good thinker, or any other similar phrase. It is not at all like one-half week, since there is a distinct difference in kind between half and whole, half being here a noun and whole an adjective. One-half week is not the best way to write this phrase, though it is justifiable, mainly because of common usage. One who recognizes clearly the real differences in word-functions, and shows them by differences in form, will write one half-week, as every one writes one halfpenny, etc. Analogy is not a very good guide when it is false analogy. These fractions are not invariably printed as two words in mathematical works and dictionaries, but they very often are so printed. Wentworth's "Higher Algebra" is the first mathematical work at hand, and it shows us one-third, five-sixths, three-fourths, etc., on page after page. The Standard Dictionary has the words compounded, and a definition of the word fraction that accounts for the compounding. If we are ever to secure an approximately systematic understanding of this subject, or of any other, it will not come through the guidance of those who make positive statements without taking the trouble to ascertain facts. The assertion that anything in connection with compounding is invariably done should instantly invite suspicion, for it is probably never true as applied to anything English. One of the most striking of such erroneous cocksure assertions was made by F. Howard Collins, in "Author and Printer," who says that "base-ball has a hyphen always in America"! The word appears with a hyphen in the Century Dictionary, and is occasionally so printed; but not many Americans would say it is always so. Another instance of such unfounded assertion is a statement (made in advertising, and so possibly not as ingenuous as might be) that "the average proofreader receives about $25 a week and is in large demand and small supply." No doubt the average proofreader would be glad to get such pay, but it would be hard to prove that he does get it. How can the average proofreader be in small supply? It is predominance in supply that makes him average. This, of course, has no connection with the subject of compounding words, but it affords exemplification of the same loose thought that stands in the way of clear understanding more effectively than does anything else. We find another phase of such lack of thought, and consequent failure to discern tendencies and their reasons, in the same article with the false assumption about fractions. Its writer harks back to the reasoning of a man who had his day as a noted grammarian, but who made many decisions that were not accepted as final; although he was a good reasoner in general, he, like most of us, went astray occasionally, as when he said that ignis-fatuus is a compound word and its plural is ignis-fatuuses. This grammarian was Goold Brown, who said more about compounds than almost any other writer, and who made many assertions as matters of fact that had no basis in usage, and rested only on his personal choice. Following him, this writer says: "In the phrase a New York man we wish to designate a man from New York, and not a York man who is new, and the proper way to write it is to join New-York with a hyphen, and to be consistent we should join East-India in the phrase East-India Company. By the way, New-York is old enough to have earned the hyphen in its simple form, as have New-Jersey, New-Hampshire, Rhode-Island, North-Carolina, and in fact all the names of States that have the two-word form should be so written." Goold Brown indulged in just this sort of thing, telling people that what they did was not right, and that, to be correct, they must write such names as one word. Thus, in giving examples for correction, he says of a sentence containing the name Fall River, that it is "not proper, because the name Fall River is here written in two parts, and with two capitals. But, according to rule 6th, 'Those compound proper names which by analogy incline to a union of their parts without a hyphen should be so

written and have but one capital.' Therefore, Fallriver, as the name of a town, should be one word, and retain but one capital." All of which might be well enough if the people chose to have it so, but they do not so choose. Brown himself says in another connection, "If anything could arrest the folly of innovators and dabbling reformers, it would be the history of former attempts to effect improvements similar to theirs." There was a time when New-York and other names like it were often printed with hyphens, but that practice never became really common usage, and has now been almost entirely dropped. Experience has shown conclusively that the people do not want it.

IS "WIDOW WOMAN" CORRECT?

Numerous indeed are the motives which have led and still lead men to resort to expletives. Certain of those now in use contain little more than a repetition of the same idea expressed by two different words. A part of the compound has become obsolete or archaic; hence it needs or needed to have its meaning strengthened. *Luke*, for instance, meant "tepid"; but as it came to be somewhat unfamiliar, the sense was brought out with precision by adding to it *warm*. Different from this, though possibly allied to it, may be the attributive use of *widow* in the expression *widow woman*. The second word of the combination is clearly unnecessary; but it may not have been always so. The difference of the final vowel in the original Anglo-Saxon words constituted the sole distinction between *widuwa* a "widower" and *widuwe* a "widow." When the leveling process that went on after the Conquest gave to both these words the same ending *-e*, a natural way to fix definitely the idea of femininity, before *-er* was added to create the masculine form, would be to append "woman" to the common word. If this were so, it would be almost inevitable that the combination would survive long after the necessity for it had disappeared. However this may be, the expression has subsisted for centuries in our speech. When in our version of the Bible the woman of Tekoah tells King David, "I am indeed a widow woman, and mine husband is dead," we are supplied in the same short sentence with illustrations of two different sorts of expletives. For the one, the original Hebrew is necessarily responsible; for the other, the sixteenth-century translators. The Wycliffite version of the fourteenth century had "woman-widow." But whatever the origin, the expression has come down to the present time. Nor is it confined, as is often asserted, to colloquial speech. To cite one instance out of many, it is used in "Barnaby Rudge" by Dickens, when speaking in his own person. "To find this widow woman," he says, . . . "linked mysteriously with an ill-omened man . . . was a discovery that pained as much as startled him." — *Thomas R. Lounsbury, in Harper's.*

A HARD JOB.

There is an old Irishman in Baltimore who for many years was prosperous as a grocer. Not long ago, however, the old fellow lost his all in "a side line," and was compelled to look for a job. Through the influence of a friend he was offered the position of crossing-tender at a small railroad station in Maryland.

The Celt looked dubious as the duties of the office were explained to him and the meaning of the various flags was stated.

"In case of danger, you wave the red flag," explained the man told off to instruct Mike.

"Wait a bit, wait a bit," interrupted Mike, with a doubtful shake of the head. "I'm afraid this job 'd be too much for me. I could never trust mesilf to remimber to wave a red flag whin there was a green wan handy."— *Harper's Weekly.*

Written for THE INLAND PRINTER.

SLUG 6 MEETS A TRAIN-WRECKER.

BY LEON IVAN.



HE other day, while waiting in the union rooms for a call, a most dejected specimen of typography dropped into a chair near me; he looked as if he had lost the only friend he had in the world, and I inquired what was the matter. He must have been just dying for some one to pull his cork so he could pour out his troubles. He said that they had put a couple of machines into the Podunk *Patriot* office and that he and some of the other fellows had been let out. He pulled his freight for Chi. and caught a job correcting railroad folders. For a man used to setting auction bills and page ads. on a country daily, it was quite a change to get down to sticking pearl on a two-em measure and he fell down the first crack out of the box, when the straw-boss for whom he was sent to work gave him a dinky little stick about an inch deep and told him to set it to twenty-two and one-half points and get busy with a couple of lines of copy. He traded the little stick for a larger one, and, making his measure twenty-two and one-half picas, soon got it up, even if the lines did spring on him a few times. Then the trouble began. "I told you," said the main guy, "to set your stick to points — not picas — four and a half pearls, don't you understand? The matter has got to go into this column."

Then he went on to say, I told him that down at Podunk we always set our sticks to picas; in fact they would fire a man who didn't do it that way, and that I had never heard of setting a stick to points, for a point was next to nothing and a half point must be something less than nothing at all. But he would not listen to that and set the tiny stick about a quarter of an inch wide and told me to run the matter over to that measure. That was a job for your life; couldn't get but one word into a line, and most of the time only half a word, though the straw-boss said I was to use any contraction that was intelligible and gave me an old folder as a guide for style. Now, I had never studied time-tables to any great extent before and the whole thing was Greek to me with their light, dark and roman figures for A.M., P.M. and train numbers. I worried away at it till I was afraid he would hit me for being so long, but he didn't say anything when I got through. Then he gave me a piece of his table to fix up — all high spaces and quads and those light and heavy figures to watch out for. That was a fierce piece of fine work, for I had never handled that much five-point before in my life, and I was glad when quitting time came. That night I dreamt railway time-tables. No sooner did my head hit the draw-sheet than I began mixing up things. I'd start out with a few three-em leaders that suddenly blossomed into a Pullman special running down an eight-to-pica rule on central time, with dark figures to indicate the P.M. time and meals as shown by footnotes scattered along the track, from all stations west of the Atlantic till she runs into a black rule. I kept that up all night till snakes would have been a relief. I had half a mind not to show up at that shop again, but I didn't know where else to go, so I was Johnny-on-the-spot when the whistle blew.

I worried through with two or three little takes till late in the forenoon, when the straw-boss handed me a lemon in the shape of a whole page to myself and then I realized that I was up against the real thing. When it came time to eat I made up my mind to jump the job, but as I was going downstairs I met a couple of old soaks who were working on the same job. One of them asked how I was making out. I replied "Punk." They laughed and told me not to be discouraged as everybody had their troubles when they started in railroading; they were awful

nice fellows, and I went with them to eat. They let me pay for the lunch and buy them a couple of highballs each besides. I took a couple myself and felt ready to tackle anything when we got back to the shop.

They told me that the trick of correcting the columns was when you got tangled up while working from the top, to begin at the bottom and work up till you found where your mistake was. I tried that scheme but could not make it go, and after I had worked up and down the column two or three times each way, I decided to let it go a couple of picas short and stick in leaders to fill the hiatus. Then I had to move a freight train out of one place and trade places with another train. I got her out all right and sidetracked her on the south end of the galley. Then I tackled the other, which was a Pullman express with observation and dining-cars; I got hold of her carefully with my nippers, so as not to disturb the passengers, and had her poised gracefully in the air, slowly moving toward the other track so that she might proceed on her way, when zip! she went. Some lobster had pieced the column-rule and I didn't notice it. In an instant that palace train was reduced to a mass of pi; nothing left but a heap of three-em leaders, fifteen-point rules and scraps of eight-to-pica leads. I wondered the boss didn't hear the crash, but I suppose the rattle of the presses drowned the noise, though it sounded loud enough to me, and I could almost hear the screams of the injured passengers above the din of the machines.

It was no good crying over a little thing like a train-wreck, so I commenced to clear the track and in doing that my hand came in contact with the freight train at the bottom of the galley and in a jiffy she also was a mass of ruins. Fortunately the wreck didn't take fire, or I don't know what I might have done, as I was getting desperate and began to realize how it feels when you have killed a few people. The man working next me seemed to be the only one who noticed the disaster, and he said it didn't matter much as I could set it up again almost as quick as I could have changed the figures. That made me feel better — though I hardly believed it. I got the Pullman fixed up first — that was easy as she was nearly all leaders, only stops at a few important points. Then I tackled the freight — she was a fright, stopping at every sidetrack, and every letter in the alphabet used for reference marks; it was a slow job justifying them and a lot of figures into a fifteen-point measure. But I got her fixed at last, then I started to switch over the other trains to where they belonged. A man has to be a human derrick to pick up a whole train with his tweezers and stick it into a column where it won't fit — it is always a nut too wide to go in where it belongs and you have to count your points on everything, because if you get half a point off you are sure to be trimmed by the straw-boss. Talk about splitting cat hairs, that isn't a circumstance to it.

I ultimately got my take finished — or imagined I did till the proofreader got hold of it, and he absolutely refused to look at it. In switching the trains I had forgotten their box-heads and got the whole thing mixed up; the Pullman express was stopping at all stations, while the way-freight went flying past everything. "According to this note," said he, "you feed your passengers Tues., Thurs. and Sat. only. You'd have a riot on the train if you treated them like that; when you do feed them you serve breakfast in the afternoon and dinner and supper at about midnight. Here's another train that should start from the Union depot; you've got her going from a little flag-station where there isn't even a sidetrack, and she never arrived at all. Here's another you lifted over to the wrong side the station column, and she is pulling the locomotive backward at express speed to New York. Another train gets to Buffalo all right, but instead of keeping on you bring her back to Chicago in fifteen minutes. Did you come back for a cigar, or what kind of dope do you smoke anyhow; do you think you could run a flying machine backward at that speed? I can't read a thing like that, because I might miss something that isn't marked and put my job on the bum. Somebody will have to fix it up before I will read it."

The foreman heard the argument and glanced at the proof. He didn't say anything, but went and got my money. I thought he was pretty mild-tempered, because he just said he didn't think he could use me any more because I was not used to that sort of work; then he went for the straw-boss with a thirteen-inch rapid-fire broadside of oaths and ejaculations, incidentally referring to me as a train-robber, hold-up man and train-wrecker. He certainly swore red, white and blue streaks that were a caution, and I was glad to escape without a penitentiary sentence. I wouldn't tackle a job like that again for a farm out west.

Say, if that's all the kind of dope that's left for the hand comp., it's me to the Merg. My old boss told me that if I could make good on the mill he would give me the first show, but I thought I knew enough about the business to hold my end up anywhere and I told him so. I find, however, there are a few trifling technicalities I am not quite conversant with, and if I have got to learn something I'll take mine out of the magazine. I have written to tell the old man that I am going to take THE INLAND PRINTER'S course as soon as there is a vacancy in the school, and if I don't wear out the keyboard, I'll bet I make the track record over that distance. In fact, I've got to do it, because another couple of days train-wrecking would put me bughouse for keeps.

"MARSE HENRY" WATTERSON AT CLOSE RANGE.

This graphic pen sketch of "Marse Henry" Watterson is contained in a very interesting article in *Harper's Weekly*, in the series, "Democratic Presidential Possibilities": "Let us look at Henry Watterson as he is to-day. Height about five feet five inches, with every inch of his thick, round, deep body enclosing a cell surcharged with nervous energy. Head finely poised on broad shoulders. The face a delight for students of character. The eyes restless with alert perception. The nose well modeled; the chin a challenge. Crown this shapely head with a plenitude of snow-white hair that touches his forehead with the caress of a single vagrant lock, and you have the portrait. His arms are short, and the hands swing back and forth nervously as he moves along, unless they happen to be shoved down into the pockets of his sack coat. He wastes no moment on the street, looking always straight ahead as he plunges along; and this habit has earned for him an undeserved reputation for incivility to friends or acquaintances whom he passes. The rush habit and defective vision are really responsible.

"At his club, or in the big chair before his plain table-desk in his little crowded office on the second floor of the *Courier-Journal* building, he is always courteous and agreeable.

"All the young men on the paper regard him highly, and they are ready to swear to his great talent, and to fight for his supremacy as a journalist; but as their personal knowledge of him is mostly confined to the glimpses they get as he rushes from his office on the second floor to the composing-room below, it can hardly be wondered that they know little of him socially. Yet every column of the *Courier-Journal* bears his impress."

MODESTY is a great virtue, but a man seldom gets his salary raised on the strength of it.— *Process Work.*



MOUNT HOOD, NEAR CLOUD CAP INN
On line of Oregon Railroad and Navigation Co.

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

THE *Emlenton News*, Emlenton, Pennsylvania.— Your specimens are all very creditable, the bank report being an especially pleasing piece of work.

R. AMBROSE MILLER, New York city.— Your specimens are very attractive, the use of the geometric designs on the calendar being especially pleasing.

IT IS with much pleasure that we note a growing tendency toward the more simple forms of typographical arrangement. The striving after unusual effects has led to the production of much work that is confusing in design and entirely unsatisfactory. The printer who keeps his work simple in design can hardly fail to achieve excellent results. One of the most thorough exponents of simplicity in design and harmony of color is A. K. Ness, of Cheboygan, Michigan. Always neat and attractive in arrangement and pleasing in color, his work is in the front rank of that class of printing known as dividend-paying. The letter-head reproduced herewith is representative of his style. The original is in blue and orange, the rules and the brackets enclosing the date line being in orange.

L. F. EVANS, Newport News, Virginia.— The specimens submitted are excellent examples of high-class printing — simple in design, easy to set and easy to read.

GARVER PRINTING COMPANY, Grant City, Missouri.— The letter-head is very good, both in design and color combination, and shows an excellent use of the trade-mark.

CHARLES J. ADAMS, Reinbeck, Iowa.— Your specimens are very creditable indeed. There is, however, an excess of rules and decoration around the group of text on the letter-head.

THADDEUS S. WALLING, commercial art designer, New York, has recently sent out an attractive booklet containing reproductions of some of his striking book-covers and advertising designs. The booklet is printed in colors and is a convincing bit of advertising.

THE commercial typography of L. F. Evans, Newport News, Virginia, is of the very best. Simple in design, devoid of freakish effects and pleasing in color harmony, it is very creditable.

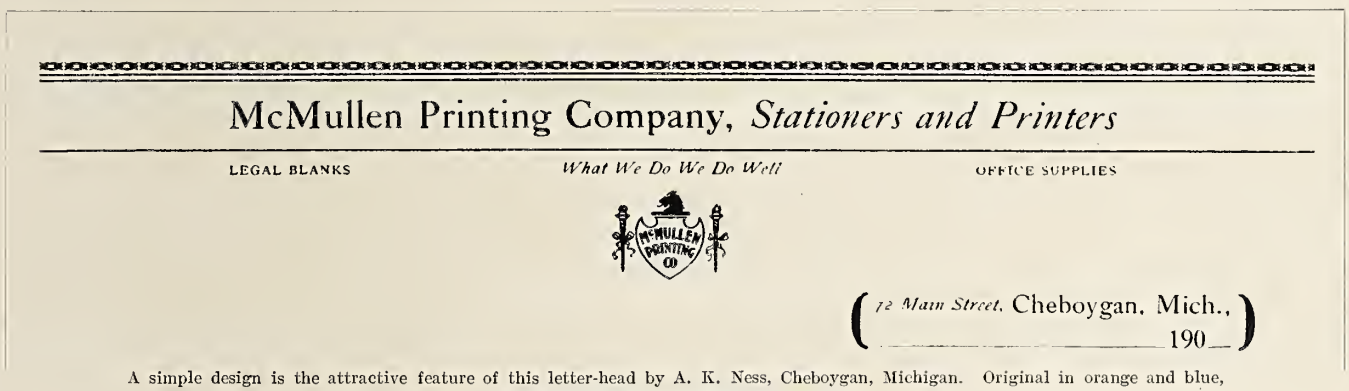
THE souvenir of the annual outing of the employees of The Charles Francis Press, New York, is an attractive piece of printing. It is in four colors on deckle-edge stock, with the illustrations in half-tone tipped on.

NEAT, modest typography and an appreciation of the proper use of color characterize the printing which comes from the J. E. Woodruff Print Shop, Brandon, Vermont. The recent specimens are exceptionally good.

FROM Lennis Brannon, Talladega, Alabama, has come another package of specimens executed in the well-known Brannon style. It is needless to say that they are excellent examples of the highest class of commercial printing.

WILLIAM L. SHERMAN, Girard, Pennsylvania, is another firm believer in the saying that the simplest things are the best. A package of his recent specimens shows a careful attention to design and a thorough appreciation of the correct use of color.

MADSEN FURNITURE COMPANY, San Jose, California.— A lack of attention to details is noticeable in your booklet. The initial letter is not properly lined with the type and the spacing around it is uneven. The side headings should have been a trifle more prominent and the spaces allowed for them should be more uniform. A trifle more care in the make-ready of the half-tones would have added much to the general appearance.



A simple design is the attractive feature of this letter-head by A. K. Ness, Cheboygan, Michigan. Original in orange and blue, the rules and brackets being in orange.

ALFRED PETER, New York city.— The advertisement submitted would have been better if a smaller number of type-faces had been used. Text, roman capitals, roman lower-case and italic lower-case give too much variety in one small space.

NAP BUREAU, Concord, New Hampshire.— The entertainment-bureau program would have been much more pleasing in appearance if you had allowed a little more white space on some of the pages. Smaller sizes of type would have prevented the crowded appearance.

LIONEL WARD, Vancouver, British Columbia.— The specimen marked No. 1 is the better of the two. In the other the position of the ornament breaks the space up too evenly and the appearance is not as satisfactory. The title-page of the booklet is a very neat piece of work.

THE *Times*, Waterford, New York.—A noticeable feature in the specimens submitted is a tendency toward an indiscriminate mixing of type-faces. The statement for Stephen Comeskey is a case in point. Four kinds of type are used on this job — roman, text, extended gothic, and



Three pages from an attractive booklet of window cards by H. Russell Thompson, Boulder, Colorado.

script. The use of a smaller number of type-faces would greatly improve the work.

CHARLES LAWSON, Roslindale, Massachusetts.— While the rulework designs show ingenuity and skill in handling, they are of no practical value. The same results could have been accomplished much more quickly and easily by the use of pen and ink, with the lettering pasted in.

HOWARD C. HALL, Knoxville, Tennessee.— Your combination of red and blue is satisfactory for the reason that the red is an orange-red while the blue is very dark — neither one approaching the spectrum colors. The typography is very pleasing indeed, and shows marked ability.

A MARKED improvement has recently been shown in the printed matter that comes from The Cloister Print Shop, Chicago. The undue ornamentation so noticeable in previous specimens has been to a great extent eliminated, and the later work, based on more simple principles, is very pleasing.

ORA JONES, Asheville, North Carolina.— There is very little to criticize in the specimens which you have submitted. On the hospital cover the names of the city and State should have been kept together in the center of the line instead of being at the extreme ends with hyphens connecting them.

J. A. REID, Hartford, Connecticut.— The booklet of the Travelers' Insurance Company is all that could be desired. The half-tones are excellent and well printed and the heavy gray border around the type-pages gives a most pleasing effect. One of the most attractive booklets that has reached this department.

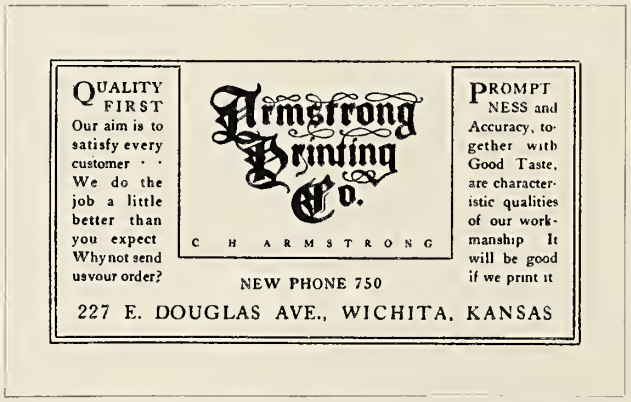
THE printed things produced by the Hopson Printing Company, Omaha, Nebraska, are excellent examples of that class of printing known as "dividend-paying." Neat, tasty typography, devoid of useless ornamentation, color combinations which are pleasing and do not jar on one, the best of stock and perfect presswork are all found in the products of this firm. Their work is but another illustration of a point overlooked by so many printers — that simple type designs, backed up by good stock and presswork, are much to be preferred to the more ambitious typography without this backing.

A BOOKLET of window cards by H. Russell Thompson, Boulder, Colorado, contains many valuable suggestions. The specimens shown in the booklet have been reproduced from originals 14 by 22 inches in size, and were taken from the daily run of work. We show herewith three of the pages. The rule border is printed in green with the reproductions in black. The price of the booklet is $1.

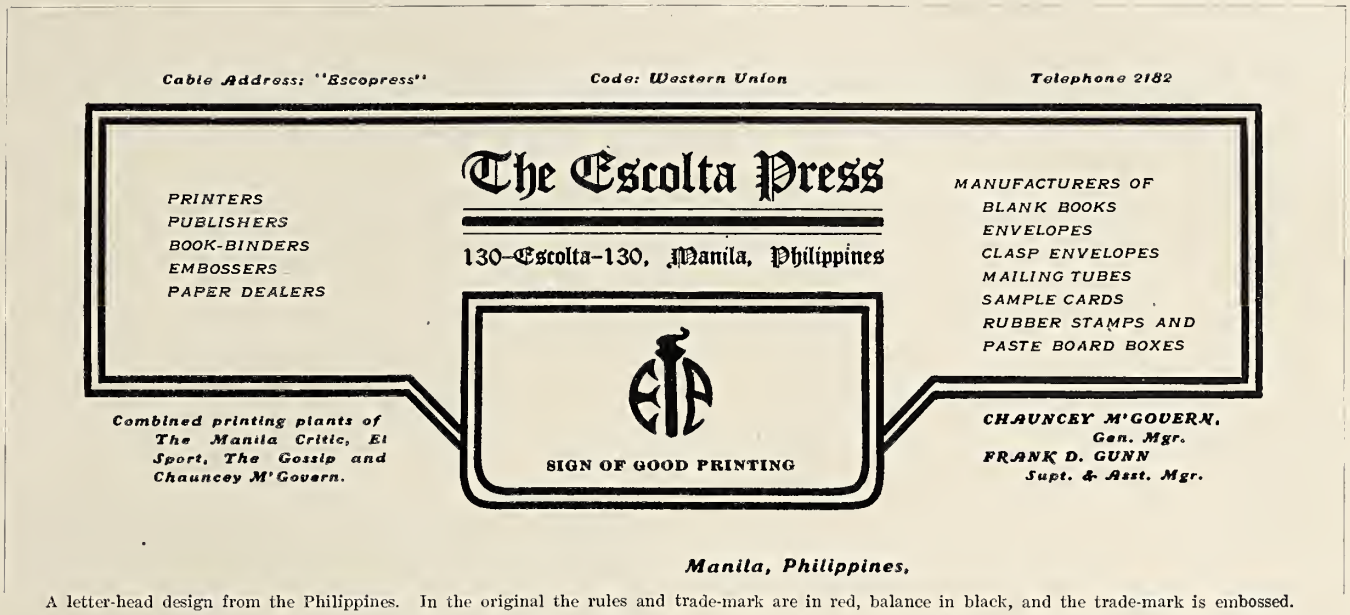
INSTEAD of the customary annual fishing trip of the employees of The Stillson Shop, New York, the outing this year was devoted to a baseball game and other field sports, the program of which has been received. It is a very attractive affair, in several colors, and is printed in the usual Stillson style.

E. P. THURSTON, Mendocino, California.— You have succeeded admirably in your desire to produce printing which is neat and attractive and satisfactory to the customer and at the same time leave a margin of profit. The specimens are excellent examples of good commercial typography, free from the time-consuming "originality" which characterizes so much of the printing of the present time.

WE reproduce herewith the attractive business card of the Armstrong Printing Company, a recent addition to the printing houses of Wichita, Kansas. The hand-lettered design for the firm name gives an effect quite unobtainable with type. The original is in three colors, the rules being in gray, initials in firm name and 'phone number in orange,



Attractive business card of the Armstrong Printing Company, Wichita, Kan. Original in three colors.

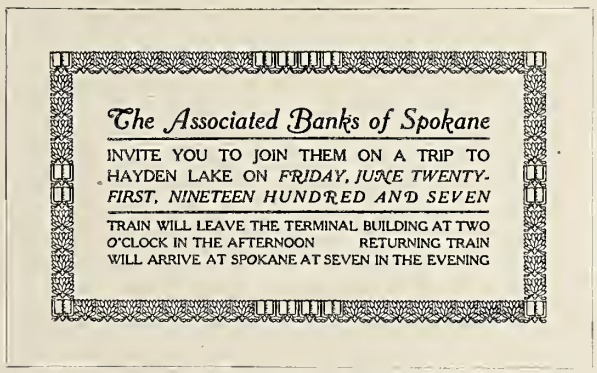


A letter-head design from the Philippines. In the original the rules and trade-mark are in red, balance in black, and the trade-mark is embossed.

and balance in black. Mr. Armstrong is a graduate of The Inland Printer Technical School.

FROM John Vail, Government printer, Hobart, Tasmania, have come two interesting books, one a "Guide to Tasmania" and the other a book on "Tasmanian Forestry." Both are well arranged and well printed, with the exception of a few half-tones on which more attention could well have been bestowed.

NEAT and dainty effects characterize a recent package of specimens from E. W. Stutes, Spokane, Washington.



A neat and dainty card effect by E. W. Stutes, Spokane, Washington. Original in black and red.

The card reproduced herewith will give an excellent idea of this style of type arrangement. The original is in black and red on a card 3 by 4½ inches in size, the two rules being in red.

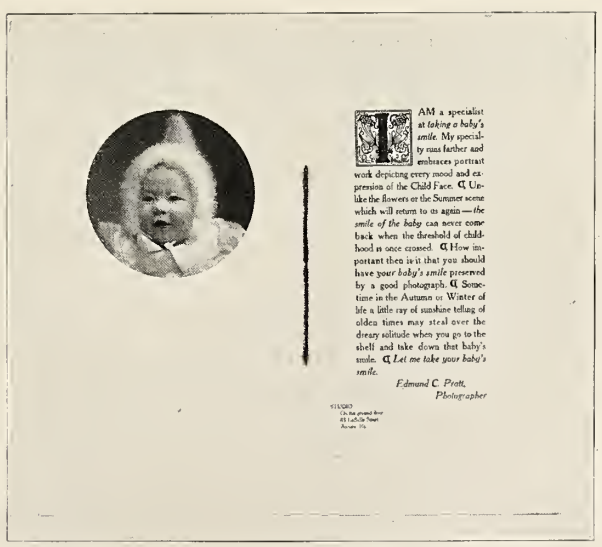
ALVIS WEATHERLY, Clarendon, Texas.—A tendency toward overshadowing the reading matter with rule and panel work is noticeable in your specimens. Rules and panel are commendable when the design formed by them emphasizes or strengthens the text, but the design should not be the first consideration.

GARDNER & TAPLIN, Boston, Massachusetts, have recently sent in some high-class commercial work, chief of which is their own opening announcement, handsomely printed in black and green on white linen-finished stock. The specimens show an excellent appreciation of what constitutes the best of printed matter.

THE accompanying letter-head reproduction is interesting as representing the work of the native Filipino printer, under the supervision of Mr. Frank D. Gunn of The Escolta Press, Manila. The original is in two colors, the rules and trade-mark being in red, type-matter in black, with the trade-mark embossed. Some of the salaries paid for Filipino labor will no doubt interest our readers. The native foreman of the composing-room receives a salary of $1.12½ in gold per day, the foreman of the pressroom $1, the foreman of the bindery 75 cents, and the feeders and compositors from 25 to 75 cents.

A UNIQUE specimen, submitted by Frank Gross, Columbus, Ohio, is the badge for the annual outing of the Master Printers' Association of that city. The badge is of purple leather, on which is stamped in silver a composing-rule. The badge is fastened to the coat by means of a pin, composed of an eight-point letter with a point, soldered to the back.

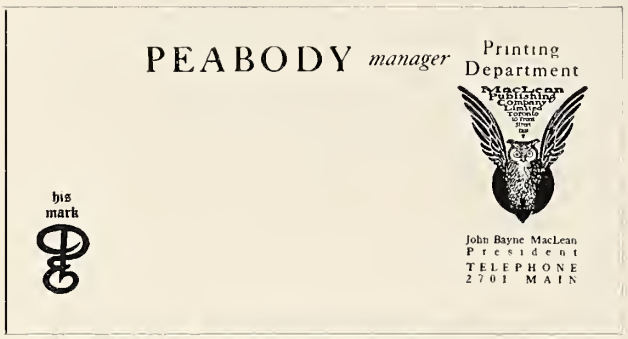
WE reproduce herewith the two inner pages of a handsome advertising folder from the press of Pratt's Practical Printery, Aurora, Illinois. The original is printed in black and red on Strathmore deckle-edge stock, while the illustration is a photograph, tipped on. The whole forms a very dainty and attractive piece of work.



Two pages of a handsome folder from Pratt's Practical Printery, Aurora, Illinois.

NEAT and simple designs, in which is shown much thought for the principles that underlie all good printing, characterize the work of A. A. McIntosh, Parry Sound, Ontario. No attempt is made for striking effects, but dignified simplicity—a feature too often lacking in printed matter of to-day—prevails throughout.

WE reproduce herewith the unique business card of Charles Edward Peabody, with the MacLean Publishing Company, Ltd., Toronto, Canada. On the original the



Unique business card of Charles Edward Peabody, Toronto, Canada. Original in black and orange.

design in the lower left-hand corner and the circle behind the owl are in orange, balance in black, on light-brown stock. Other commercial work submitted by Mr. Peabody bears the stamp of individuality.

H. B. CLOW, PRESIDENT RAND, McNALLY & CO.

Harry B. Clow on September 24 succeeded the late Fred G. McNally as president of Rand, McNally & Co., publishers, Chicago. At a meeting of the directors of the big printing company held on the evening of September 23 this action was ordered. Mr. Clow has long been active in the firm as a representative of his wife, who is a daughter of the late Andrew McNally.

"There will be no change in the lines of policy laid down by Mr. McNally," said Mr. Clow. "Intimately associated with my brother-in-law during his period of hardest work to give permanency to the established lines of business administration, I feel that the administration is competent to continue the same commercial successes. My associates in the management of the publishing house will continue. R. A. Bower being vice-president, R. J. Arnold treasurer, and F. S. Wiley secretary."

Mr. Clow will retain his interests in the plumbing supply house of James B. Clow & Sons, in which he has been a partner since 1886, and secretary and director since 1894, when the old corporation of James B. Clow & Son became James B. Clow & Sons. Mr. Clow, Sr., one of the pioneers in the West in the wholesale plumbing-goods line, is old and feeble and may soon decide to retire from active participation in the house, in which event the new president of Rand, McNally & Co. will find an added call on his time, to become an active director.

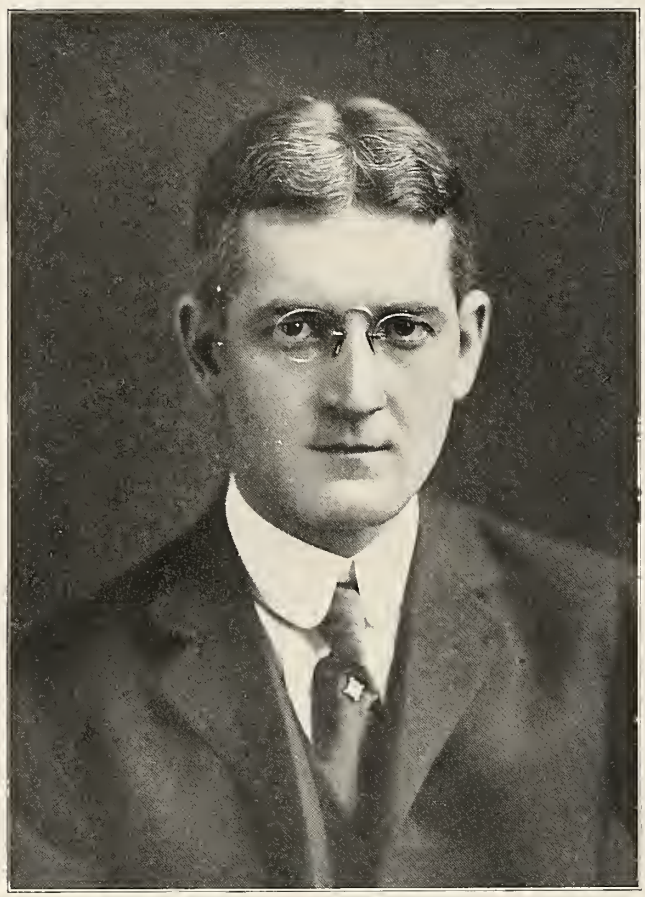
Mr. Clow is thirty-nine years of age and a type of the young business man who elected to plunge into strenuous commercial life after graduation from the North Division High School rather than take a college course. This he did by going into his father's concern as an active partner.

Known for several years as the chairman of sports and pastimes at the Glen View Club, Mr. Clow made a name for designing and managing big golf tournaments that gave him prominence abroad. He acquired a considerable proficiency in the game, but growing and pressing business gradually compelled him to devote himself more closely to his office at the expense of the usual golf-links recreation.

It is related of Mr. Clow that a slight timidity in a business venture which Mr. McNally wished him to shoulder, out in California several years ago, not only deprived the young Chicagoan of a fortune of several million dollars, but gave him some experience that subsequently made him one of the city's foremost young business men.

"Buy land in California, grow olive trees; they bear for two hundred years or more, and the supply never equals the demand," was a slogan that Mr. McNally invariably sounded to his son-in-law. Among the ranches that the former head of the publishing house picked out as available for a deal was the tract known to the southern California ranchers as "Las Coyotes," an enormous stretch of semi-arid foothill land, plentifully covered with greasewood. The owners were willing to sell the whole tract, but would not divide it.

"Buy, Harry," said the founder of the publishing house. "Clear off the wood for Los Angeles stoves and



H. B. CLOW, PRESIDENT RAND, MC NALLY & CO.

install irrigation and plant olive trees. The best thing in the world, and you will get rich off it."

Young Clow thought the financial responsibility was too great. He saw the prospects as did his father-in-law, but refused to accept a loan to swing the deal. How he missed the fortune is best told in his own words:

"Three railroad men, conductors of the Santa Fe and Southern Pacific, I think, got an option on the ranch with the purpose of selling the wood. They scarcely had perfected title to it when oil was discovered in large quantities on the ranch. I understand that the value of the ranch soon went to $3,000,000 and that the purchasers sold at an enormous profit to the railroad companies."

One of the McNally interests after which Mr. Clow is looking is an extensive olive orchard near Los Angeles on which experts from Spain are gradually developing olive trees the product of which has excited the envy of the European oil producers.

The Particular Printer

Makes no mistake in ordering a complete series of the Hunnewell type. It prints exceptionally sharp and clear and makes an excellent letter for all classes of commercial printing. There is a refinement and dignity obtained by its use, and will prove itself a paying investment in that it requires but a simple treatment to give pleasing results

NEW EDITION of BOOKS

L. WALLACE

AUTOBIOGRAPHY

THE fomous author of "Ben Hur" the book that millions have read, devoted his lost few years to the preparation of this remorkable life-story. A man who hos won distinction on the diverse fields of arms, letters, palitics, ond diplomacy must have that in him which compels attention; but this is more thon the mere record of o very remorkable career: it is the presentation of the man himself, on intensely indiwidualistic and many sided chorocter, and one of the most picturesque ond forceful personalties of our times. His Autabiogrophy must be considered an importont humon document It is rich in detoil of personol reminiscence, ond, although deep whnere it tauches large subjects it is never tedious nor formolly historicol. Makes o fine present

Two Volumes. Crown 8vo, Gilt Tops. $5.00

HARPER & SON
NEW YORK

High Grade Job Printing
"THE BETTER KIND"

White, The Printer
Knight Building, Essex Street

REMEMBER OUR ANNUAL OFFER

All persons ordering from us direct, during November and December, work amounting to $10 or more will be given absolutely free, a year's subscription to any of the dollar magazines or papers published

Set in the Hunnewell Series, Outline Swastika and Aladdin Ornaments, and six-point Border No. 502.
The H. C. Hansen Type Foundry, Boston and New York.

ART EXHIBITION
Of Decorative Printing
Monday, November 13

CAPRONI & COMPANY

DOMESTIC FRUITS
IN THEIR SEASON



94 ORANGE AVENUE
MOBILE, ALABAMA

IMPORTERS AND DEALERS IN
FRUITS

POPULAR TYPE FACES
Clever Results Obtained by the Progessive Type Manipulators

Set in the Hunnewell Series, University Border and Berkshire Ornament.
The H. C. Hansen Type Foundry,
Boston and New York.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, papers must he marked "For criticism."

AD.-SETTING CONTEST No. 23.— Nearly ten years ago THE INLAND PRINTER'S first ad.-setting contest was announced. The announcement was made with no intention of making such contests a permanent feature, but for the sole purpose of assisting a compositor who had had some difficulty in displaying a little three-inch ad. The copy was published and compositors were asked to submit their ideas of the proper display. The responses were so prompt and so general that other ads. followed and different ways of judging which specimens were the best were tried, until the plan which has now been followed for several years was hit upon and adopted. It has several times been suggested that prizes be offered for the best compositions, but this would bring an element into the contests which it is best to avoid. All these years the compositors who have competed have done so for the sole object of producing the best results and for the honor of being first among two hundred or more of their fellows. The spirit which influences printers to do their best work for such an object, and without hope of pecuniary reward, is one of which we and they may be justly proud. Winners and losers alike unite in saying that the contests are of great help and benefit to them, and those who are unsuccessful profit by the lesson and repeatedly enter other contests until many of them succeed in reaching a position among the leaders. For the twenty-third contest an ad. has been selected of the same size as that used for Contest No. 1 — a three-inch, single-column ad. The copy was furnished by Herbert A. Smith, a compositor in Huntington, Indiana. It is as follows:

> Home Candy Making. A postal will bring a descriptive booklet. Are you interested in making candy at home? If so, let us explain to you our new system with the use of a thermometer. It never makes a mistake. We teach you how to duplicate the finest candies made, including hand-dipped bonbons, all kinds of ordinary candies, and our famous Oriental Cream, which has a center like whipped cream. This recipe alone is worth several times the price of our outfit, but we give you about eighty others. We guarantee success, and gladly answer all questions of our pupils. The outfit consists of the book, a regular confectioner's thermometer, dipping wire, and four bonbon molds. Sent anywhere prepaid upon receipt of price, $3, and we guarantee safe delivery. The Home Candy Makers, Canton, Ohio.

The same rules which have been found so satisfactory in previous contests will govern this:

1. Set 13-ems pica wide by three inches deep.
2. Each contestant may enter two specimens.
3. Compositor is at liberty to change the arrangement, but must neither add nor omit any portion of words.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. Two hundred printed slips of each ad. to be mailed flat to "O. F. Byxbee, 1100 Medinah building, Chicago."
6. Use black ink on white paper, 4 by 5 inches exactly.
7. Write plainly or print name of compositor on one slip only, which should be enclosed in the package.
8. Each contestant must enclose 20 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. Canadian dimes may be used, but not Canadian stamps. If two designs are entered, no extra stamps will be required.
9. Each contestant will be given an opportunity to select the best three ads. A penalty of three points will be inflicted on leading contestants where a selection is not made.
10. All specimens must reach me on or before December 15, 1907.

The slip with the compositor's name and address and the stamps or coin should be enclosed in the package and not sent in a letter; in fact it is better not to write a letter at all. The usual plan of designating the best ads. will be followed. A complete set of all the ads. submitted will be mailed to each competitor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select what in his judgment are the best three ads., and those receiving the largest number of points will be reproduced in THE INLAND PRINTER, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. Special care should be taken to have the size of the paper correct, as one ad. on paper too long or too wide would make every set inconvenient to handle, and such an ad. will be thrown out. Particular note should also be made of the date of closing, as ads. received too late can not be accepted. Where two specimens are submitted by one compositor, each ad. should be wrapped separately and the two enclosed in one package. THE INLAND PRINTER is able to reproduce only a limited number of ads. submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display. There will be two hundred sets of ads., and should the number of contestants be unusually large, the sets will be given to the first two hundred who enter, so that the advisability of submitting specimens early is apparent.

FRANK R. BIRDSALL, manager of the Hattiesburg (Miss.) *Daily News*, has sent the following telegram to Governor James K. Vardaman: "If you desire to resume journalistic work at the expiration of your term as Governor of Mississippi, the *Daily News* offers you the position of editor-in-chief at the same salary you would have received as United States Senator." This is rather an unusual offer, but undoubtedly a good business move.

ON the back of the business card of the Belleville (Wis.) *Recorder* is printed some short paragraphs of excellent advertising advice under the heading, "Good Advertising Brings Dollars." Among them are the following:

A poor joke printed is a boomerang. A good joke diverts attention from your prices or goods.

Put prices in your advertisements.

If you are using a small space, talk about one article at a time.

Talk about your goods, not about your firm or what a fine place your store is.

Be brief. People who have time to read long ads. have little money with which to buy goods.

Change your ads. often. People think you are not alive if you don't.

THE last circulation statement of the Rockford (Ill.) *Register-Gazette* has for a title-page the photograph shown, page 251, illustrating the familiar expression, "It covers Rockford like a blanket." In its argument for the evening paper, which accompanied this statement, the *Register-Gazette* says, "Almost eighty per cent of Rockford men are employed in shops and factories. These men must

hurry to work at an early hour each morning. It's the evening paper that reaches the homes of these people, and you know they are the people you want to reach."

J. Albert Hood, press representative of the Asbury Park Carnival Association, Asbury Park, New Jersey, is always original in his advertising plans and the printed



MISS JESSIE MAY HAZELRIGG.
"Queen Titania VII."

matter which goes with them. The menu for the annual banquet tendered to newspaper men, whose efforts in promoting the carnival each year are evidently fully appreciated, contained on its cover a photograph of the carnival



"A POTENTIAL NEWSPAPER MAN."

queen, Miss Jessie May Hazelrigg, "Queen Titania VII.," and on the inside back cover was another photograph entitled, "A Potential Newspaper Man." Both of these illustrations are reproduced herewith.

Cincinnati recently furnished an object lesson in the profitableness of newspaper advertising, when its board of public service attempted to sell a building, which had to be moved to make room for a new hospital, without advertising for bids. About a dozen different people had been asked to bid, the prices ranging from $200 to $545, and the board had decided to sell at the latter figure when the city auditor declared that the law required advertising in the newspapers. The advertisement cost $5 and the property was sold for $1,129, a return of over one thousand per cent on the city's investment.

Ad. Criticism.— Hundreds of ads. were received this month, and the lessons which might be drawn from their merits and demerits would fill many pages. A comparison of the various styles demonstrates the comparative strength of the ad. with but few display lines. Nos. 1, 2, 3 were submitted by Marion Small, of the Devils Lake

City Lots for Sale

The remaining portion of my addition will be sold at a bargain if taken before the first of January. It consists of 16 50-foot lots, the finest residence lots in the city of Devils Lake. Six of these lots face south on Fifth street. Payments can be made part cash and balance on long time at 8 per cent. interest. MUST BE SOLD BY JANUARY FIRST.

Devils Lake, N. D **E. C. Burgess**

No. 1.

(N. D.) *Inter-Ocean.* Mr. Small sends a large package of his work and writes as follows: "The ad.-man one Saturday night suddenly became aware that North Dakota ozone was too chilly for him in the winter, and he departed for

5,000 **DEVILS LAKE will be a town of 5,000 people by Jan. 1st, 1908** **5,000**

The railroad improvements that are certain to come with next summer, make this an assured fact. Residence property will DOUBLE IN PRICE IN THE NEXT SIX MONTHS. I have been selling good 50-foot lots at half price to HOME BUILDERS this summer, and I still have some 20 lots that I am offering at the same old price, to those who will build next year.

C. A. DODGE

No. 2.

warmer climes. In order to get out the great family enlightener, the *Inter-Ocean*, it was then necessary that I should get busy with the ad. types and rules. The result must bear criticism, or else be wiped into eternity by the disapproving glances of a critic's eye." All of Mr. Small's work shows good judgment, although there is a tendency to display too much. No. 1 is a particularly good ad. on

5,000 5,000 5,000

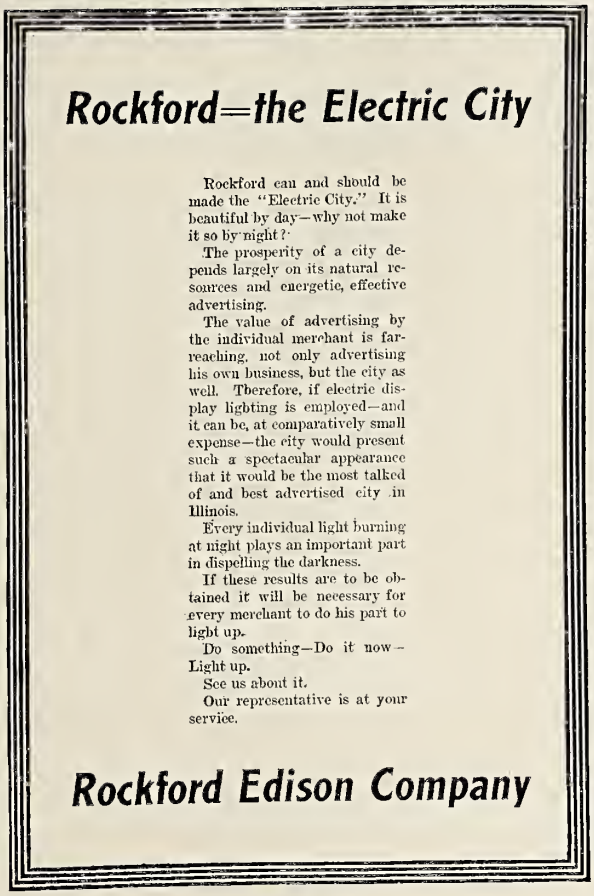
DEVILS LAKE will be a town of 5,000 people by Jan. 1st, 1908

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C. A. DODGE

No. 3.

account of the strong contrasting display. If "Must be sold by January 1" could have replaced "E. C. Burgess" it would have improved the value of the ad. as a business-getter. Nos. 2 and 3 are set from the same copy. That No. 2 is the better ad. goes without saying, the better effect being principally due to the panel arrangement. No. 2, however, is not well balanced, and might have been improved by running the signature in the lower right-hand corner. Another ad. which shows the advantage of simplicity is No. 4, sent by W. F. Spangenberg, of Rockford, Illinois. It is always a pleasure to look over the work



No. 4.

of Vance R. Noe, of the Estherville (Iowa) *Enterprise*, as there is a clean-cut neatness about it which is refreshing. No. 5 is a good example of his work, which is always remarkable for its combinations of panels. Mr. Noe



No. 5.

reaches close to perfection in this style of display, and his only fault as an ad. compositor (if fault it is) is a failure to demonstrate his ability along other lines of display. In No. 6 he had a difficult bit of copy, which he handled well,



No. 6.

although it might have been improved slightly by running the signature at the right, and the last sentence of the ad. in the panel at the left. It is impossible to go into detail with the many other samples submitted, but it is hoped that the compositors will gain some benefit from the ads. here shown and the comments thereon.

THE Winfield (Kan.) *Free Press* issued as a small advertising circular an imitation of its first page, calling it *The Evening Free Press Jr.* There were six six-em columns, set in six point, all the matter being strong arguments in favor of advertising. It would probably be read because of its novelty. Headings on its various articles would have added to its effectiveness.

HOT SPRINGS (Alaska) has a new paper, the *Echo*. Like most infants its dress is unnecessarily long, as there is about four inches of white paper extending beyond the "foots"—of its columns. It consists of four four-column



No. 7

pages, and it is certainly "a wonder" typographically—its subscription price is $10 a year nevertheless. The ad. shown herewith (No. 7) makes this clear. The spelling and punctuation in this is really much better than in the news items.

OUTLOOK FOR ADVERTISING GOOD.—Reports from all parts of the country indicate that farmers will have as much if not more money to spend on advertised articles as formerly, notwithstanding the dire predictions of calamity howlers in the early part of the year. As a facetious writer in the *Fourth Estate* says: "When the icicles of smiling April encased the shivering bare limbs of the trees and when the balmy breath of May rolled up coal-bills and the death-rate from pneumonia, the prophet of woe lifted up his voice. Such unreasonable and unseasonable weather, he said, would simply ruin the crops, and if the crops were ruined the farmer would have no money and the business of the country would be flat on its back." His predictions are not borne out by the facts, however, as statistics from every State in the Union show that crops are up to the average and in many cases above it. This condition has an encouraging effect upon the advertisers, who will be competing as strongly as ever for the farmer's dollars.

AD.-COMPOSITION.—Among the many ads. received for criticism are six from E. E. Gardner, superintendent of the Sockanosset School for Boys, at Howard, Rhode Island. Each of these ads. was set by a boy in the print-

ing department of the school, and in pointing out their defects all young ad.-compositors will note some of the things to be avoided if they want to stand among the leaders in the art. Three of the ads. are reproduced, Nos. 1, 2, and 3. In the first two of these is shown the inadequacy of black figures in a sales-producing ad. unless the article, if the items had been in black-faced type and the lines following indented, there would be little to criticize. In No. 2 the body is run too close to the figures. A single-rule border would have made No. 3 very effective, and would have prevented the necessity of making two lines of the headings. The other ads. sent have too much dis-



No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.

cles advertised are in black type also. Readers are not looking for a place where they can spend 52 cents or $6.50, neither are they interested in knowing what 52 cents or $6.50 will buy, but if they should happen to need a refrigerator or a pair of shoes and noticed that they could get the one for $6.50 and the other for 52 cents, then the object of the ad. would probably be attained. In ad. No. play or too much sameness in the display. The only way for Mr. Gardner's boys to compete is for each to use the same copy. It would be a good plan for each to try the copy published in this month's INLAND PRINTER for the twenty-third contest, and then select by vote the best ad. and enter it in THE INLAND PRINTER'S contest, which does not close until December 15. Among other ads. submit-

ted are two striking pieces of composition by R. C. Stovel, of Chicago (Nos. 4, 5). The ideas shown are excellent, but to carry them to such successful completion Mr. Stovel must have had the assistance of the engraver and electrotyper. Some very neat composition also comes from the Athol (Mass.) *Transcript* and from H. I. Crumpler, of the Greensboro (N. C.) *Tar Heel.* One other ad. is reproduced — a full page from the Fresno (Cal.) *Herald* (No. 6), set by H. A. Blackburn. This is one of those exceptionally fine pieces of panelwork. Note how perfectly the panels and cuts are arranged to produce proper balance, and in the two central panels others are used to emphasize important features. The signature at the bottom occupies but little space, yet is sufficiently prominent not to escape attention. There is nothing which gives a neater typographical effect, and at the same time induces a careful reading, than the judicious use of panels of various sizes.

EVERY publisher has experienced the difficulty of getting advertisers to accept positions on the second, third, sixth and seventh pages of a quarto, particularly where the pages are not cut at the top. The De Kalb (Ill.) *Review* endeavors to overcome this trouble by duplicating its heading on the third page, even going so far as to duplicate the publisher's announcement on the second and fourth pages. Turn the paper inside out and the third page becomes the first, and the arrangement of news and contents is such as to make it difficult for even an expert to tell which is really intended for the first page.

CHARLES H. TRAPP, a printer of Topeka, Kansas, has been publishing a little daily paper the past summer entitled the *Pink Rag.* It is a little three-column, four-page "rag," and is published immediately after the baseball results are known, giving the scores of all the games in the Western Association. Mr. Trapp says it is distributed free, and "gets its board and clothes from its advertisements." Judging from the number of ads. it doesn't go hungry.

THE Biloxi (Miss.) *Herald* has struck something new in a novel little voting contest. They resurrected a clear photograph of a group of Biloxi school children, taken fourteen years ago, published it with the inscription, "Do you remember your kid days," and are offering a prize of $5 to the one who can name correctly the largest number of children. W. G. Wilkes, one of the proprietors of the *Herald,* with whom the idea originated, writes: "We are receiving a large number of lists and the town is doing a great deal of talking. They are doing some laughing too, as they discover what man or woman a child in the picture has grown into, as some of them are now very prominent business men. The publication of this picture has given such satisfaction that we are hunting more of the kind to print."

A VERY good plan is followed by the Fennville (Mich.) *Herald* in notifying subscribers of the expiration of their subscription. A reply-postal is used, and on the portion to be returned is printed this sentence, "I desire the *Herald* continued to my address and will see that you receive the remittance about ....." When a subscriber fills in the date, it becomes a definite obligation to pay at a certain time, and is worth many times a subscription order without such a promise.

GIVING newsboys a good time at the expense of the newspapers has been found to be a profitable investment, and the plan struck York, Pennsylvania, this summer, when the Dispatch Publishing Company, publishers of the York *Daily* and the York *Dispatch* gave the "newsies," both from in and out of town, an outing at the local park. The York Street Railway Company joined with the newspapers and provided free transportation to and from the park and a theatrical performance in the afternoon. Previous to this the boys were given free tickets to all the park attractions and were served a big dinner. It pays to have the boys on your side — they are an important factor to a successful newspaper.



AMONG the papers received last month, marked "For Criticism," was an interesting exhibit of the Burr Oak (Mich.) *Acorn,* consisting of four issues, one each dated in 1901, 1904, 1905 and 1907. The first two are five-column quartos, the third a six-column quarto, while the last named has seven columns to the page. In the upper right and left hand corners respectively of each issue appear the ads. of two bankers, without change of copy or style for six years, but in the last number they have apparently taken on a little of the progressiveness of the publishers of the *Acorn.* If the paper continues to grow it would be appropriate for Messrs. Mallery & Carpenter to change its name to the Burr Oak *Oak.* With four exceptions every merchant in the village is an advertiser.

THERE is probably no line of college training where it is more difficult to avoid the theoretical and incorporate the practical than that designed to fit a student for newspaper work. Two years ago the University of Wisconsin added to its curriculum a four years' course preparatory to journalism, and this has been developed into a thoroughly practical training. The courses included in the list are of three kinds: first, those designed to familiarize the student with present social, political and industrial conditions in the light of their history and development, as well as with the literature of his own and other languages; second, those designed to develop the power of

expressing his ideas effectively in writing; third those intended to give the necessary technical instruction in the history, development, organization and methods of modern journalism. The course of study has been arranged in the belief that the greater part of the time should be devoted to a study of the subjects of the first group, which are fundamental to journalistic work. Without a thorough knowledge of this the newspaper writer is seriously handicapped and must make many blunders. Many avenues of practical training are open to the students, not only on the newspapers of Madison, Wisconsin, where the university is located, but also on the various college publications, which include a daily, a bi-weekly, two monthlies, a quarterly and an annual.

NEWSPAPER CRITICISMS.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Nemaha County Republican, Auburn, Nebraska.— Your paper was criticized in May.

Santa Cruz (Cal.) *Sentinel.*— The rule above the title should be removed, and worn-out ads. and reading notices reset.

Emlenton (Pa.) *News.*— Keep foot slugs down. The copy of paper furnished for criticism is so badly offset that it is difficult to find its good or bad features.

Belleville (Wis.) *Recorder.*— Several of the styles of type used for display are not suitable for ad. composition, and there is a tendency to use too many styles in a single ad.

Fennville (Mich.) *Herald.*— If some of the paid matter was removed from the first page, and larger heads run at the tops of columns, there would be nothing about your paper to criticize, as typographically it is very pleasing.

Ada (I. T.) *Democrat.*— The running of small ads. across the top of the page spoils the appearance of your first page. If you could put these at the bottom of the page, and some more prominent heads at the tops of columns, it would be a great improvement.

West Union (W. Va.) *Record.*— The *Record* was criticized in May, 1906, when attention was directed to the lack of care in making up plate matter, and this is still the chief difficulty. The stopping of a continued story in the middle of a sentence, simply because it fills a column, is very poor judgment.

Hector (Minn.) *Mirror.*—About two more leads should follow your display heads, or even another dash would not be too much. Omitting the column rules is a mistake. This might be done on a page where there is no advertising, but ads. really need the division and one page with rules and one without would be bad taste.

Dassel (Minn.) *Anchor.*— The news is well brought out with appropriate heads on both long and short items. In the headings over news items from near-by towns it would be better to omit all but the name of the town, thus: "Washington Mill," "Brush," and "Casey," instead of "Washington Mill Dashes," "Brush Items," and "Casey Newslets."

Washburn Review, Topeka, Kansas.— To one not familiar with Washburn College, the first question that arises is, "Where is Washburn?" The date line does not give the information, and it can be gathered only from the line, "Entered as second-class matter at Topeka, Kansas." There is too much sameness in the first-page headings, but otherwise your paper is very neat.

GOOD BUSINESS.

The stationery printed at this office is giving the best satisfaction. Last week we printed one thousand statements for a man, and by their aid he collected a small fortune. Two months ago a man bought of us some note paper and envelopes to use when writing to his sweetheart, and now he is married. Another young man forged a name on a check printed at this office, and is in the penitentiary. Another young man stole some of our paper to make cigarettes with — he is dead. A young lady bought some of our paper to curl her hair on, and now she has a beau. (We only have a few packages of this kind in stock.) By using our stationery a person can collect old accounts, tell fortunes, make rain, change the color of the hair, have the teeth extracted without pain, find out the name of the future husband or wife, be successful in business, triumph over enemies, and get elected to office. Give us a call.— *Ex.*

THE YELLOW PRESS OF JAPAN.

Mr. A. Maurice Low contributes to a recent issue of *The North American Review* an informing article on "The Yellow Press of Japan." Mr. Low points out that the severe restrictions which the Japanese Government places upon the press in time of war are almost entirely removed in time of peace, so that the newspapers are practically free to publish whatever they please. Mr. Low enumerates the leading papers of the Island Empire, describing their respective status and characteristics, with specially comprehensive reference to "the yellow press." The readers of this article will be able intelligently to gauge the importance of statements cabled to this country from the columns of one or the other of the journals of Japan. Mr. Low says:

"Yellow journalism pays in Japan as elsewhere, which proves that virtue must be content with its own reward rather than a bank account, and both *Hochi* and *Yorodzuchoho* have men on their staffs who write smartly and in a popular vein; and they keep correspondents in the United States and in England. Every Japanese newspaper of standing has correspondents in Korea and Manchuria because of the political and commercial interests involved, but it is only a few of the leading papers that can afford the luxury of regular correspondents elsewhere. It is interesting to note that, ten or fifteen years ago, *Hochi* was one of the most conservative papers in Japan and principally given up to politics; but, with the modernization of Japan, it entirely changed its character, and for business reasons found it more profitable to cease to be dull and heavy and respectable, and to become light, flippant and yellow. It has fallen a victim to that process of metamorphosis with which we are unfortunately familiar in another part of the world. Appealing to the masses, it makes a feature of fiction that from time immemorial has been read by a certain class — the story of the poor but virtuous girl, the heavy villain preying on virtue (in a shawl and a tattered skirt) and the rescuing hero. After all, the distance between the East and the West is bridged by a tawdry love story in a penny paper."

HE SET A DATE.

A merchant in a Wisconsin town who had a Swedish clerk sent him out to do some collecting. When he returned from an unsuccessful trip he reported:

"Yim Yonson say he vill pay ven he sells his hogs. Yim Olesen, he vill pay ven he sell him wheat, and Bill Pack say he vill pay in Yanuary."

"Well," said the boss, "that's the first time Bill ever set a date to pay. Did he really say he would pay in January?"

"Vell, aye tank so," said the clerk. "He say it ban a dam cold day ven you get that money. I tank that ban in Yanuary." — *Harper's Weekly.*

THE HUSTLING OF OREL.

Orel Harper, the hilarious apostle of Ben Franklin, who formerly fumbled in the type-cases in this city, but who now sits upon an inverted nail-keg while he squirts great gobs of wit, wisdom and wide-awake news from his fountain-pen into the columns of the Allen *Hustler,* wandered into the *Democrat* office last Monday. Harper informed us that he was building up a good business for the *Hustler* and also remarked that he had rented a dwelling house in Allen, from which remark we naturally infer that he is about to fool some good woman into doing his cooking.— *The Weekly Democrat, Ada, I. T.*

A REPLY TO "THE PRINTER UNDIGNIFIED."

BY THOMAS HARRISON CUMMINGS, IN "THE PRINTING ART," JULY, 1907.

PRINTERS AND PUBLISHERS.



HE caustic arraignment of both printers and publishers by J. Horace McFarland in the May issue of *The Printing Art*, under the caption of "The Printer Undignified," has prompted these thoughts from the standpoint of the publisher. They are, however, in no wise to be construed as reflecting in any way upon Mr. McFarland personally, as his magnificent services to the cause of printing are known to us all. He is one of half a dozen printers who have done so much during the past ten or twelve years to dignify and ennoble their art in this country that any expression of opinion from him on this subject, such as his article contains, is sure to attract much attention.

From the publisher's point of view we venture to submit: that, as a general proposition, the spirit of mutual helpfulness which characterizes two sailors in the same boat, bound for the same port, is the only spirit that should prevail between the publisher and the printer. Their interests being identical, one is bound up with the other. Especially during the past decade or two, the publisher has often pointed the way for the printer to follow. But, like all the trades of men passing from an old to a new form of civilization, the printer has faltered often. He has listened to unwise and timid counselors, set up his golden calf in the wilderness, worshiped false gods, and has learned his great lesson slowly. But the publisher has patiently endured his follies and has faithfully led him on. He has brought down the tablets from the mountain and has revealed to him a new and practical interpretation of the Art of Printing which the printer never knew. With the coin of the realm he has softened his hardness of heart, and by supplying him with new ideas in composition and presswork he has emancipated him from the bondage of belated custom and tradition under which he had groaned for years before. In brief, our contention is that the publisher to-day stands in the printing world, so to speak, by the side of the great law-giver who first brought Israel out of bondage. For, far from using him as a "door-mat," the publisher has led the printer to the promised land, and we can prove it.

The usual argument of those who speak for the publisher is that magazine and book publishing is a business enterprise dependent upon the public for its existence and support, and that therefore the publisher is bound to give the public that which it craves and for which it will pay. It is true that the printer may sell his job printing even though the composition may be antiquated and the make-up in typography and style may be slipshod, yet if the public will buy, the printer is satisfied and counts his duty done. Not so the publisher, who well knows that his goods must be neither stale nor shoddy, but right up to date and artistic to meet competition successfully. However cheaply he may offer them, a certain standard of perfection of paper, presswork and printing must be maintained or failure awaits him. Hence he recognizes the public obligation imposed by the character of the publication he offers for sale. He does not follow the rule unhesitatingly followed by the manufacturer and printer — to give the public that for which the public will pay. But he studies the public taste and then seeks to place this standard as near the front of the column as possible. In this way he educates the public taste to his standards and carries this standard forward as fast and as far as the public will permit.

Besides, he has forced the printer to do finer and better work; and the motive he offers is not so much that the public refused to buy, as because good publishing has made the other disreputable by comparison. In accomplishing all this the publisher does not pose as a better man than the printer, nor does he conduct his business for sentiment only. A good printer is the most valuable asset that a publisher can have. He is often the publisher's side partner, and his knowledge and skill share proportionately in the returns. If they do not, it is not the fault of the publisher; it is because the printer's name is *Mud* and not McFarland, and he does not insist upon his rights. Moreover, there is no sentiment in the publishing business, because sentiment does not pay. Magazines are run as the printer runs his press, the miner his mine, and the farmer his farm — for all the profit they can be made to yield. So, while there is assuredly no sentiment in all this, yet the publisher recognizes as a class that it is not only his duty but his privilege to give part of his time and much of his energy to educate the public taste in literature and the art of printing. He has worked incessantly for this end, while others, notably the poor printers, have worked chiefly for themselves.

Year after year we have known publishers to struggle along, sacrificing money, time and peace of mind, knowing that they could at any time increase their circulation and their profits by lowering the moral, the typographical, or literary tone of their publications. Yet in spite of these allurements they have remained faithful in the main to their ideals, and with rare public spirit, singular wisdom, and remarkable unanimity they (the publishers of the country) have not only educated the public to an appreciation of finer things in literature and in printing, but they have also educated the printer by pointing out to him new and broad paths for the onward march of the printing art. Mark it well, the publisher has now created a demand for the finer class of typographical display and presswork that only the educated printer, not the "door-mat" or "printer undignified" can fill.

Hence it is that the education of the printer is so much insisted upon at this time. The solution of this question, will, no doubt, decide his fate and fix his social status in the business world for years to come. In describing his present condition, "the printer," says J. Horace McFarland, "is not educated in his pursuit. He is often mechanically skilled in it, but not always, though the average quality of printing work has advanced greatly in the past twenty years. But he knows nothing of his art as an architect knows his, or bridge engineer understands his work. No educational institution of importance teaches the history, the literature, the mechanics, or the chemistry of the graphic arts — the arts undignified! The master printer is not usually college-bred; he is seldom trained in the costs and accounts of his trade; he is, in short, an empiric." He further suggests, as a remedy to this state of affairs, "that the printer should become acute, should study his essential art, should clamor at the doors of the universities until they opened to his sons with adequate provision for teaching all the graphic arts. Educated," he concludes, "the printer will take his proper place, and fame and fortune will come to him, according to his deserving."

Educate the printer? Why certainly, by all means. There is no business in the country that needs the services of the highest intelligence to-day so much as the printing business. Yet we can not resist the feeling that the spectacle of the McFarland printer who begins his education by knocking at the doors of the university is indeed a pathetic one. The utter helplessness of the quest is what appeals to those who know the limitations of the modern university.

What the printing art needs most, it seems to us, are intellectual and practical men, rather than educated men, to help along its progress and to inspire others. These men, as everybody knows, the universities do not produce to-day. Although their special function in life is supposed to be the discovery and development of superior minds, it is notorious that they not only fail to develop, but they even refuse to recognize such minds when they appear. They do not want, nor can they appreciate such men, and they present, instead, a dead level of mediocrity. If Plato were living in the United States to-day, there is not a university in the land that would employ him as a teacher, nor a printer who would trust him for an edition of his writings, and the same thing may be said of every first-class thinker and writer in history.

Send the printer to the composing-room, the pressroom, and the public library instead and you will give him a more practical education than the university can give. At college he may attend classes of English and continental literature. He is taught the names of famous authors and their books. Mayhap he is given some specimen pages of rare folios to study. But this is a different thing from learning how to produce type work of his own. It may cultivate his taste, this work of the schools, but it does nothing toward his real mastery of the intricacies of the printer's art. For after all, printing, in the esoteric sense, is not the mere putting of copy into cold type; it is the arranging and refining of that copy into artistic form for expression on the press. It is the form that the creative imagination of the compositor gives the copy in type that marks the technically great printer. He designs his work just as an architect would design a house or a civil engineer would design a bridge. In this way the creative imagination comes into printing, and both artistic expression and beauty are the result.

Of course a printer is all the better equipped for his work for having a knowledge of literature and of the humanities. But it is by no means essential that he have this equipment. A bad poet may be a good printer, and vice versa. But the main point for us to settle is how best can the education of the printer be carried forward to success. In Æsop's fable of the "Dog and the Wolf," the dog enlarges to the wolf upon the abundance of his food and the comfort of his accommodations; but the wolf, noticing the collar around the dog's neck, inquired its meaning; and when he had learned, he immediately concluded that the desert, a dry bone, and freedom therewith were better than beefsteaks and a padded kennel with servitude.

So the printer who is self-respecting breathes the air of freedom and wears nobody's collar; he lives on no man's favor, but eats the bread of independence. When therefore we hear the oft-repeated question again propounded, "Why does not somebody help educate the printer?" we answer that the less that is done for the printer the better perhaps, at least in the shape of technical training and external assistance. Indian chiefs and other leaders of men are not made by coddling and nursing, but by trial, hardship and fasting in the wilderness. If they survive and come out alive, they are fit to be leaders. If not, then so much the better for all concerned. It is, then, only the survival of the fittest. Our printers must train themselves as others have done and are still doing in other callings.

By and by we shall weary of worshiping false gods in printing. Then we shall have educated the printer to virtue and power and art, and there will be glory and cash prizes enough for us all, both printers and publishers.

POWER gravitates to the man who can use it.

DOES THE PUBLISHER "MAKE GOOD"?

J. HORACE MC FARLAND, IN "THE PRINTING ART."



HILE sincerely thanking Mr. Cummings for the pleasant personal words in the prologue to "Printers and Publishers" (July issue of *The Printing Art*), I think he has only strengthened the case for the printer undignified. "The publisher has often pointed the way for the printer to follow." True! But has the said pointing publisher paid his due share of the cost of the printer's travel on that way, as expressed in terms of new presses, new type, revised equipment, harder work? What printer does not know to the contrary, or fail to remember how the publisher puts in for a reduction in price because that new press would print a thirty-two instead of a sixteen, and that up-to-date marginal-feed double-sixteen folder work four times as fast? When has the seller of books neglected to demand a reduction of the rate for composition when a new Linotype or Monotype equipment has taken its expensive place in the printer's shop?

But Mr. Cummings *does* hit the bull's-eye when he says "The printer's name is *Mud* . . . and he does not insist upon his rights." That is why I call him the printer undignified, and that is why the dignified minority all over the country have been sending me paper handshakes about my protest.

"A good printer is the most valuable asset that a publisher can have." Can it be denied? Continues Mr. Cummings: "He is often the publisher's side partner." Here is where the publisher's apologist makes just a slight error. "Side partner?" *Outside* partner, Mr. Cummings; *far* outside, with the door shut, and "Please talk through the speaking tube!"

And "his knowledge and skill share proportionately in the result." What *is* the due proportion, Mr. Cummings, and who has it now? You can search me; I never saw my share, though you think I insist!

Come now, Mr. Publisher, show up! You have given "time and . . . energy to educate the public taste in . . . the art of printing," and have "worked incessantly for this end, while . . . the printers have worked chiefly for themselves." If so, where are the sordid results to the selfish printers — the fine country homes, the investments outside the shop, the hard cash? What printer has thus rewarded himself while the self-sacrificing magazine men (for of these Mr. Cummings is speaking), with "rare public spirit," have so "remained faithful to their ideals," struggling along, "sacrificing money, time and peace of mind," rather than to increase both "circulation and profits by lowering the . . . typographical . . . tone of their publications." To fully enjoy the painful struggles thus feelingly set forth, one has only to compare the financial status of a dozen magazine successes of the past decade with the present scanty possessions of the printers who made these successes possible. Where is the printer who can match checks with a McClure, a Ridgeway, a Munsey? And when the magazine man sees a printer apparently profiting under his success, how long does it take him to reach for that profit in a plant of his own?

Of course I don't in the least blame these publishers, nor did I in the article Mr. Cummings is criticizing. I blamed the "printer undignified," whom, the critic proceeds to say, needs to be "intellectual and practical, rather than educated." A usefully "intellectual" printer who is not educated would be an interesting critter! But the writer's comparisons are as faulty as his logic, for a little later he restates my position when he says that "the creative imagination . . . marks the technically great printer.

He designs his work just as an architect would design a house or a civil engineer would design a bridge."

Thank you, Mr. Cummings; you put it more clearly than I did. *But*, the uneducated architect is a mere carpenter, the uncolleged civil engineer is only a country surveyor who hardly designs bridges, and the printer of the present day without the higher knowledge is the printer undignified! And maintaining the position that the printer needs not education in the ethics, the history, the practice and the costs of his art is a peculiar way of fostering the creative imagination, which is evidently of value to the printer's beneficiary, the publisher.

In his curious Indian Chief comparison, Mr. Cummings asserts that "the less that is done for the printer the better, perhaps, at least in the shape of technical training." This is probably in preparation for the "trial, hardship and fasting in the wilderness," from which he hopes we may emerge as "leaders of men."

We still have the trial and considerable of the fasting, and some large cities seem like a wilderness to the ill-rewarded printers. It was to urge my fellow craftsmen to realize the worth and the spirit of their work, and to thereby come to "eat the bread of independence," that I ventured to suggest the education and higher outlook of which Mr. Cummings seems afraid. Then we will "breathe the air of freedom and wear nobody's collar," collecting not only the glory mentioned, but perhaps the "cash prizes" which are now so notably absent from us and so notably adherent to our "side partners," the publishers.

ST.-GAUDENS AT WORK.

The fact that St.-Gaudens took the time that was necessary for his work, no matter what the cost, used to disturb a good many people who wanted art produced for them, says a contributor to *Harper's Weekly* who knew him well. "Edward Atkinson was one of these, and he was a trustee of the Shaw Memorial, which, to be just, is not unworthy of Bullfinch's State House or of the immemorial Common. St.-Gaudens took an unconscionable time over that memorial, and the committee thought, and it was natural to them to think so, that St.-Gaudens had forgotten the job. They kept on nudging him, but St.-Gaudens was so wrapt in his development of an ideal that he gave no sign of annoyance. It may now be said, however, that all the while he had an artist's conception of the artistic capacity of the trustees. Finally, Atkinson appealed to him, and begged him to permit him, an aging man, to see the work before he died. This moved St.-Gaudens, and Atkinson learned that it was in the mind of the artist to produce a work that would satisfy him rather than to hurry it, that it might gratify the eyes of any man or of any generation of men. Atkinson lived to be a very old man, and he saw the memorial."

LITHO. STRIKE IS OFF.

The Lithographers and Engravers' Union has abandoned its strike against the National Association of Employing Lithographers, which it begun a year ago, and the men will return to work, according to President Richard Kitchfelt, of New York. The men refused to obey notice that they must resign from union membership and the result was a lockout at Boston, Springfield, Providence, New York, Philadelphia, Rochester, Buffalo, Cleveland, Cincinnati, Detroit, Chicago, Milwaukee, St. Louis and elsewhere. The employers at last asked the men to vote on a proposition to return unconditionally, and it was adopted.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

USE OF COMMAS WITH ABBREVIATION "JR." (84).—"Is it correct to enclose Jr. in commas in the title J. N. Casady, Jr., Company, as per enclosed letter-head?" *Answer.*—They are left out by some, but as a matter of grammatical accuracy they should be used.

PREPARED MATRIX PAPER (85).—"Please inform me how matrix paper may be prepared and dried for future use. Can it be done by hand or is special machinery required, and if so, kindly give me the names of manufacturers." *Answer.*—Friedrich Schreiner, Plainfield, New Jersey, sells a prepared matrix paper, and can no doubt furnish information regarding its preparation, etc.

LEATHER CARD CASE (86).—"Kindly give me the address of a firm that makes or sells a leather case or covering suitable for business or calling cards, that may be perforated at one end to tear out as desired." *Answer.*—William Freund & Sons, 45 E. Randolph street, Chicago.

TWO-COLOR ATTACHMENT (87).—"Can you tell me who makes an attachment for Gordon presses, so that two colors can be printed at one impression?" *Answer.*—The Chandler & Price Company, Cleveland, Ohio.

VARNISHING OF LABELS (88).—"Kindly favor us with the names and addresses of firms who do varnishing for the trade." *Answer.*—Story Finishing Company, 209 S. Clinton street, Chicago, and American Finishing Company, 113 W. Harrison street, Chicago.

STRAWBOARD OR FIBER MAILING TUBES (89).—"Kindly give us the names of makers of strawboard or fiber mailing tubes." *Answer.*—Chicago Mailing Tube Company, 223 S. Robey street, Chicago; W. C. Ritchie & Co., W. Van Buren and Green streets, Chicago.

MAPS (90).—"Will you please give us the names of several houses that handle maps?" *Answer.*—Rand, McNally & Co., 166 Adams street; Geographical Publishing Company, 309 Michigan avenue; George F. Cram, 63 Market street, all of Chicago.

PAPER LACES AND ORNAMENTS (91).—"Will you kindly give us the addresses of several firms who manufacture a line of paper laces and ornaments for boxes and fancy work?" *Answer.*—Royal Lace Paper Company, Brooklyn, New York; United States Lace Paper Works, 120 Walker street, New York; Reliance Shelf Paper Company, Philadelphia, Pennsylvania.

GUMMING MACHINES (92).—"Kindly supply us with the names of firms manufacturing machines for gumming paper." *Answer.*—Charles Beck Paper Company, 609 Chestnut street, Philadelphia, Pennsylvania; Henry C. Isaacs, 10-12 Bleecker street, New York.

IMITATION TYPEWRITTEN LETTERS (93).—"Will you kindly furnish me with the names of firms doing imitation

typewriter work for the trade?" *Answer.*— Typeribbon Manufacturing Company, 114 Sherman street, Chicago; M. M. Rothschild, 96 Fifth avenue, Chicago.

Rubber Blanket (94).—"Will you please tell us where we can get a 'rubber blanket'?" *Answer.*— The following firms can supply you: B. F. Goodrich Company, Akron, Ohio; Joseph P. Devine, 314 Mooney & Brisbane building, Buffalo, New York; Hirsch & Kaiser, 17 Frankfort street, New York.

Half-length Type (95).—"Where can I purchase type one-half the length of standard type, in all other particulars the same as standard?" *Answer.*— The Missouri Brass Type Foundry Company, Howard and Twenty-second streets, St. Louis, Missouri, manufacture short type for bookbinders' use in brass.

Electrotypes for an Almanac (96).—"We are in the market for a set of electrotypes for an almanac for 1908. If you have anything in this line we would be glad to receive proofs and quotations. If you are not in a position to furnish these to us, can you refer us to any one who carries them in stock?" *Answer.*—Almanacs are made chiefly by patent medicine and fluid extract manufacturers, and each one seemingly prepares his own for his specific uses. We do not know of any one who is in this business, or who carries plates in stock.

Three-color Printing (97).—"Will you please send me the names and addresses of some of the best printers of pictures (from photos) in colors?" *Answer.*— United States Colortype Company, 1633 Arapahoe street, Denver, Colorado; American Colortype Company, Majestic building, Chicago; Electro-Tint Engraving Company, 1227 Race street, Philadelphia, Pennsylvania; Zeese-Wilkinson Company, New York.

Ready Print Cover-designs, Etc. (99).—"Can you give us the addresses of firms printing cover-designs for Christmas editions, in colors, for a five-column newspaper? Also, the addresses of firms printing sections to be added to newspapers, the sections to be either comic or literary?" *Answer.*— We refer you to the following firms: Chicago Newspaper Union, 93 South Jefferson street; A. N. Kellogg Newspaper Company, 71 West Adams street; Western Newspaper Union, 65 Plymouth Place, all of Chicago; and World Color Printing Company, 16 South Sixth street, St. Louis, Missouri; J. V. Sloane Company, 1 Madison avenue, New York; McClure Newspaper Syndicate, 44-60 East Twenty-third street, New York.

Machinery for Cutting Index Cards (100).—"Kindly give us the address of a firm manufacturing machinery for cutting index cards." *Answer.*— The Latham Machinery Company, 8 Reade street, New York.

Varnishes for Printed Matter or Post Cards (114).—"Will you kindly inform us through your 'Question Box' what kind of varnish is used for varnishing post cards? Is it a special transparent kind or not? Does it take special machinery to apply it, and if so where can such machines be bought?" *Answer.*— The phenomenal development of the picture post-card business has brought about a large number of striking specialties by way of surface treatment, etc. Many very charming results are produced by highly glazing the surface of the cards, which may be done in a number of different ways, according as to whether the output is to be one of large number or in very limited editions. In the former case, machine methods must be employed, while in the latter many methods that would be entirely too expensive where large quantities are in question can be used very satisfactorily by hand-coating. But it is especially with the former class that these notes have to deal. Machines suitable for this purpose are known as paraffin coating machines, made by the M. D. Knowlton Company of Rochester, New York. The varnish is made up as follows, according to the very explicit instructions given in Klimsch's 1906 "Year Book," on pages 172 to 174 inclusive, by Ernst Heine: "20 parts gum mastic, 60 parts gum sandarac, 2 parts camphor, dissolved in 1 litre (2.11 U. S. pints, or 42.2 U. S. ounces) of ninety-four per cent alcohol." This will make a thick gum, which is then to be thinned as needed by further additions of alcohol. It is important to give a word of caution, for the "lac," as it is called, must not be used near an open fire. Mr. Heine recommends that small shops will find it more convenient to buy the ready-made article, and he also states that it is important to use the varnish as thin as possible. If the applied varnish dries very quickly, without a high polish, it is an indication that the solution was made too thin, and if the surface dries with a milky white appearance, it must be taken as an indication that the workroom is too cold because of the matt surface produced on the varnish. If the "lac" is used too thick, then the coating will be uneven. If the varnish is to be used on rather porous paper, the paper must first have a coating of an uncolored size, so as to prevent the "lac" from being absorbed by the porosity of the paper. It is also necessary to guard against varnishing printed matter before it is entirely dry, as in such cases the polished surface will not be uniform. It is essential in some instances to run the varnish quite thin and apply a second coating. After the paper is coated, it is best to allow it to remain in a warm room from five to eight days so that the varnish will become thoroughly dry and hard. By way of additional information, the gum mastic is known as the resin of *Pistacia Lentiscus*, occurring in small, rounded translucent grains or tears which soften when masticated, giving out a slightly bitter, aromatic taste. It is soluble in rectified spirit (alcohol) and oil of turpentine. Gum sandarac is a gum that exudes from *Callitris quadrivalvis*, one of the Cupresseæ, growing in Barbary, where it is called the Arar tree. It is a whitish yellow, brittle, inflammable resinous substance, with an acrid aromatic taste.

THE SWEDISH PRINTING CALENDAR.

The "Boktryckeri Kalender," a Swedish printing calendar published by Wald. Zachrisson, Goteborg, Sweden, furnishes an excellent idea of the prevailing ideas in the printing craft of that country — and, in fact, other countries as well. The book deals with the early history of printing and the calligraphy which preceded it, many reproductions of early illuminated works being reproduced in colors. Half-tones of numerous handsome covers show the skill and art of the bookbinder; Japanese prints, Rembrandt etchings and reproductions of beautiful book pages furnish great interest to the lover of the beautiful products of the press. The chapter headings, tailpieces, etc., are of quaint geometric design and printed in several colors. Altogether it is an excellent exposition of the status of the allied arts in Sweden.

HOW THINGS CHANGE.

Here is a recent experience of the Lewiston (Me.) *Evening Journal*, told in three paragraphs:

D. B. Carothers, the well-known railroad man, and a big official on the Baltimore and Ohio Road, is a frequent summer visitor here. Mr. Carothers was formerly Miss Leland of Lewiston.— *Lewiston Journal.*

How things do change! — *Boston Herald.*

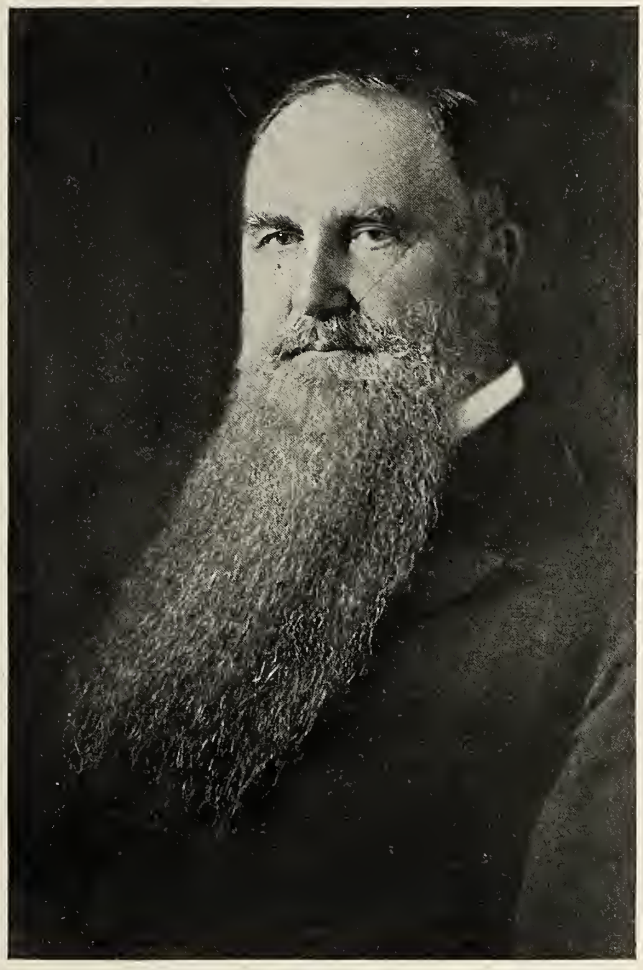
Yes, we've changed proofreaders.— *Lewiston Journal.*

OBITUARY

WALTER SCOTT.

At his home in Plainfield, New Jersey, after a lingering illness, on Saturday evening, September 14, Walter Scott died, aged sixty-three years. Mr. Scott was born in Ayr, Scotland, May 22, 1844.

He was educated at the Ayr Academy, and in 1869 came to America. After spending some time visiting the different cities he settled in Chicago, and he immediately



WALTER SCOTT.

began the inventing and construction of printing and folding machinery. While there he built and attached the first folding machine to a rotary newspaper printing machine and installed it in the pressroom of the Chicago *Inter Ocean*.

He was the first press manufacturer to place printing-presses in parallel planes, one above the other, with the rolls of paper at one end of the machine and the folder at the other.

Mr. Scott also invented the angle-bars which are used on large newspaper presses.

He was also the first to construct fast-running, color-printing machines for newspaper work, the first machines being installed in the Chicago *Inter Ocean* and the New York *World*.

Mr. Scott also invented the all-size rotary web press, which cuts off any length of sheet.

Walter Scott had been granted hundreds of patents and had many patents pending, embodying improvements in lithographing, printing, stereotyping, electrotyping and other machinery connected with the art of printing.

His death is a great loss to the printing art, as he was admitted to be the brainiest man in the printing-machinery line, for the patents granted to him show the master mind he was.

Mr. Scott was certainly a genius in his line. His great success was due not only to his inventive ability, but to the fact that he personally supervised every department of his great plant, which he built in 1884 on South avenue, Plainfield, where several hundred men are employed.

For the past few years Mr. Scott had been carefully tutoring his two sons, David and Walter Scott, in all branches of printing-press manufacture, and during his late illness they have had the active management of affairs.

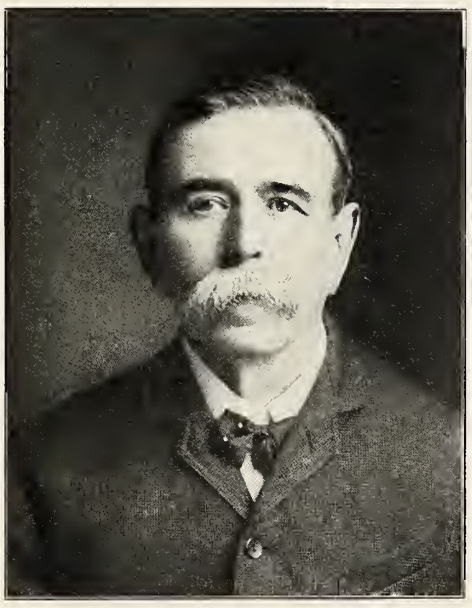
The deceased leaves a widow, two sons and a daughter.

The vast business will be carried on by the sons of Mr. Scott, on whom the mantle of their father's greatness has fallen. They have shown that inventive genius is inherited, by the many patents obtained by them, covering several very important improvements in the printing industry.

WILLIAM C. GAGE.

On the morning of September 9 at his home in Battle Creek, Michigan, William C. Gage, ex-mayor of that city and founder and president of the Gage Printing Company, limited.

William C. Gage was born in Pepperell, Massachusetts, January 10, 1842, and went to Battle Creek in 1867. He



WILLIAM C. GAGE.

was an expert printer and for several years was engaged in the office of the *Review and Herald*, organ of the Seventh Day Adventists, to which faith he belonged. In 1883 he established the Gage Printing Company, and for years took personal management of the business, watching its certain and gradual development to present prosperous proportions.

Mr. Gage served as mayor of Battle Creek in 1882, his administration being marked by a decidedly temperance

sentiment. He was an elder in the Seventh Day Adventist denomination and filled the pulpit on many occasions. He also served on the board of education for several years as its president, and also on the board of public works.

The surviving members of the family are Mrs. Gage, to whom he was married in 1860, two sons, Fred W. Gage, head of the printing company of that name; Frank H. Gage of Mountain View, California, and two daughters, Mrs. Paul Roth and Mrs. L. C. Coulston of Battle Creek.

FREDERICK G. MCNALLY.

Announcement of the death of Frederick G. McNally, president of Rand, McNally & Co., Chicago, which appeared in the October issue of THE INLAND PRINTER, is supplemented by the following additional facts from *The Prairie Farmer*, one of the company's publications:

"For the second time in the space of three short years we are called upon to chronicle the death of the president



FREDERICK G. MCNALLY.

of both Rand, McNally & Co. and The Prairie Farmer Publishing Company, Mr. Frederick G. McNally, who died Monday, September 16, 1907, after a short illness. His father, Andrew McNally, who, with W. H. Rand, founded the printing house of Rand, McNally & Co., died about three years ago.

"Fred G. McNally was born in Chicago, December 20, 1865. He attended the public schools of Chicago, later graduating from the Highland Military College, Worcester, Massachusetts. After completing his college course in 1884, Mr. McNally entered the general offices of Rand, McNally & Co., succeeding to the presidency on the death of his father in 1904.

"A tireless worker, he applied himself to the mastery of the details of this great institution, to the detriment of his health. Under his management the business of the firm steadily increased and to meet its future demands Mr. McNally was engaged in building a manufacturing plant in New York at the time of his death.

"He was married in 1884 to Miss Lydia L. Wyles, of New Rochelle, New York, and of the union three sons were born —Andrew, Fred and Wyles. In addition, Mr. McNally left his mother, Mrs. Andrew McNally, and three sisters — Mrs. Helen Belford and Mrs. H. B. Clow, of Chicago, and Mrs. Walter Neff, of Altadena, California.

"Mr. McNally had membership in the Union League Club, the Chicago Athletic Club, the New York Athletic Club, the Midday Club, the South Shore Country Club, the Germania Club and the Glenview Golf Club. He belonged to Waubansia Lodge, 160 of Masons, Oriental Consistory and Medinah Temple, Nobles of the Mystic Shrine. He was also a member of the Episcopal Church.

"Though a man of large interests, Mr. McNally was one of the most approachable of the younger class of business men of Chicago. He was uniformly kind and courteous to all, which inspired many a less fortunate person to attain greater heights and cherish loftier ambitions.

"Interment was in Graceland Cemetery, Wednesday, September 18, 1907.

"Much as Mr. McNally is missed by his associates, his death will cause no friction or change in the firm with which the name has been so long identified."

"THE HALF-TONE PROCESS."

This work, by Julius Verfasser, has come to hand from the press of Iliffe & Sons, Limited, London. It is a 348-page book with 4 by 6½-inch net size of pages, set in twelve-point. The bound volume complete is 1 by 5¾ by 8½ inches, covered in dark-blue unribbed cloth, and may be procured from The Inland Printer Company for $2; by mail postpaid, 15 cents extra. The contents are divided into eighteen chapters, illustrated with 160 separate figures and numerous inserts on art plate paper of color and 400-line screen work are interspersed throughout the pages. Part I deals with "The Studio, Fittings, Tools and Appliances," in ten chapters, and Part II with "The Operations," in eight chapters. A clear idea can be formed of the wide scope of the book from the concise list of contents, "What Is Half-tone? The Screen; The Studio; The Darkroom; The Metal Printing Room; The Electric-light Installation; The Etching Room; The Mounting; Proofing and the Materials Used" being divisions of Part I. Part II comprises, "The Photographic Operations; Making the Negative; Printing from the Negative; Etching the Plate; Finishing and Mounting; Proofing the Plates; The Three-color Half-tone Process and Preparation of Originals." The treatment throughout the book is of a pleasing narrative style, which in the main will be found advantageous. The presswork and some of the illustrations could be very much improved and the attempt to give metric equivalents in each formula does not work out as happily as it might, as, for instance, one is at a loss to understand why 20 ounces of water should in one case equal 500 cubic centimeters and in another 1,000 cubic centimeters. In another instance 10 ounces = 250 cc. and at another place 4 ounces = 250 cc. Again 2 ounces are shown to = 100 cc. and 1 ounce to = 30 cc. The confusion has no doubt arisen through attempting to even out the odd fractional amounts found in the exact equivalents. A more satisfactory basis is for the user to utilize graduates that have both the English and French measures marked thereon, or even separate graduates — one English and the other French — are more desirable in actual use. The presswork on the half-tones should have been done more carefully. Some fine examples of 400-line work are shown. These are produced by The Walker Engraving Company of New York.

PRINTING A HALF-TONE ON ROUGH COVER-STOCK.

BY S. J. KENNEDY.

SOME time ago the editor of THE INLAND PRINTER summoned me to make a cover-design for that publication, to print on rough cover-stock. He had taken a fancy to my Indian painting called the "Indian Love Song" and asked whether I could make him a cover from it. I thought the subject suitable for a cover, but doubted his ability to reproduce it in colors on rough paper, as the subject required delicate tones and shades and could not be handled in the flat, bold colors so commonly used on rough stocks. I must confess it was with a somewhat guilty feeling that I accepted the commission, but a cover on THE INLAND PRINTER is something not to be treated lightly by



THE INDIAN LOVE SONG.
Reproduced from painting by S. J. Kennedy.

a Chicago artist, so of course I "pulled down the job" even at a slight risk to my reputation.

Mr. McQuilkin was fully aware of the difficulties confronting us, but was determined to have something new and was willing to assume the responsibility incident to the experiment. We therefore visited the etching room and held a consultation with Mr. McRoy, the expert on matters of reproduction. Our object was to see if a thorough understanding between editor, artist, engraver and printer would be conducive to better work. We were attempting something unusual and knew that it would require our united efforts.

We talked over the various methods of color reproduction in vogue and concluded that none of them would suffice. The three-color process would not print on rough stock. The flat zinc plates would not get our delicate tones, the tooled zincs would be sure to lose our drawing and artistic effect, and the common half-tone would not reproduce our colors.

Finally we agreed that a set of three very coarse half-tones skillfully etched and burnished might do, providing we could simplify our design sufficiently. It was therefore with a full sense of the requirements that I set about painting the design. There must be no small detail. Simplicity and contrast were of course necessities. I could use a wide range of colors and values owing to the combinations of the three colors. I saw at once that here was a chance for truthful artistic expression, and must say that it was with much enthusiasm that I began the job. It is so unusual, you know, that an editor wants just what an artist likes to make and is willing to pay him real money for it. That is one reason why so many covers look as though the editor himself had painted them.

The painting itself did not make much of a hit in artistic circles, being too simple and contrasty for even the most eccentric of real artists. Most of them agreed with me, however, that it would be just the thing desired in this case. One must expect to lose some of the contrast and color in half-tone reproduction. I was much gratified to find that the editor understood this too, and therefore accepted my painting without corrections.

The proofs were soon ready for my inspection and I must say that they were an agreeable surprise. Those on enameled stocks were hard and crude, being altogether too truthful to the original. The screen was much too noticeable. The rough gray stock, however, that we had planned to use gave a very artistic result. The rough texture softened the contrasts and lines and the cold-gray tint furnished an ideal atmospheric background for the warm, rich colors to be used. The result obtained by this combination is most satisfying and artistic. The gray stock used on the present cover makes an interesting comparison with that used on the October cover.

The warm orange color of the stock used in October kills the color contracts, making the whole scheme somewhat monotonous. In fact it changes the subject from an evening to a sunset.

It was Ye Editor's own fault in running the orange stock against my wishes — simply another bit of bullheadedness often displayed by editors. All the more appalling is the fact that he did it against his own judgment, for he confessed that he liked the gray better. As partial amends to my injured feelings he promised not only to publish this apology, but to run the same cover on the gray stock this month.

MERELY A TYPOGRAPHICAL ERROR.

"We wish," wrote the editor of the Tartown *Trumpet*, "to correct an error which crept into our issue of last week. In describing the unfortunate runaway accident on Main street we wrote: 'While waiting the arrival of the ambulance, Doctor Skinner, who was fortunately present, took the victim's pulse.' It was the printer who carelessly changed the 'l' in the last word to 'r.' We make this correction in justice to Doctor Skinner, whose fees are always moderate, and who never presents a bill in advance. Office over Jed Kimball's drug store." — *Cleveland Leader.*

USING UNNECESSARY WORDS.

Professor Lounsbury has a little quiet fun at the expense of our modern tendency to condense meaning in as few words as possible, in *Harper's Magazine*, where he writes on "Expletives and Non-Expletives." If we were consistent in our omission of unnecessary words we should say, "Go you to Europe this summer?" instead of "Do you go?" which is redundant. Professor Lounsbury writes also on the correct use of "hither" and "here," and of the use of "from hence" instead of merely "hence," and in this latter case he quotes very high authorities for the use of "from hence" — proving his constant contention that usage makes right where language is concerned.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will he published under this heading. Items for this department should be sent before the tenth day of the month.

GUSTAV ZEESE, president of the Zeese-Wilkinson Company, New York, is in Europe studying the latest developments of process color printing.

THE Union Card & Paper Company announce their removal to spacious new quarters at 45 Beekman street, New York. Telephone, 45 Beekman.

GOLDING MANUFACTURING COMPANY, Franklin, Massachusetts, announce, September 1, that henceforth they have discontinued the general retail printers' supply business from the Philadelphia branch and will confine their efforts to the sale of Golding products.

THE Imrie Printing Company, Limited, Toronto, Canada, announce their removal to more commodious premises at 70-72 York street. They are installing a large quantity of new type and machinery and under the new and energetic management this house promises to become one of the most notable in the progressive city of Toronto.

THE C. W. Seaward Company, makers of Linotype parts and supplies, Boston, Massachusetts, have opened a New York office with the American Newspaper Supply Company, 12 Duane street, New York city, under the management of Mr. George Palmer, identified for a number of years with the American Ink Company.

THE Mergenthaler Company, Limited, manufacturers of the Monoline machine, and agents for the Mergenthaler Linotype Company, New York, 587 Beaudry street, Montreal, Canada, announce that the business formerly carried on under the name of The Canadian Composing Company, Limited, will hereafter be conducted under the name of The Mergenthaler Company, Limited.

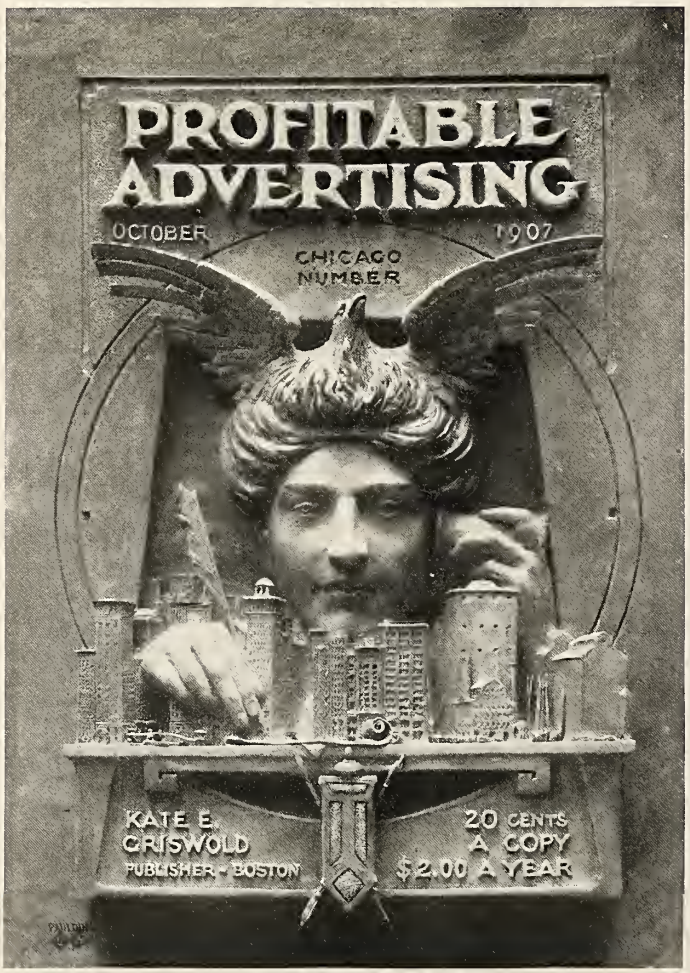
THE Cutler-Hammer Manufacturing Company, Milwaukee, Wisconsin, who purchased the Wirt Electric Company of Philadelphia, some months ago, announce that they have consolidated the Wirt business with that of their New York plant at Park avenue and 130th street, where the manufacture of Wirt apparatus will be continued. Information concerning Wirt apparatus may be obtained from any of their offices.

THE Carnahan Printing Company, Steubenville, Ohio, announce that the name of their company has been changed to The H. C. Cook Company, printers and publishers, manufacturers of office supplies. No change has been made in the management of the company. Large new additions to the building have recently been completed, together with the installation of much new machinery of the latest pattern, which will enable the company to handle their growing business with greater efficiency. For the convenience of customers, the company has opened a commodious stationery department.

THE Lithographische Kunst-Anstalt, München, lithographic printers, announce that, owing to the large increase in their American trade, they have established a branch office at 14-16 Church street, New York, under the management of Mr. Joe Wallach, president and treasurer of this company. They are prepared to fill all orders in the lithographic line, in post cards of every description, and guarantee the best of workmanship and prompt delivery. Editions of 3,000, 5,000 and 10,000, etc., per subject in autochrome post cards, are the specialty of this firm.

THE Negro Printers' Association of Greater New York, an organization composed of both employers and employees, gave their first annual autumn assembly in Manhattan Casino, the evening of October 10. The dancing was enjoyed by about five hundred to the music of the New Amsterdam Orchestra. While the function was entirely social a neat sum was realized from the sale of tickets, and this money will be used in upbuilding the Association, which now numbers about fifty members, but is capable of quite an increase as there are several hundred colored printers in Greater New York. Charles A. Hall is president of the Association, and headquarters are at 212 West Thirty-seventh street, New York city.

THE cover-design of *Profitable Advertising* for October is a fine specimen of the modeler's art. The judicious coloration and the striking quality of the design give the work an unusual charm. It is the work of Mr. John Paulding, whose covers in this medium for THE INLAND PRINTER will be remembered. Mr. Paulding is now associated with the Lammers Shilling Company, Heyworth building, Chicago, and as this firm has a well-deserved reputation for fine artistic judgment and a thorough and comprehensive knowledge of the technic of platemaking, the excellence of their product is a foregone conclusion, for the conditions approach the ideal. The reproduction herewith only reflects the character of the finished work.



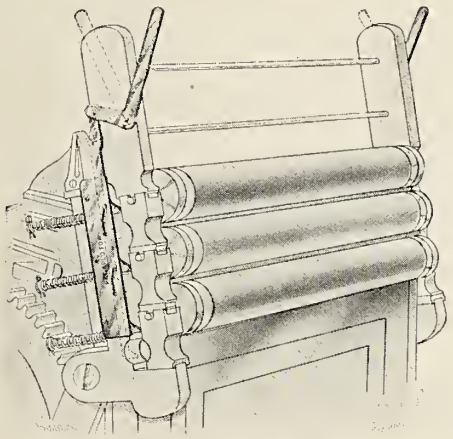
MODELED DESIGN BY JOHN PAULDING, THE LAMMERS SHILLING CO., CHICAGO.
The original is in colors.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

ROSENTHAL ROLLER ADJUSTER.

One of those handy little devices which one wonders were not thought of before is the roller adjuster for presses of the Universal type, invented and for sale by Herman Rosenthal, 168 to 170 South Clinton street, Chicago. The simple movement of a lever raises all the form rollers clear of the supply-cylinder at one time for convenience in washing up, or enabling a spoiled sheet to be taken off from rollers without stopping the press — a great saving in time. The device does not interfere with the vibrator or trip, is very simple, can not get out of order, and can be attached in an hour by any machinist. The illustration herewith shows it attached to press and the method of operation.



ROSENTHAL ROLLER ADJUSTER.

FREE TYPE—A NOVEL ADVERTISING SCHEME.

Advertising managers will tell you that there is nothing new under the sun in advertising methods. Perhaps this is true, generally speaking, but the fact that there are new ways of application is brought out in this month's advertisement of the Thompson Type Machine Company, on page 280. Certainly their method is unique in the printing field. It will be remembered that this company manufactures a typecasting machine adapted to be installed in printing-offices to enable the printer to cast his own type. In order to demonstrate that this machine makes perfect type they have set this month's ad. in Jenson, every letter of which (with certain exceptions) was cast by the Thompson Typecaster. These exceptions are four lines of type which, for the purposes of the advertiser, were set in type purchased from the regular typefounders. The advertiser's position is that the type made by the Thompson Typecaster is as perfect as the regular founder's product and can not be distinguished therefrom. They offer to give, free of charge, a font of Jenson type to any and every printer who has an established printing-office who can pick out the lines which were set in foundry type. This should be the opportunity of those who decry the product of sorts-casting machines to prove their assertions. Read the ad. on page 280, number the lines from top to bottom, and write to The Thompson Type Machine Company, 130 Sherman street, Chicago, the line numbers which you think were set in foundry type. All such letters will be referred to the editor of The Inland Printer, who will notify the winners in accordance with a marked copy of the ad. which is now in his possession. The offer is good until December 1.

AMERICAN MULTIPLEX PUNCH.

The new design of American Multiplex Punch just finished by A. F. Wanner & Co. will be of interest to our readers. This machine, we understand, is the result of a great many years' study of the requirements in punching machines. It is simple, accurate and strong. The illustration will show the superior construction for which A. F. Wanner & Co. claim so much.

It will be noted that the bearings of the head on the upright supports are extra large; in fact, more so than on anything heretofore attempted. The individual punch members, which are made each in one piece, are so placed in the machine that any one of them can be removed without interfering with the other members which may be set at the time.



AMERICAN MULTIPLEX PUNCH.

The operator, in removing a punch head from the machine, needs only to loosen it and pull it straight out. This is quite an advantage and will be appreciated by every one who has ever used a punching machine. The simplicity, rigidity and superior design will interest printers everywhere.

NATIONAL PERFORATING MACHINE CO.

The National Perforating Machine Company, Kansas City, Missouri, has just issued a handsome catalogue illustrating and describing the National Perforating Machine. Several pages of letters from users testify to the satisfaction the machine is giving. The "national" idea has been

consistently carried out in the decorative features of the book, the running titles being embellished with cuts of the national shield and the dome of the Capitol at Washington, and the reading pages having half-tones in tint of scenes closely identified with the history of this country, such as Mount Vernon, the Washington Monument, etc. The designing, engraving and printing are by the Republican Publishing Company, Hamilton, Ohio, and fully sustain the reputation they have for fine printing. The front cover is shown as an insert in this issue of THE INLAND PRINTER.

NEW PLATEN PRESS JOGGER.

At last there's a jogger for platen presses. The new device hails from Indianapolis, being the invention of W. W. Britan, of the Ihrie Manufacturing Company.

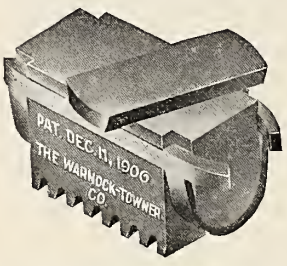
It is made to fit any platen press, and is strikingly simple in construction and operation. There are no parts to get out of order, and the jogging mechanism is so built that it is instantly detachable, so that delivery board is left flat for printing on which jogging is not necessary.

The " Gordon Jogger " has been on the market for only about two months. The manufacturers say it is already in use in all portions of the country.

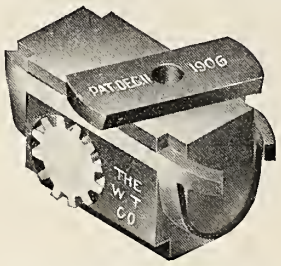
REGISTER-BLOCK DEVICES OF THE WARNOCK-TOWNER COMPANY.

Solidity of impression and accurate and quickly adjustable register are among the first requisites in modern printing where long runs on fine half-tones tax the genius of the pressman to get results. To meet these problems satisfactorily the Warnock-Towner Company, 334 Dearborn street, Chicago, have perfected devices that have been subjected to the most severe tests and insure to the printer the satisfaction that comes from a job made ready and *made ready to the end of the run.* The following description and illustration of some of the devices of the Warnock-Towner Company will be interesting to printers who appreciate the fact that the truest economy is found in applying the necessary essentials for good work, rather than in " fudging " over the difficulties that come from defective and unscientific substitutes for the " real thing." The diagonal block in connection with the adjustable positive register hook is something that has never heretofore been practically worked out. The two are combined by the Warnock-Towner Company, making it possible for a base to be locked in a chase and the hooks dropped in at any position and moved along the slot until they engage the edges of the plate, there being no limit to the distance the hooks can travel. The hook is operated by a special key which is passed through the center of the jaw until it engages the working part of the hook and by turning the key until the jaw of the hook moves the desired distance there is formed a positive lock which will not slip during the longest run.

The hook is automatically locked in the groove by a double loop spring passed around each end; the upper portion of the spring expands and engages the lips of the groove in the block, preventing any possible chance of the hook accidentally coming out. The new diagonal block possesses other attractive features, such as the automatic interlocking of each section with any other, guaranteeing a positive alignment of the grooves and perfect mesh of the racks for the hooks to travel on from one section to another, regardless of how much a chase may be sprung; it also prevents any one or more of the sections working up in long runs.

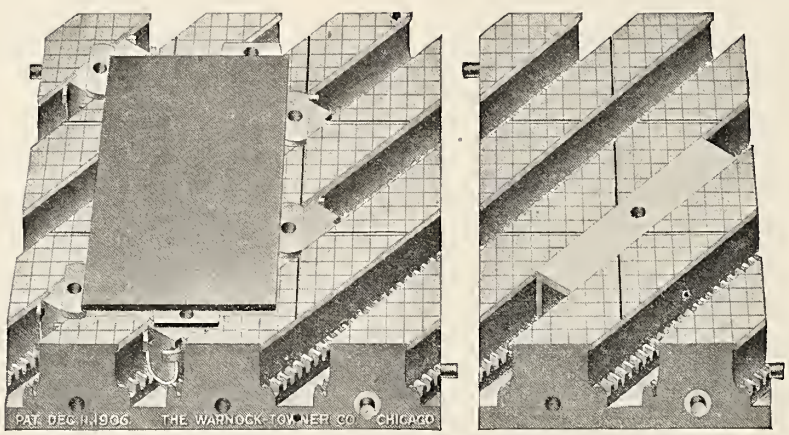


Warnock Register Hook, showing the Anti-friction Lock.



Warnock Register Hook, showing Adjustable Anti-friction Lock.

The units are made in 4 by 4 inch sections, so that the forms of any size can be quickly made up, the hooks dropped into position and the plates registered in much less time than any other system. Fillers of different lengths, put up in fonts, have also been provided, so that when the hooks are in position the plates are removed and the fillers dropped into the slots, thereby making a flat surface for the plates to rest on.



Warnock Diagonal Register Block with Diagonal Hook and Sectional Interlocking Principle.

For close-fitting and fine marginal work the Warnock-Towner Company have devised a plan which does away with the ordinary bevel on plates, substituting therefor an undercut bevel which permits plates being brought within slightly less than three-sixteenths of an inch. The value of this method needs only to be mentioned to be appreciated by printers.

The growing business of the Warnock-Towner Company has made a reorganization necessary, and this was speedily arranged on the showing the company has made. Mr. C. A. Birney is now president of the company, and W. A. Warnock, secretary and treasurer.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

BOOKS ON ADVERTISING — Separate volumes on "General Advertising," "Mail-order Advertising," "Retail Advertising," "Advertising Typography," "Rates, Mediums, etc." Write for list P — it's free. A. S. CARNELL, 150 Nassau st., New York.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of *The Art Student,* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER BACK NUMBERS WANTED — November, 1883; July and September, 1884; January, 1886; October and December, 1894; August and September, 1897. THE INLAND PRINTER COMPANY, 120-130 Sherman st., Chicago.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by Wm. J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions, full cloth, 140 pages, $1.50 THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A FLOURISHING WEEKLY NEWSPAPER and steam printing-plant, well equipped, including building, established 15 years, 13 years under present management, is offered at a big sacrifice for spot cash; owner retiring from active business; is located at prettiest seashore resort in America; 120 trains daily; this is an exceptionally fine opening for a printer-editor with about $2,000. E 506.

FINE OPPORTUNITY — Four Linotype-machine plant doing good business, running day and night, California city of 250,000, good profits; reason — wish to retire; price on application. E 599.

FOR SALE — A good paying photoengraving plant in manufacturing city; sound and profitable business; write at once. E 641.

FOR SALE — An established publication, situated in the largest city in the great southwest; no "down-and-out" proposition, but one making money; has splendid advertising clientele, large subscription list, and bona fide; owners have other business demanding attention; books open for inspection — have nothing to conceal or to give away; oldest publication of its kind in southwest; is making good money, and if you are from Missouri we can show you; is for sale — not to give away. Address "TEXAS," P. O. Box 800, Dallas, Texas.

FOR SALE — Half interest in well-equipped central Kansas county seat Republican newspaper; good business; will sell for $2,250, with $1,500 cash. E 605.

FOR SALE — Half interest in well-established (25 years) good paying German-American newspaper, book and job printing-plant in eastern city of 75,000; good advertising and jobwork patronage; only plant of its kind in Massachusetts, New Hampshire and Rhode Island. Apply to HUGO E. DICK, Box 612, Lawrenee, Mass.

FOR SALE — Job printing-office fully equipped and doing a business of about $30,000 per year gross, located in a city of 45,000; can be had at a bargain; if interested and want full particulars address E 625.

FOR SALE — Job printing-office; inventory $2,000; sell for $1,000, or half interest for $500. F. R. GANSCHOW, Saginaw, Mich.

FOR SALE — Job printing-plant doing good business in city of 30,000, with cylinder and 4 jobbers, 30-inch cutter, etc.; reason for selling and full description given by letter; look into this if you want to buy good business. E 592.

FOR SALE — Modern job office in northeastern Iowa; business $4,000 yearly; cash buys it; worth investigating. E 637.

FOR SALE — The largest and best-equipped printing and bookbinding plant in a city of 25,000 population, having the largest jobbing trade in this section; equipped for railroad, book and tobacco work; the plant is in fine shape and paying good percentage; owner having bought plant with the expectation that one of his sons, then a lad, would take to it; any one desiring to investigate the plant and books, they are open; such an opportunity does not come often in one's life to step right into an established business and wide territory to draw from. Write or apply to J. McS. Buchanan, 111 Sycamore st., Petersburg, Va.

FOR SALE — Two printing-offices in thriving towns in Saskatchewan; will be sold either together or separately; annual turnover about $3,500 and $4,000 respectively; no competition and the towns are the natural centers of rich agricultural districts; plants valued at $2,100 and $2,400 respectively; will sell for $2,500 and $2,800 cash; two together $5,100; if terms are desired write Box B, Rouleau, Sask.

FOR SALE — $4,000 will buy a well-equipped printing-plant, now doing a paying business in an eastern city of 100,000 population; other interests reason for selling. E 639.

WELL-ESTABLISHED, paying, exclusive newspaper and printing-plant in city of 4,000 population, in celebrated valley of Virginia, must be sold for private reasons. E 611.

Publishing.

SELLING PRINTING in specialized publication form is profitable; better get acquainted. EMERSON P. HARRIS, Periodical Businesses, 253 Broadway, New York.

COST ACCOUNTING.

COSTS! DO YOU KNOW YOURS? Expert cost accounting systems for printers, giving per hour costs of every class of labor and equipment entering into the cost of production, down to the smallest details; specially arranged for each individual plant, from the largest to smallest; protect yourself against further losses; charges very moderate. For particulars address A. M. WAGNER, Norfolk, Virginia.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

INK MANUFACTURING PLANT.

FOR SALE — One 3-roller mill for steam or water connections, 3-roller mill for regular job inks, 2-roller mill for news inks, core mill for poster inks, 2 mixers for job and news inks respectively, 100-gallon steam boiler for news and book varnishes; stock, utensils, and materials — inventory, $4,500; formulas for news, book and job inks, all colors, varnishes, binders' cement, roller composition, Elastine, office paste and edging fluid; the formulas alone are worth our complete selling price — they are the perfection of over 13 years' experience; the price complete is $4,500, and it is an exceptional bargain. GOLDING MFG. CO., Franklin, Mass.

FOR SALE — Lanston Monotype mechanical keyboard; Chandler & Price 12 by 18 Gordon press with Kramer Web attachment; both good as new; used but little. E 640.

MONOTYPE FOR SALE — Complete equipment, first-class shape, with job casting attachment; caster, keyboard, air compressor, pump, etc., matrices 6-point to 12-point modern, and 6-point to 36-point De Vinne condensed, molds and equipment for low quads and spaces — for 14, 18, 22, 24, 30, 36-point, with some 6-point and 12-point borders, very cheap; f. o. b. Pacific coast. TYPESETTING MACHINERY CO., 1241-1243 State st., Chicago, Ill.

Steel Die

Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing. Prompt service.

AMERICAN EMBOSSING CO., BUFFALO, NEW YORK

Knife Grinders

For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold.

BLACKHALL MFG. CO., Buffalo, N.Y.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — One 14 by 22 Gally Universal press; one 12 by 18 and one 10 by 15 Chandler & Price Gordon press; one 10 by 15 and one 9 by 13 Challenge Gordon press, complete with all necessary equipment and electric motors; one No. 1 32 by 44 Dexter folder without parallel attachments; one No. 1 Monitor stitcher; one No. 1 Monitor multiplex punch; one 45-inch Sheridan cutter; all this machinery is in perfect order and condition, having been used only a short time; in addition to this we have a large quantity of type of various styles, imposing-stones, cases and other accessories necessary for a complete printing-plant, also a large stock of ink and paper; will sell either the whole or any part, at a low price for cash. For further particulars address E 609.

FOR SALE — One Compositype casting machine, or automatic typecaster, in good condition; 100 fonts matrices, also in good condition. TEXAS TYPE FOUNDRY CO., San Antonio, Tex.

FOR SALE — One Gordon press, list $135; 25 fonts of job type; 1 100-lb. font of Century 8-point body type; 1 Yankee job case; stone, furniture, and other printing accessories; sold new for $300; we will close this out for $125; we also have a No. 2 King & Co. embossing press which we will sell at $45. Z. T. BRIGGS & CO., 1108 McGee st., Kansas City, Mo.

FOR SALE — One No. 5 Fuchs & Lang bronzing machine in good condition, 2 years old, but replaced by larger one; takes sheet about 26 by 38; $350 on our floor; 1 stop-cylinder Cottrell, rear delivery, rollers in first-class condition, bed 34 by 48, 6 form rollers, table and cylinder distribution; floor space 8 by 17 feet; $250 on our floor. FOLDING PAPER BOX CO., Main and Sample sts., South Bend.

FOR SALE — Two old-style Hoe drum cylinders, beds 17 by 22 and 22 by 28; been overhauled and in good condition, with new gripper devices; suitable for small plants; will sell cheap to make room for new machinery. Address THE LAWRENCE PRESS CO., Columbus, Ohio.

FOR SALE — Three Miehle presses, 3 Dexter folder-feeders, 1 Brown double-sixteen drop-roller folder, 1 Dexter combination folder, 1 Chambers point folder, 1 Anderson bundling press; every machine guaranteed in perfect working order. E 627.

FOR SALE — 14 by 20 Sheridan toggle embossing press for gold-leaf work; price reasonable. E 570.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

TWO CURVED ROUTERS, one bending machine, for Harris press; bargain. For particulars address E 302.

3 Hickok 36-inch faint-line ruling machines with and without layboy.
1 Sanborn No. 5 2-rod lever embossing press.
1 each styles A, C and No. 7 Perfection wire stitcher.
1 No. 2½ Latham wire stitcher.
1 No. 4 Boston wire stitcher.
1 White combination foot and steam power paging and numbering machine.
1 Champion foot-power paging and numbering machine.
1 each foot and steam power 28-inch Rosback perforator.
All machines guaranteed in good working order. Write GANE BROS. & CO., St. Louis, Mo.

36 by 51 Hoe stop-cylinder, No. 3 Monitor stitcher, 8 horse-power gasoline engine. Address INDIANA PAPER & BAG CO., Indianapolis, Ind.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 4; Monotype operator, 1; Linotype operators, 3; operator-machinist, 1; foremen, 8; all-around men, 3; stock cutter, 1; bookbinder, 1; solicitor, 1; estimator, 1; ad.-man, 1; compositors, 7; steel-die engraver, 1; pressmen, 4; proofreader, 1; manager, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Artists.

WANTED — Head for art department; engraving and printing-house in Middle West wants artist with some executive and selling ability; must have originality, also sufficient technical knowledge of process engraving to handle colorwork, etc. E 622.

Bookbinders.

WANTED — A first-class man to take entire charge of a bindery doing a miscellaneous pamphlet and cloth-book trade in New York city; must be a good executive and practical in all branches. Address, giving references and salary expected, E 631.

WANTED — A good, reliable, job ruler, acquainted with loose-leaf work; must be sober, accurate and speedy; good wages, steady work, out-of-town location. Address, giving references, E 624.

WANTED — Bindery foreman by house in Southwest; must be A-1 man, capable of handling all classes of high-grade work in bindery. E 259.

WANTED — Bookbinder who can rule, forward, finish and take charge of small bindery; must be sober, reliable, good workman, married preferred; permanent, pleasant situation at good wages in city of 17,000. Address MOORE BROTHERS, Pittsburg, Kansas, stating qualifications.

Compositors.

PRINTER WANTED — One who has had 4 or 5 years' experience in country printing-offices on jobwork and desires an opportunity to become familiar with practices in modern offices; good salary and permanent position. E 623.

WANTED — Beginners who would learn printing trade and learn it right, to enter SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis. Best instruction, fine equipment, easy terms. Particulars on application.

WANTED to go South; good compositor; steady work, good wages. E 600.

Engravers.

PHOTOENGRAVERS in all branches should apply to E. P. E. A. for good positions; best wages, steady jobs, open shops. EMPLOYING PHOTOENGRAVERS' ASSOCIATION, Milwaukee, Wis.

WANTED — An expert half-tone etcher; also a half-tone photographer; steady work. SPRINGFIELD ENGRAVING CO., Springfield, Ohio.

Foremen, Managers and Superintendents.

MISSIONARY PRINTER, earnest Christian man, understanding presswork and general printing, wanted as assistant superintendent with student workers; pleasant location and associates with great opportunity to do good. Address SECRETARY OF BEREA COLLEGE, Berea, Ky.

PRINTER WANTED — A competent non-union working foreman; must understand job composition and imposition, know how to handle men and get out work of high grade with economy; 9-hour shop, splendid equipment; permanent and desirable position for clean, reliable, experienced man who can deliver the goods. FRED L. KIMBALL CO., Waterloo, Iowa.

WANTED — Bright young printer under 30, capable of taking charge and producing results; must be A1 on job and ad. composition and be thoroughly familiar with make-up, stock cutting, etc.; must also be able to do first-class half-tone presswork on pony 2-revolution and Gordons; will pay good wages. E 603.

WANTED — Young man with practical knowledge of printing and estimating to assist manager of long-established printing and stationery business in progressive southern city. E 619.

Operators and Machinists.

WANTED — Machinist-operators may learn the Linotype in 8 weeks at SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis; now is the time, for the demand for operators grows heavier every day; instruction given women. Write for full information.

Pressmen.

CYLINDER PRESSMAN — One who understands Dexter feeding machines; non-union office. E 72.

JOB PRESSMAN — One capable of taking charge of pressroom; non-union office. E 597.

WANTED — Cylinder pressman experienced on high-grade, illustrated catalogue printing in black and colors; first-class wages paid; open shop and 54 hours. THE MAQUA CO., Schenectady, N. Y.

WANTED — Pressmen turned into specialists by high-grade instruction in make-ready and colorwork; we can show you how to increase your ability and how to earn more money. SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis.

WANTED — Several good, non-union cylinder pressmen and feeders for steady positions. MEYER-ROTIER PRINTING CO., Milwaukee.

WANTED — Two or 3 job pressmen in a Philadelphia office; first-class men only need answer; permanent; $15 weekly to start. Address, with full particulars, E 604.

Salesmen and Solicitors.

INK SALESMAN who can furnish very best references. E 370.

LITHO AND PRINTING-INK SALESMAN with established trade; will pay highest consistent salary; references necessary. E 354.

DO YOU DO EMBOSSING?

Hard as stone. Ready for use in two minutes after making counter-die. Softens quickly by gas flame, hot water or torch. Remeltable—can be used over and over again. $1.00 PER PACKAGE, containing full instructions and hints on Embossing (over 2,000 words), and you do not have to buy a book on Embossing. Sold by All Supply Houses or by A. W. MICHENER, Mfr., 178 Monroe St., CHICAGO

MICHENER'S EMBOSSING COMPOSITION

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

PAPER SALESMAN who can furnish very best references; none other need apply; salary and percentage. E 544.

WANTED — Experienced lithograph salesman for city, also to travel in California; young man who thoroughly understands commercial work. Address E 615, stating age, experience, references and salary expected.

WANTED — High-class, experienced salesmen with established trade and knowledge of lithographic and printing machinery buyers; road and technical training essential. Apply to E. E. BARNEY, 26 Cortlandt st., New York city.

Miscellaneous.

WANTED — Man experienced in paper-stock cutting; up-to-date machines used; open shop, 54 hours. THE MAQUA CO., Schenectady, N. Y.

WANTED — Young man capable of making accurate estimates on job printing; one having a good knowledge of business forms preferred; answer stating age, experience and salary expected. E 614.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, Chicago.

Artists.

STRICTLY A1 ARTIST, desirous of making a change from his present position, is looking for an opportunity to correspond with a reliable concern in regard to a steady position; pen, wash, and water-color drawings, lettering as well as book decorations is desired. E 635.

Compositors.

JOB COMPOSITOR — Young married man seeks position in down-to-date printery in Philadelphia; experienced, ambitious; advancement. E 632.

Engravers.

PHOTO-RETOUCHER, first-class, all-around man, specialty machinery, thoroughly competent and capable of taking charge, desires change of position; long experience with some of best firms. E 190.

SITUATION WANTED by all-around photoengraver; young man, experienced, employed at present; prefer newspaper. E 644.

WANTED — Position as manager or foreman in photoengraving plant; over 15 years' experience in different branches, including colorwork. E 217

Foremen, Managers and Superintendents.

BOARD OF TRADE MANAGER — Successful board of trade manager, 5 years' experience, wishes change of location. E 379.

FOREMAN composing-room, competent to take entire charge of plant, would make change; handle any grade work. E 594.

FOREMAN COMPOSING-ROOM — Experienced, with executive ability, handling high-grade work; non-union; steady, temperate, married. E 180.

SUPERINTENDENT, at present engaged, would like to open correspondence with up-to-date firm; references. E 593.

SUPERINTENDENT OR ASSISTANT MANAGER, of finest experience, employed, will change; knows how; go anywhere. E 64.

WANTED — Foremanship of composing-room in modern plant by thoroughly experienced, reliable man, with executive ability. E 409.

WANTED — Position as foreman or superintendent by a capable, energetic, up-to-date, practical printer of 38 desiring change; long and successful experience in above positions; good executive ability; first-class references. E 638.

Operators and Machinists.

LADY PRINTER, union, highest references, handles all job or ad. composition, desires position with opportunity to learn Linotype. E 628.

LINOTYPE MACHINIST-OPERATOR desires change; machinist or machinist-operator; any-size plant; produce very best results in either capacity; afternoon news or job; 12 years' experience; union; West. E 630.

LINOTYPE MACHINIST-OPERATOR desires change; 5,000 to 8,000 an hour; experienced machinist; California or Southwest preferred; married, sober, union. L. H. V., 236 W. 14th st., New York city.

MACHINIST-OPERATOR, capable taking charge of battery of 4 to 8 machines; positively first-class man; Middle West preferred. E 598.

MACHINIST-OPERATOR, union, sober, swift, accurate, reliable, desires situation; handle all classes of work. 851 N. Ottawa ave., Dixon, Ill.

SITUATION WANTED as an apprentice Linotype operator by a young boy well acquainted with the mechanism of the machine. S. KURYLA, Burdette, N. Y.

Pressmen.

CRACK PLATEN PRESSMAN desires change in position; first-class, sober and steady, references; West or Middle West preferred. E 416.

PRESSMAN AND FOREMAN; up-to-date on catalogue, half-tone and color work; capable of handling large work and pressroom. E 238.

PRESSMAN of ability, strictly temperate, practical in all high-grade half-tone and color work, can handle anything that comes in a first-class pressroom; 10 years foreman. E 633.

WANTED —A position by a first-class platen and cylinder pressman. WALTER CAVELL, 282 Mills st., Poughkeepsie, N. Y.

Salesmen and Solicitors.

SALESMAN, experienced, successful on catalogues, engraving, lithographing, die stamping, blank books; employed, will change. E 78.

Foremen, Managers and Superintendents.

SUPERINTENDENT — Experienced, thoroughly qualified, will change; for my employer's interests all the time. E 645.

Miscellaneous.

A FIRST-CLASS, ALL-AROUND MAN desires position as working foreman in medium-size shop, turning out a good grade of work; open shop; South or East preferred. E 596.

EXPERIENCED TECHNICAL AND OFFICE MAN, assistant manager, superintendent, up-to-date, will locate; 4 languages; bookkeeping, etc.; fine references. E 626.

OPERATOR, steel-die stamper, young married man, desires position to take full charge of power presses only; not an experimenter, but thoroughly experienced, up-to-date in all branches of power-press work; can furnish A1 references as to ability; looking for contract; any make of machines. E 636.

PAPER CUTTER AND STOCKMAN; experience above the general average, familiar with all paper sizes and qualities, pamphlet binding, etc.; competent to handle shipping or any other detail work in connection with the above; good executive ability and references. E 423.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets $1. HENRY KAHRS, 240 E. 33d st., New York city.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

HOW TO GET THE COIN in a business of your own. Send for free copyrighted booklet. MANAGER, Box 461, Durango, Colo.

"HOW TO PROMOTE A PRINTING BUSINESS" — a book which tells: (1) How to raise money to extend your present business or for establishing a new business. (2) How I built up a profitable printing business by mail (in 4 months) extending through 4 States. (3) How to avoid some of the most common mistakes made by job printers. (4) How some little differences in methods make big differences in results. (5) How I raised $10,000 to use as working capital for a real-estate company of which I am president; how $12,000 was raised for an automobile company of which I am vice-president and treasurer; how I raised $15,000 for a clock-manufacturing company of which I am vice-president; etc. (6) How you may apply the same methods to the raising of capital for a newspaper, or job printing, or bookbinding, or most any other business. The price of my book is $1. Send a one-dollar bill (at my risk) or your personal check on your local bank, or a postoffice or express money order. This book contains 41 pages "boiled down" and to the point. HOLLIS CORBIN, 938 Real Estate bldg., Philadelphia, Pa.

HOW TO START ANY KIND OF A MAIL-ORDER OR AGENCY BUSINESS WITHOUT CAPITAL — How I started with $2 and made thousands; more than one thousand suggestions, new, novel ideas and plans for *spare-time* work at your home or office, all contained in "Corbin's Business Book," price $2 by prepaid mail; absolute satisfaction guaranteed; will return money if the book should not *more* than meet your expectations; most practical book of its kind ever published; tells how *you* can *at once* start in business without capital regardless of age, location, experience, or present occupation; send $2 *now* and get your money back if you want it; or, write a postal for *free* circular; this little advertisement, if you respond *now*, may mean more to you than all the other advertisements you have seen during your lifetime. HOLLIS CORBIN, 938 Real Estate Trust bldg., Philadelphia, Pa.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

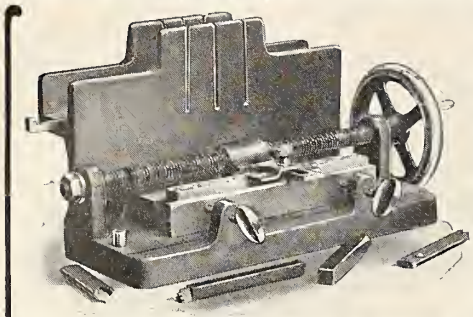
INLAND PRINTER FREE FOR ONE YEAR — 300 subscriptions to be given to young student printers; if ambitious to study and become expert write for conditions of this free offer. THE SHELDON PRESS, Burlington, Vt.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 30c, 7 for 50c, 12 for 80c, postpaid. THE INLAND PRINTER COMPANY, Chicago.

125 Mergenthalers shipped monthly; 125 new situations every month; operators becoming scarcer; the Thaler Keyboard helps you get one of those situations; short hours, big pay; instruction book with each board; price, $5; send for circular. THALER KEYBOARD CO., 453 "O" st., N. W., Washington, D. C., or can be purchased at any of the agencies of the Mergenthaler Linotype Company.

Printers and Stationers Make **RUBBER STAMPS** A PROFITABLE SIDE LINE
Profits large and demand increasing. Investigate. Complete outfits from $25.00 up. Write for catalogue.
PEARRE E. CROWL COMPANY, 3 E. German Street, Baltimore, Md.

THE EVER-READY BORDER MACHINE



A practical, inexpensive device for making

Wood Borders
Block-o-Type
Calendar Figures
Tint-Blocks
Etc.

Pays for itself in a short time. Send for catalog.

E. B. CALDWELL, Mfr., 3189 W. 98th St., Cleveland, Ohio



SPATULA CUT CATALOGUE (8th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9½x12¼, 50c. (refunded on $2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world, 26c. Electros for sale. Both 70c. Stamps taken. SPATULA PUB. CO., 100 Sudbury Building, BOSTON, MASS.

Auld's Bodygum

Guaranteed to overcome mottled and blurry half-tones, type forms, rule forms and solid plate printing. Also warranted to make any printing ink take sharply, smoothly and firmly to highly glazed papers. It makes an ink print on top of other inks. **Large trial sample, postpaid, 25 cents.**

AULD'S INK GLOSS gives a high gloss to inks.
AULD'S POWERFUL TRANSPARENT BODY DRYER dries in three hours.
AULD'S PASTE DRYERS don't pick on coated papers.
AULD'S TRANSPARENT GOLD AND SILVER SIZE holds the bronze without rubbing off, also makes the Bronzes appear brighter.
AULD'S FINISH and **BODY VARNISH.**

Samples, postpaid, 25 cents.

MANUFACTURED BY

HAMPTON AULD, 859 Mt. Prospect Avenue, NEWARK, N. J.
SINCLAIR & VALENTINE, Selling Agents - - - - - - NEW YORK CITY



LEARN

PHOTO-ENGRAVING OR PHOTOGRAPHY

Engravers Earn from $20 to $50 Per Week

The Only College in the world where these paying professions are taught successfully. Endorsed by the International Association of Photo-Engravers and the Photographers' Association of Illinois. Terms easy and living inexpensive. **Graduates placed in good positions.** Write for catalogue, and *specify the course in which you are interested.* Address

Illinois College of Photography, or } 881 Wabash Ave.,
Bissell College of Photo-Engraving, } Effingham, Ill.
L. H. BISSELL, President

WHITFIELD'S CARBON PAPER

Has a sort of "Mustang" wear; outlasts and holds on longer than 90% of competitive goods. Most printers stay with us once their customers get the habit of using good carbon paper. Strange to say, our prices are no higher than competitors'. We'd like to have our samples and discount in your peg-hole for future reference. By this foresight we'll get the order and save you delay.

WHITFIELD CARBON PAPER WORKS, 123 Liberty St., New York City



Quick Stringing Saves Time Labor Money

LOOK! WIRE LOOPS

To Hang Up Catalogs or Pamphlets

The Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out.

Let us send sample and quote you prices.

Successors to Universal Wire Loop Co.

PHONE, M. 4813

WIRE LOOP MFG. CO.
75 SHELBY STREET
DETROIT . . . . . MICHIGAN

Any Printer

can increase his income if he adds a **Rubber Stamp Outfit** to his plant. Our **VULCANIZERS** for making Stamps are the best in the world.

Write for Catalogue and get started at once.

THE J. F. W. DORMAN COMPANY, BALTIMORE, MD.

BLOTTERS ARE THE PRINTERS' BEST ADVERTISING MEDIUM

A good Blotter every month, if striking in design and text, well printed and carefully distributed, will bring desirable business and lots of it to any printer. We have a series of color plates for printers' blotters that are building business for those who use them. Only one shop in a town can get them. Write for samples and particulars. **Chas. L. Stiles, Keith Theater Bldg., Columbus, Ohio**



PRINTERS

Write on your business letter-head to **R. Carleton Engraving Co., Omaha, Neb.,** for the latest copyright LODGE CUT CATALOGUE Book, **"When Papa Rode the Goat."** Colored plates, 100 illustrations. Many fearful things. 15c. by mail, to printers only.

IMITATION TYPEWRITTEN LETTERS

I operate the largest plant in the world for the production of Circular Letters, and turn them out by the thousand or million in any style of typewriter type, furnishing

TYPEWRITER RIBBONS EXACTLY MATCHING.

Send for samples and prices. You will wonder how it's possible for me to produce such perfect work at so low a price. To those operating their own Multigraph departments I am prepared to furnish supplies at the following prices.

Multigraph Ribbons 8 inches wide, black, blue, purple, green or red, per dozen	$15.00
Process Ink, per pound	2.50
Typewriter Ribbons exactly matching, per dozen	4.00

Special prices to large users.

M. M. ROTHSCHILD, Circular Letter Specialist, 96 Fifth Ave., CHICAGO, ILL.

CUTS for Card Printers, Lodge Printers and Advertisers. EMBLEMS, RAILROAD & EXPRESS TRADE MARKS, ADVT'G DESIGNS

HEADQUARTERS FOR

EMBLEM CUTS

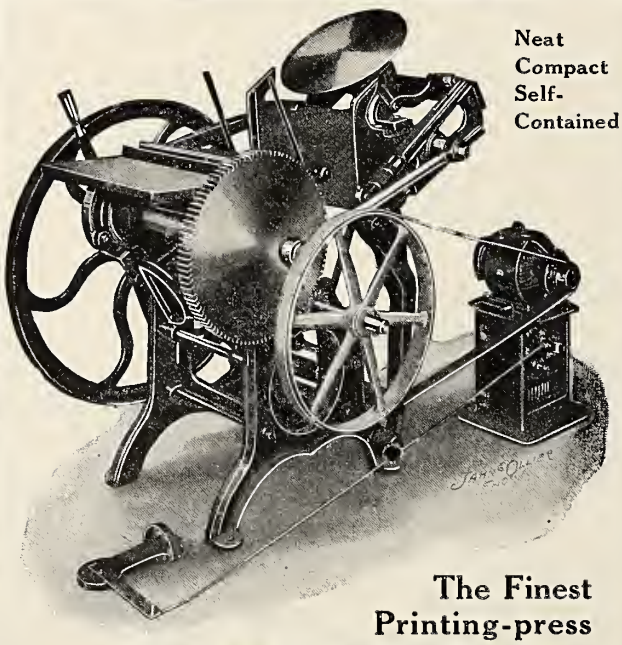
YATES BUREAU of DESIGN
263-269 Dearborn St. CHICAGO, Ill.

Send Stamp for Booklet: Write on your Business Stationery

A Booklet of Window Cards

Forty pages (9x12) of attractive and up-to-date Window Cards showing the effective use of panel-work and tint-blocks, reproduced from the originals (14x22) and printed on heavy India Tint Enamel. Cover on Green Royal Melton. All in two colors and neatly bound. ***$1.00 the Copy.***

By H. RUSSELL THOMPSON
With the Daily Herald, BOULDER, COLO.



Neat Compact Self-Contained

The Finest Printing-press Control and Drive You Ever Saw

ROTH BROS. & CO. 27 S. Clinton Street CHICAGO, ILL.

136 Liberty Street, New York, N. Y.



The Printer's Best Friend
for keeping absolute tab on the product of pressroom and bindery, is the

DURANT COUNTER
Simple, durable and absolutely reliable.

Ask your Dealer, or Write for Catalogue.

W. N. DURANT COMPANY, Milwaukee, Wis.

Calendars

We offer to close out a big lot of Half-tones, Three Colors, Cutouts, Hangers, etc., at prices to astonish you. What do you think of Half-tones at $8.00, and other goods in proportion? Write us.

JAS. H. SHANE & CO., 106 Duane St., New York

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY
120-130 Sherman Street **CHICAGO**

Gordon Press Motors

JUST perfected friction drive, variable speed, alternating and direct current Motors for Gordon and Universal Presses. Variation 100 to 3,000 impressions per hour. Write for Booklet "A."

Guarantee Electric Co., Chicago, Ill.

Save 60 per cent to-day on Printing Machinery

For immediate sale we offer the following secondhand machinery and material, all of which can be seen in operation in our Boston plant, in good working condition. The extensive improvements we are making necessitate this sacrifice. All big bargains. Terms to suit. Prices on application.

1 E. & V. Bronzing Machine, 24½ inches.
1 Hoe Drum Cylinder, rear fly, 24x29 ins.
1 Hoe Drum Cylinder, rear fly, 17x21 ins.
1 Hoe Drum Cylinder, rear fly, 29x42 ins.
1 Hoe Drum Cylinder, rear fly, 29x42 ins.
1 Hoe Stop Cylinder, rear fly, 32x47 ins.
1 Morrison Perfection Wire Stitcher.
1 Hickok Gas Back Moulding Machine.
1 Hickok Beveling Machine, with stand.
2 Hickok Standing Presses, 28 ins.
1 Hickok Hydraulic Press — cost $1,200, will sell for $400, good as new (14x11).
4 Book Chases, 38x55 ins., new, 2 cross bars.
4 Book Chases, 44x60 ins., new, 2 cross bars.
6 Chases, 17x22 ins., no bar.
2 Chases, 20x26½ ins., no bar.
4 Chases, 16x21 ins., no bar.
4 Chases, 18x25 ins., no bar.
1 Chase, 30x40½ ins., no bar.
2 Chases, 29x42 ins., 1 cross bar.
1 Chase, 27x41 ins., 1 cross bar.
1 Chase, 28x40 ins., 2 cross bars.
1 Chase, 22x34 ins., 2 cross bars.

GRIFFITH-STILLINGS PRESS, Boston, Mass.

"LINO" **"MONO"**
"STEREO" **"AUTO"**
"ELECTRO" **"COMPOSO"**

TYPE METAL

We are manufacturers of the highest grades of Printers' Alloys.

"Reg. in U. S. Pat. Off."

Merchant & Evans Co.
Successor to MERCHANT & CO., Inc.
SMELTERS
REFINERS
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New York
Brooklyn
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Chicago
Kansas City
Denver

IMPROVE THE QUALITY AND EFFICIENCY OF YOUR INK

INKOLA WILL DO IT

A Perfect Ink Reducing Compound, now being used by the best lithographing and printing establishments of the country. It saves you money and improves the quality of your printing.

INKOLA mixed with any kind of ink will impart a solid body, and as soon as this compound is added to the ink it becomes identified with it instantly—no waiting for mixture to become effective.

Will make any color print solidly and with little ink on the rollers; every color will furnish solid printing — deep, sharp and distinct; it allows sharp impression; makes the ink short and litt easy; keeps the color very brilliant after being dry on paper. No color to which it has been added will wash.

Keeps the stone in good condition. Ink of every kind can be left on the rollers over night—it will not dry on rollers.

We guarantee Inkola to do the work, or money refunded.

Write us for price-list and full information. You should give it a trial. Let us make you a trial shipment. Write to-day.

GLOBE CHEMICAL COMPANY, Pabst Building, Milwaukee, Wis.

All Linotypes are kept running smoothly and easily when lubricated with Dixon's Special Graphite No. 635. Get booklet and free sample.
JOSEPH DIXON CRUCIBLE CO., JERSEY CITY, N. J.

Don't Buy Illustrations

without investigating our work and prices.

WE have a beautifully designed booklet which we would be pleased to send you on request, which will convince you that our illustrations are right in every way. At the same time we send booklet we'll write you a letter giving you prices on high-grade work that should get us your business.

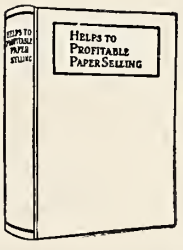
BUCHER ENGRAVING CO., COLUMBUS, OHIO

A Modern Monthly— All About PAPER

The PAPER DEALER

THE PAPER DEALER gives the wanted information on the general and technical subject of **Paper**

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on Enamel book paper.



SPECIAL OFFER—Enclose a dollar bill, or stamps, or money-order, in your letter-head, and remit at our risk, and receive the paper for the balance of 1907 and also a copy of our book, "Helps to Profitable Paper Selling."

***The* PAPER DEALER**
155 WASHINGTON STREET, CHICAGO

WINTER ROLLERS

The VAN BIBBER ROLLER CO

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.



LET US SEND YOU A SAMPLE OF OUR

"ESSO"

Molding and Polishing Graphite

Prices furnished gladly.

THE S. OBERMAYER CO.

CINCINNATI CHICAGO PITTSBURG



Solid Gold Matrix Stick-pin

Machinists and Operators who have pride in their calling are buying and wearing it.

Employers can make no more suitable or pleasing present to their employees.

Sent postpaid on receipt of $2.00

THE INLAND PRINTER CO.
120-130 Sherman St., Chicago



Post Cards

500 EXCLUSIVE DESIGNS

COMPRISING new and up-to-date Christmas, Easter, Floral, Indian Birthday, Comics, Calendars, Menu and regular post cards, leaflets; also good subjects for newspapers and magazines illustrating (color blocks easily made, will furnish color idea free to any purchaser).

Price per cut, $2.00; sizes are within 5¼ in. x 3¼ in. Small cuts, from 25 cents each upwards.

A complete set of proofs sent upon receipt of 25 cents in postage stamps, which will be deducted from any purchase or refunded if proofs are returned.

Get Ready for the FALL Business

WRITE US TO-DAY

G. Lowenthal 335 BROADWAY NEW YORK CITY, N.Y.

Lettering for Printers and Designers

By THOMAS WOOD STEVENS

A comprehensive treatise on the art of lettering with many interesting modern examples, together with tables and measurements valuable to constructors of advertising matter

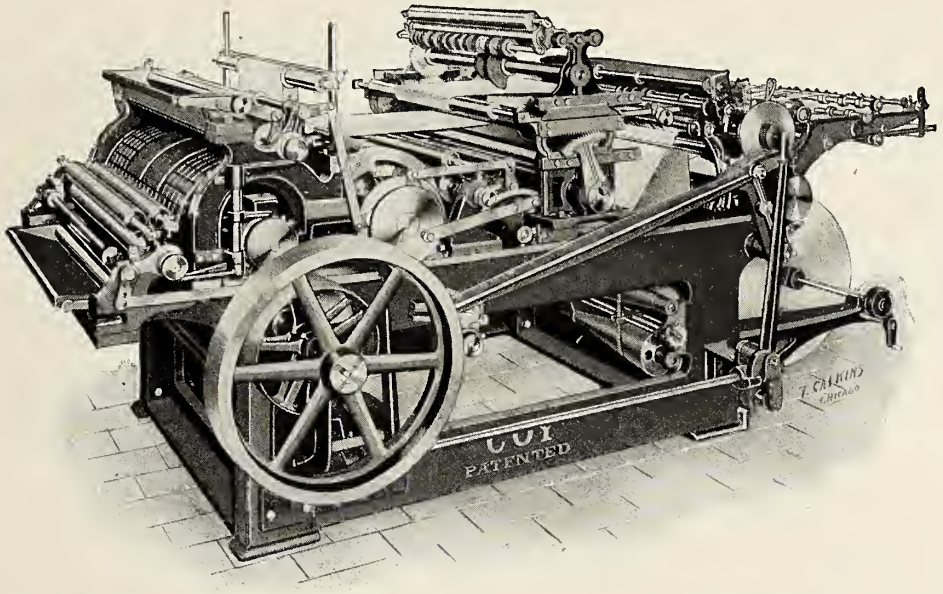
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THE INLAND PRINTER COMPANY
CHICAGO AND NEW YORK

THE COY COMBINATION ROTARY

TWO COLORS, WEB FEED, SHEET DELIVERY, ALL-SIZE, 12 x 36 IMPRESSION.

MOST FLEXIBLE PRESS ON EARTH.
SIX OPERATIONS AT ONE TIME.
A PERFECT SALES-BOOK MACHINE.



IF YOU HAVE A LINE OF PRINTING REQUIRING MORE THAN ONE OPERATION, WHERE YOUR PROFITS ARE NOT ENOUGH WITH THE MACHINERY YOU NOW HAVE, WRITE US ABOUT IT. THE CHANCES ARE THAT THE COY CAN DO IT ALL AT ONCE. YOU KNOW WHAT THAT MEANS.

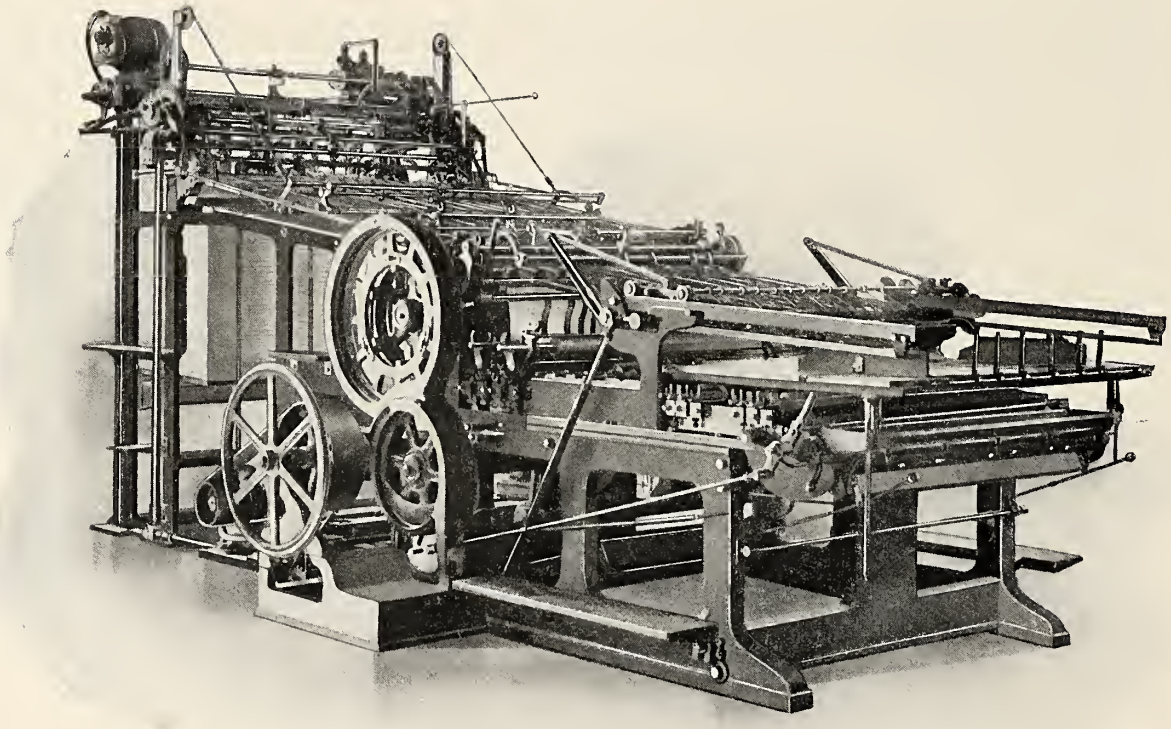
Paper in the roll costs less and is more easily handled and stored than flat stock, and with less waste.

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The Dexter Automatic Printing-press Feeder.

A pile of 12,000 to 15,000 sheets can be put into a Dexter Pile Feeder by the truck-loading system in five minutes. Thus the time required for loading is not a matter of serious consideration.

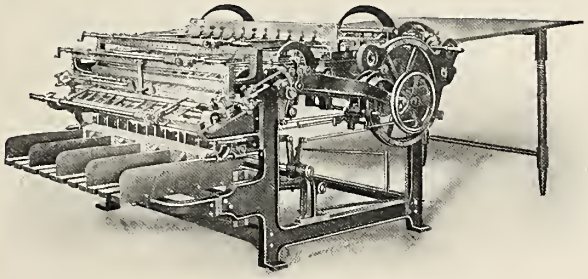
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CHICAGO

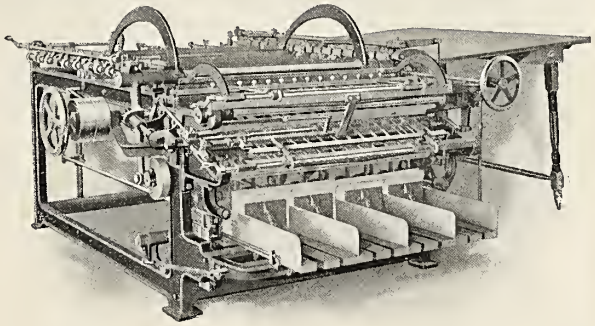
DEXTER FOLDER CO.

BOSTON
SAN FRANCISCO

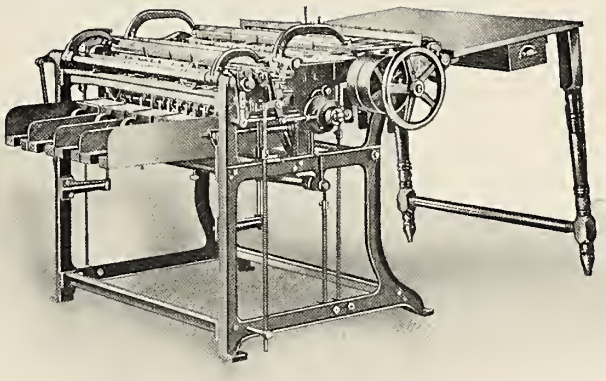
Dexter Folding Machines



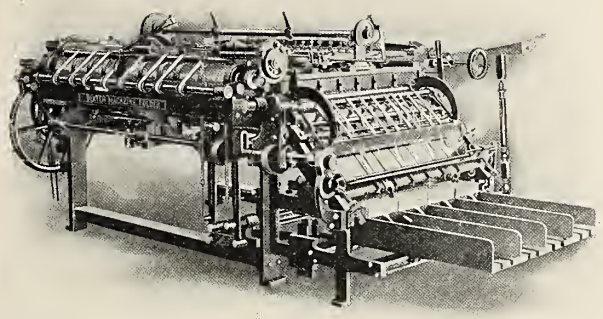
Dexter 3-fold Parallel Folder
First fold through long way of sheet



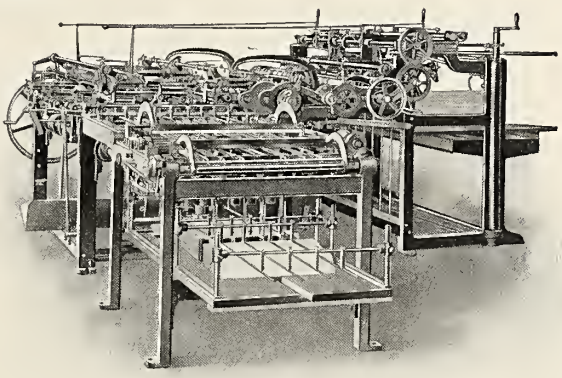
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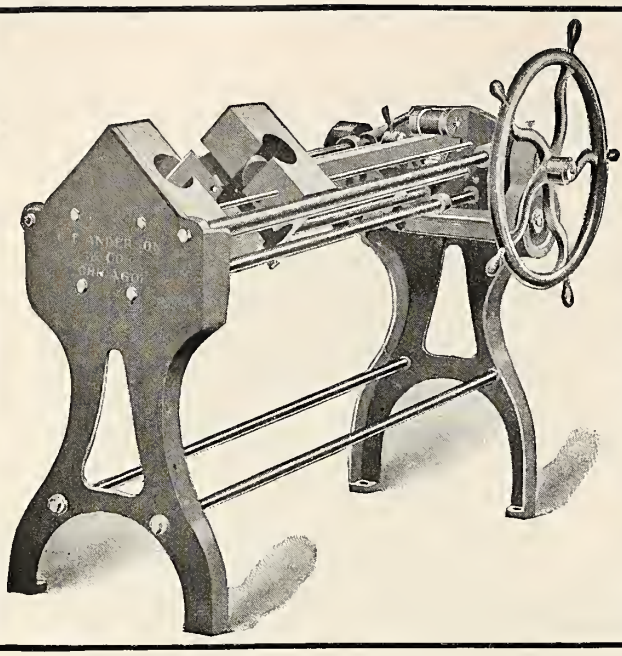
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T.W. & C. B. SHERIDAN Co., London, Eng.
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Saves Smashing, Saves Room, Saves Stock and Saves Time.

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If your plant is running fifty-four hours a week, or forty-eight hours a week, we can cut the time of figuring your pay-roll to the minimum, and greatly lessen the liability to error.

Nine-hour-a-day Wage Calculator shows the amount for every quarter hour from one-quarter hour to a full week of fifty-four hours, calculated for each quarter dollar of wages from $1.00 to $25.00 a week . . . . . **Price, $2.00**

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"It's all right"
"That's worth the money"
is what *users* say of

Rosenthal's Roller Adjuster

For Universal and Colt's Armory Presses.

Pull lever and the rollers are free from the supply cylinder, ready to wash up or take a spoiled sheet off rollers.

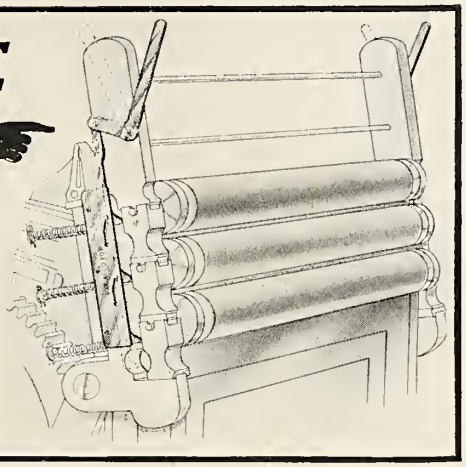
Easily put on. Sent on thirty days' trial. Price, complete for press, **$8.50.**

American Colortype Company, Chicago, have six presses equipped with this Adjuster.

For Sale by All Dealers.

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A personal careful investigation in Europe as to the various processes of making Colored View Cards has taught us to make cards as good as the very best imported cards made in Germany, for the same price and in less than half the time. We are in a position to quote special prices to users in large quantities, and guarantee prompt delivery and first-class work.

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ANY PAPER
ANY SIZE
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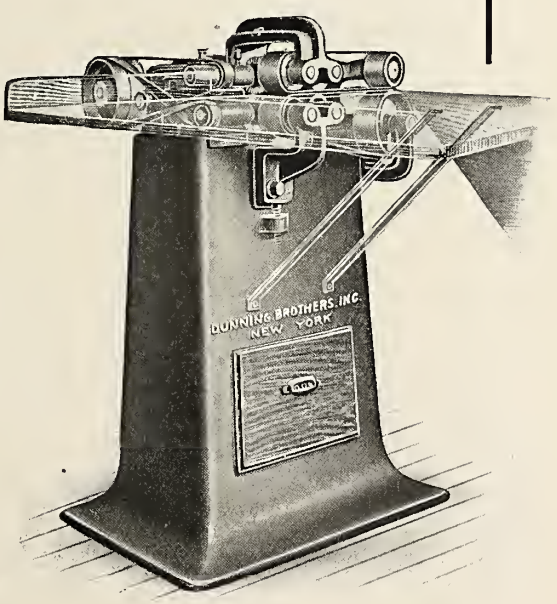
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BY

THE DUNNING DECKLE-EDGING MACHINE

Catalogue A fully describes this new, continuous feed, automatic delivery model and our Pony Deckler. Also our line of Punching, Crimping and Pebbling or Roughing Machines. Prices upon application.

NOTE—See frontispiece of October number of *The American Printer* for sample of work done on Dunning Pebbling Machine.



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DUNNING BROTHERS, INC.

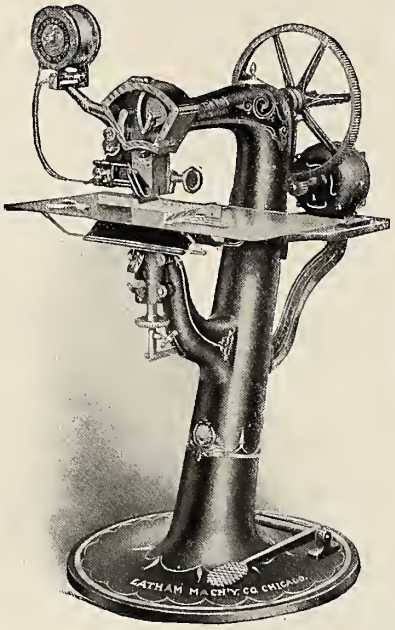
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Be at the *Head* of your *Class*

THERE IS WHERE THE

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ALWAYS IS



The way to do this is to use Monitor Machinery.

The way to do wire stitching properly is with a **MONITOR WIRE STITCHER.** No machine counts more for future work and present profits.

The No. 1 Monitor which stitches from two sheets to seven-eighths of an inch in thickness is the popular and profitable machine.

It uses wire Nos. 30, 28, 27, 26, 25—21 x 25 and 20 x 25. The widest range in work and wire of any machine ever made.

All attempts of other manufacturers have failed.

The Monitor Wire Stitcher stands alone.

Monitor Wire Stitchers made in all sizes, from one-fourth to two inch capacity. Send for descriptive catalogue, prices and terms.

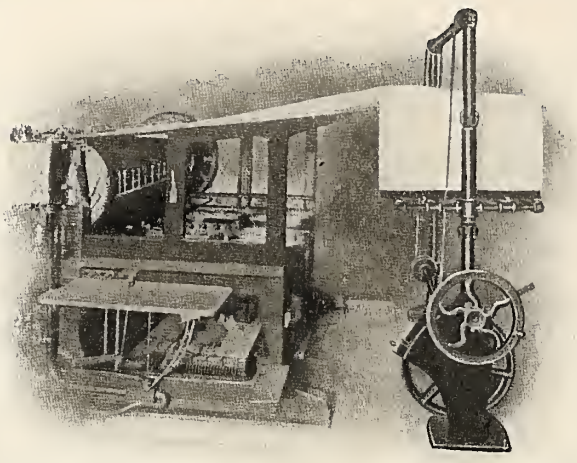
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as it appears loaded for a day's run attached to a Front Delivery Press, which, with a good feeder, will give you all your press is capable of running.

No hard work; No worry; No complications; No waste of stock; No time lost by stops; No repair bill; No delays or breakdowns; Last but not least, no great investment.

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will always be given attention, while the average circular goes unread into the waste-basket.

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are therefore in good demand, and a profitable branch of the printing business. Every printer should be equipped for this work.

Our Typeribbon Process

produces letters which can not be distinguished from actual typewriter work, and are therefore sure to please your customers. The process is simple and every point is thoroughly covered by our instruction book.

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CARBON PAPERS, all sizes, styles and colors.

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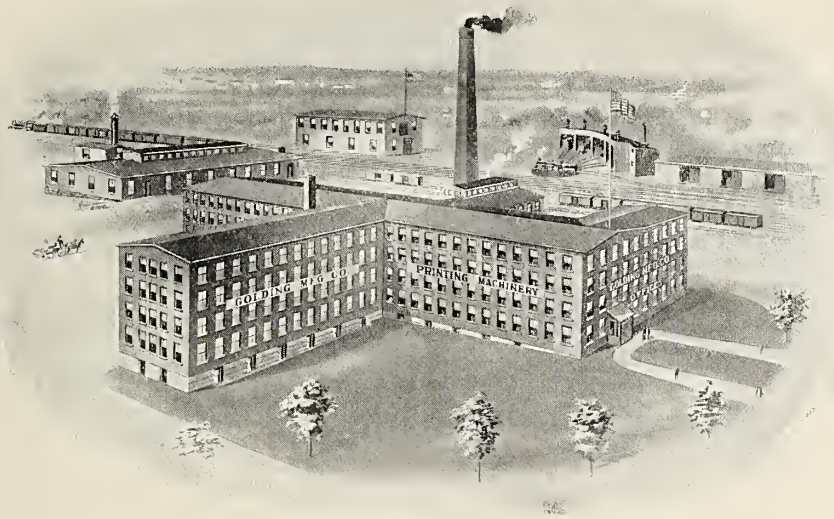
Official Press

Golding Paper Cutter

Pearl Paper Cutter

Golding Rule Shapers Curvers and Miterers

Little Giant Lead and Rule Cutters



Boston Card Cutters

Pearl and Nonpareil Lead Cutters

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Standard Job and News and Boston Composing Sticks

Safety Valve Benzine Cans, etc.

General Office and Works

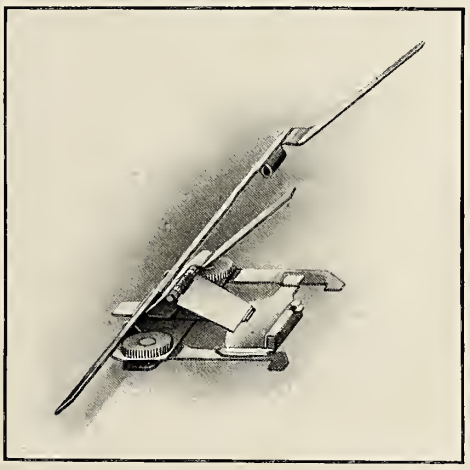
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BOSTON NEW YORK PHILADELPHIA Champlin Type & Machinery Co.— CHICAGO, ILL.

Megill's Patent Automatic Register Gauge

A sheet-setting side gauge for platen presses.
Greatest advance to date.



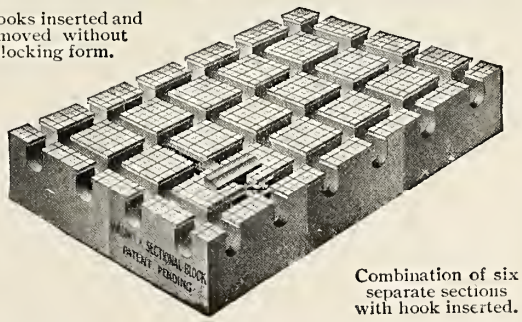
Will positively register the finest colorwork, increase output and prevent loss.
Best and cheapest "Automatic" in the world.

SEND FOR BOOKLET, TESTIMONIALS AND SPECIMENS OF COLORWORK.

EDWARD L. MEGILL, *Original Patentee and Manufacturer*
60 Duane Street, NEW YORK

WARNOCK BLOCK SYSTEM

Hooks inserted and removed without unlocking form.



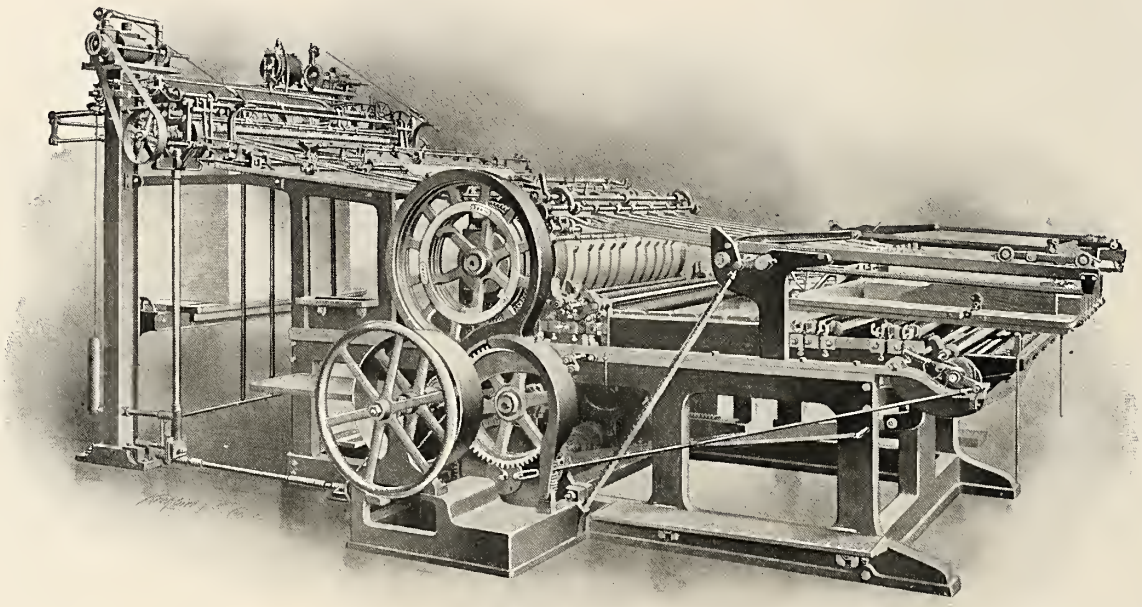
Combination of six separate sections with hook inserted.

How much will you invest in the best Block System? You turn minutes into gold by using our Sectional Block on flat-bed presses. Quality is remembered long after price is forgotten.

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Fuller Folders *and* Feeders

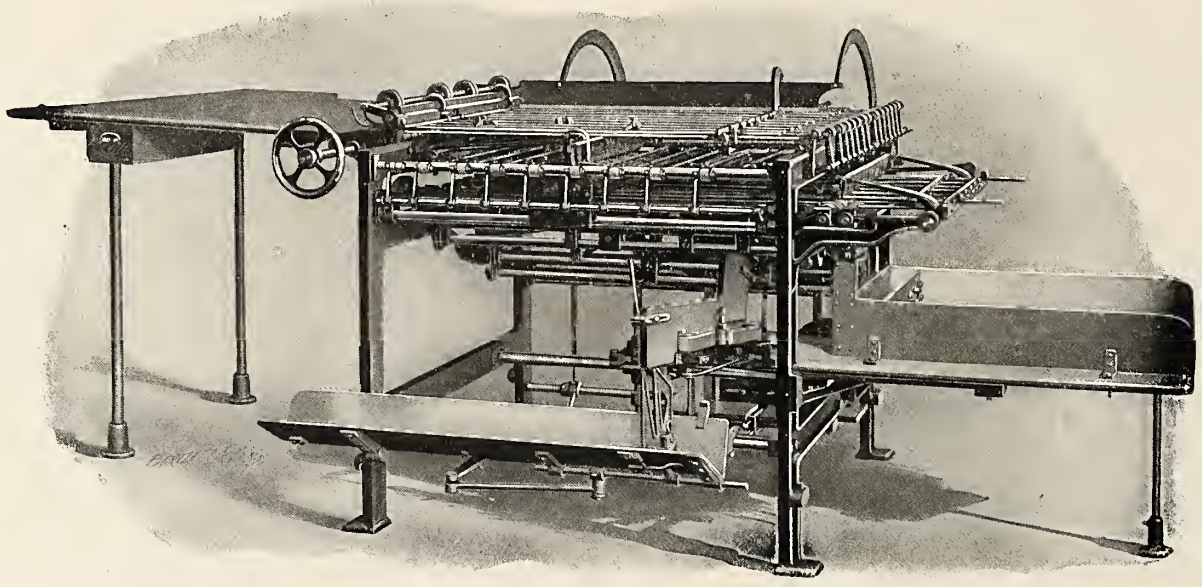


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We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



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Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

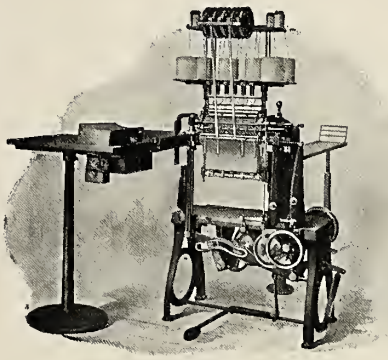
E. C. FULLER COMPANY

Fisher Building
CHICAGO

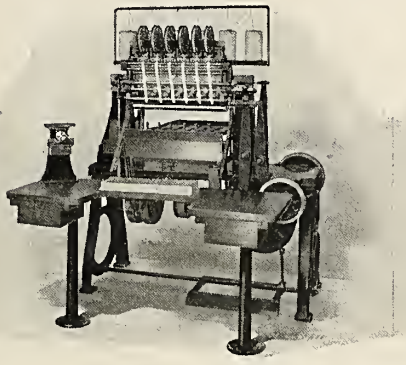
28 Reade Street
NEW YORK

Works
NEW HAVEN, CONN.

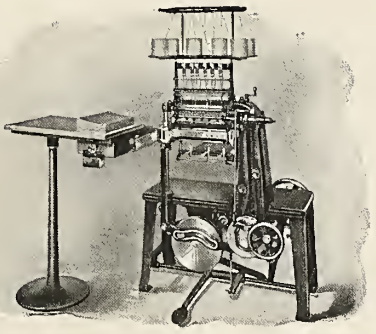
Smyth Manufacturing Company's Specialties



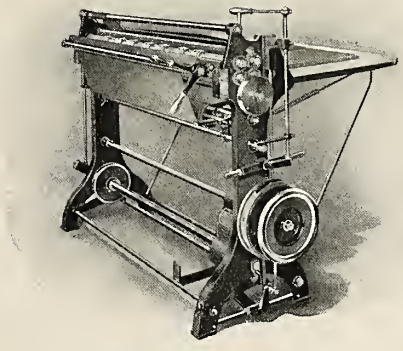
No. 3 Sewing Machine



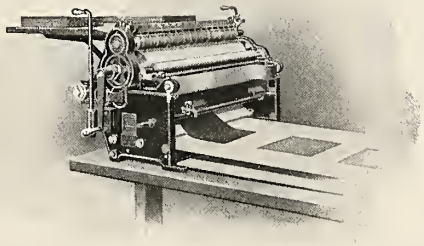
No. 4 Sewing Machine



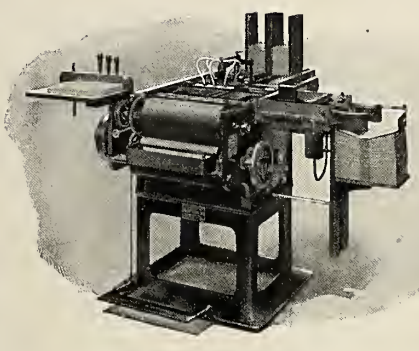
No. 7 Sewing Machine



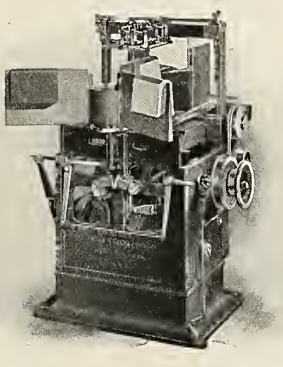
Cloth-cutting Machine



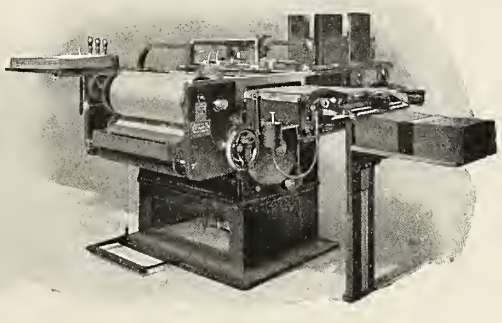
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No. 1 Case Machine



Casing-in Machine



No. 2 Case Machine

THE **best constructed,** the **most satisfactory** and the **most profitable** machines for the purposes for which they are designed.

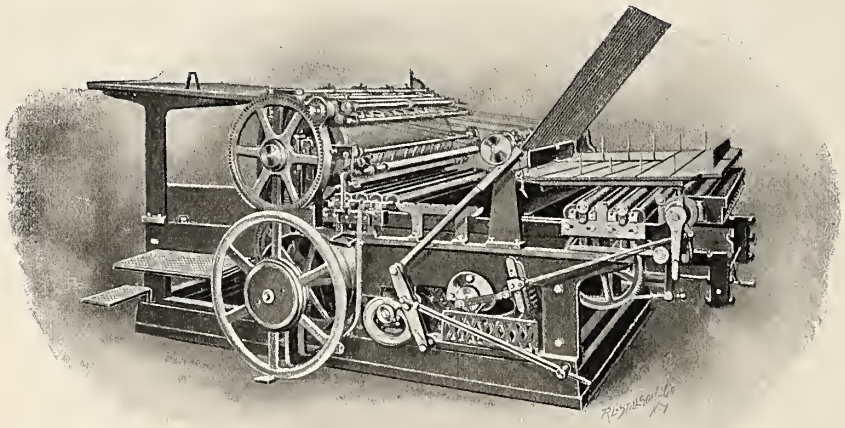
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WHITLOCK PRESSES
ARE SATISFACTORY PRESSES



THIS statement is true for the reason that it is based on the testimony of users—those who have run the presses under the most trying conditions and found them wanting in no particular. The evidence rests not alone in the unsolicited letters received from these users, or in the words of commendation extended personally. It lies in the fact that printers who put in single presses have found them profitable and later added others; in the fact that after weighing the advantages of all presses on the market, a large percentage of new purchasers decide on "the satisfactory press"—THE WHITLOCK. We will welcome any inquiry concerning THE WHITLOCK. An opportunity to explain its good points is all we ask. The rest we will leave to your sound judgment.

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The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONNECTICUT

NEW YORK, Fuller (Flatiron) Building, 23d Street and Broadway
BOSTON, 510 Weld Building, 176 Federal Street

The Chandler & Price Gordon Press

During the past twenty-one years more than

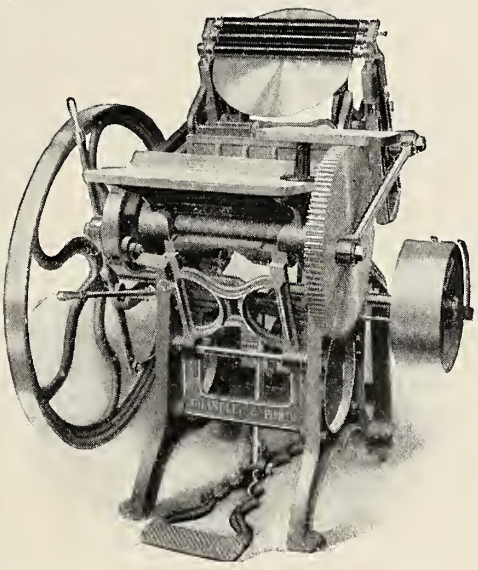
30,000

of

The Chandler & Price

Gordon Presses

have been made, sold and delivered. We have yet to hear of one defective.



SPECIAL FEATURES

It is built from ten to twenty per cent heavier than the make of any other Platen Press of this type. The long dwell on the platen. The throw-off is simple and positive, and so convenient that the impression can be thrown off simply by touching the lever with the elbow, thus avoiding the necessity for letting go of the sheet and reaching for the lever. The ink plates are extra large, and every roller not only covers the entire form, but in traveling up the disc the bottom roller passes beyond the center of the disc, which is true only of the Chandler & Price Press. The discs and gears being cut by special machinery run noiselessly, and the rollers travel at a high speed without jumping, because the angle of the disc and the track of the rollers on the bed are so machined as to avoid the annoyance and noise of the roller leaving the track. The chase-clamp is both positive and instantaneous. The gear-wheel is now made of semi-steel and the race-way is extra deep, giving a much wider bearing surface than on other machines, and the cam-ways are so carefully cut that they do not wear out unless through neglect or abuse. The bed and platen are reinforced.

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CLEVELAND, OHIO, U. S. A.

BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

GUARANTEED IN EVERY RESPECT

OTHER specialties manufactured and imported by us:

Reducing Machines,

Stone-grinding Machines,

Ruling Machines,

Parks' Renowned Litho. Hand Presses,

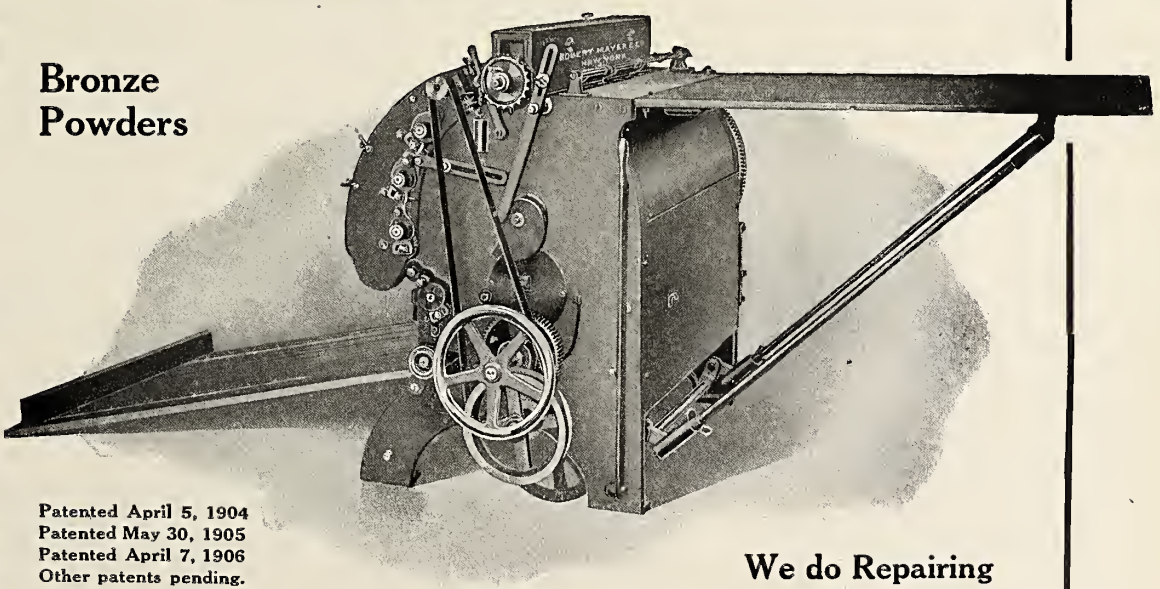
Steel Rules and Straight-edges,

Lithographic Inks,

Lithographic Stones and Supplies.

¶ Sole agents for the United States and Canada for the genuine Columbia Transfer Paper — none genuine without the water-mark on every sheet.

Bronze Powders



Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

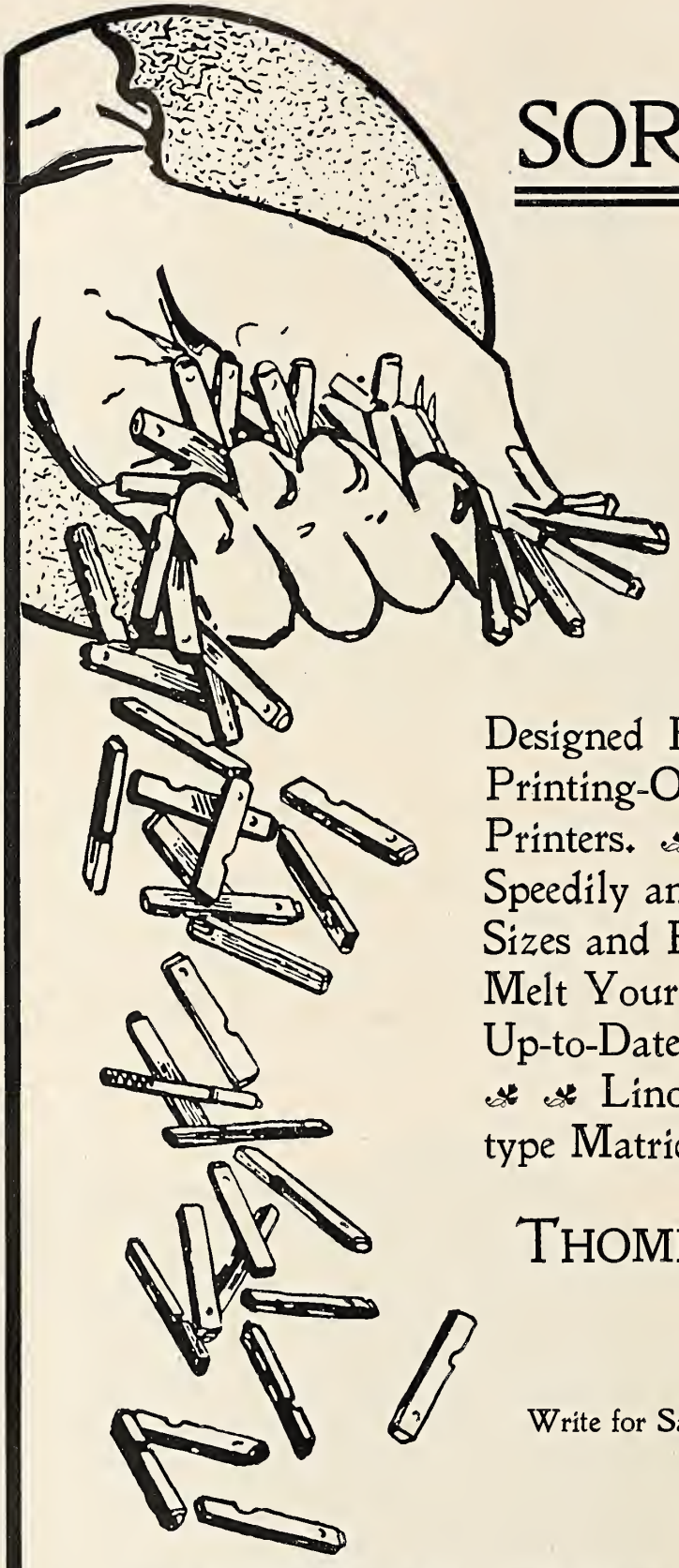
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Designed Especially for Installation in Printing-Offices and for Operation by Printers. Accurate Type Can Be Speedily and Cheaply Produced in All Sizes and Faces, 5 to 36 Point. Melt Your Old Type and Cast New, Up-to-Date Faces from the Old Metal. Linotype, Monotype or Composi-type Matrices Can Be Used in the

THOMPSON TYPECASTER

Write for Sample Type and Descriptive Booklet

THOMPSON TYPE MACHINE CO.

130 Sherman Street, Chicago

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"Victoria" Platen Presses

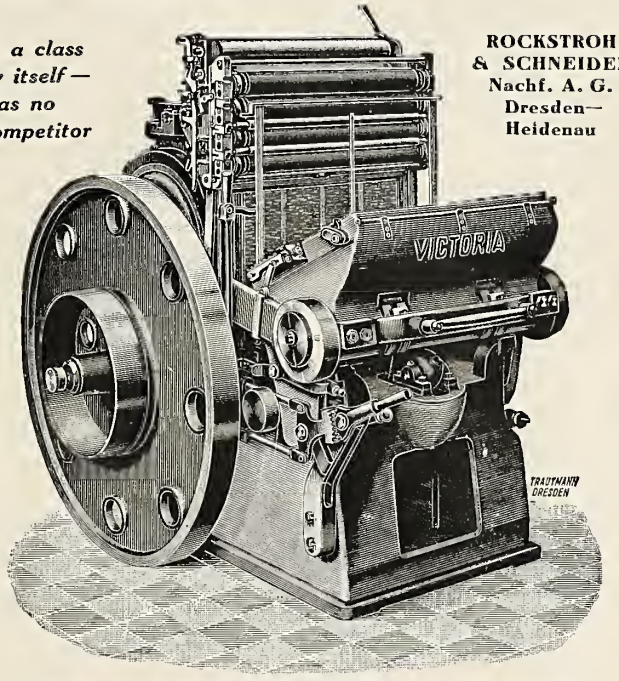
"Have fulfilled every claim you have made"

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Edward Stern & Co., Inc.,	Philadelphia	1
Ketterlinus Litho. Mfg. Co.,	"	1
Strawbridge & Clothier,	"	1
H. K. Mulford & Co.,	"	1
Quaker City Card Co.,	"	1
Welsbach Light Co.,	"	1
Ferris & Leach,	"	1
The Rose Company,	"	2
Franklin Printing Co.,	"	1
Zabel Bros.,	"	2
Index Pub. Co.,	"	1
The Beck Engraving Co.,	"	1
Gatchell & Manning,	"	1
Photo-Chromotype Eng. Co.,	"	1
Chasmar-Winchell Press,	New York	1
Winthrop Press,	"	1
Quadri-Color Co.,	"	1
American Book Co.,	"	1
R. L. Stillson Co.,	"	1
Robert Hartmann,	"	1
German-American Ins. Co.,	"	1
Millison & Co.,	"	1
Willett-Press,	"	1
Charles Scribner's Sons,	"	2
Crescent Embossing Co.,	Plainfield	1
F. M. Howell & Co.,	Elmira	1
Matthews-Northrup Works,	Buffalo	2
Corday & Gross,	Cleveland	1
Western Methodist Book Concern,	Cincinnati	1
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In a class by itself— Has no competitor

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New Color Printing and Embossing Press "KRAUSE" B VII



Without or with inking attachment

Printing and Embossing in one impression, perfectly, a plate 11 7/8 x 15 3/4 inches. Very fast.

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are used by hundreds of printers everywhere.

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30-day trial proposition still holds good. Only good things are sold on trial. Try them now. You can't go wrong. Write right now to

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"They Pay for Themselves in One Month"

That is what one of the most successful printers in Chicago says about the "Two Ball" Lamp-cord Adjuster. He uses them throughout his entire plant, and *he knows* that the "Two Ball" Adjuster makes every workman more efficient by giving him *light where he wants it* all the time.

IF YOU USE DROP LIGHTS

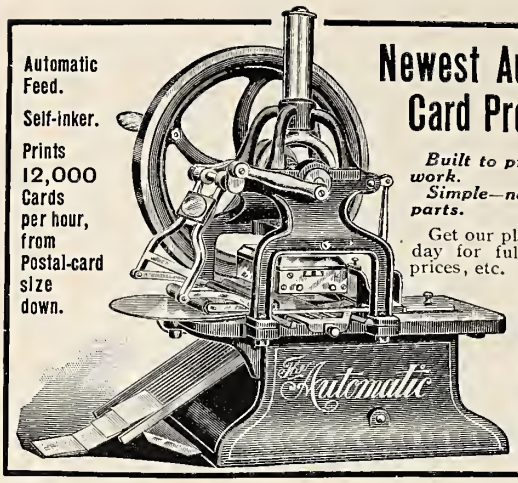
you should have them equipped with "Two Ball" Adjusters. The cost is small; the saving of time and electricity enormous. Ask your electrician, or write for full particulars how the "Two Ball" makes your lamps instantly adjustable to any desired height or position. Address Dept. 114.

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Self-inker.

Prints 12,000 Cards per hour, from Postal-card size down.



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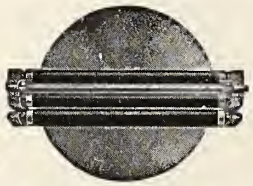
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The Finishing Touch to Platen Presses is the



Eckman Vibrating Distributor

It increases the output, saves double rolling, gives perfect distribution. The attachment rides the regular roller-carriage of the press, as shown. The vibrating movement overcomes the streaks, etc., in half-tone and tint forms, which heretofore were only partially overcome by double rolling.

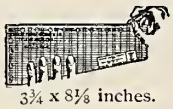
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Any machinist can attach it in a few minutes.
Afterward you can remove or replace it in an instant.

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Tympan Gauge Square



3¾ x 8⅛ inches.

For quickly and accurately placing the gauge pins on a platen press.

Made of transparent celluloid, ruled in picas.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once. Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

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COVER AND BOOK PAPERS

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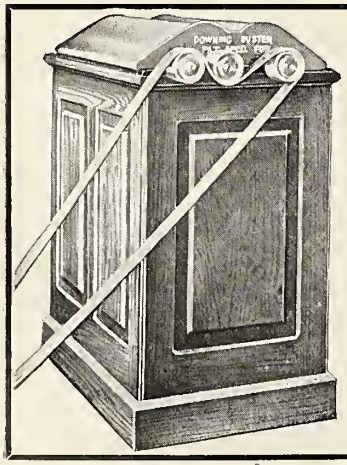
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to save cost of handling in moving. Look me up before you buy. Ground-floor prices during November.

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889 — 38x53 Campbell, 2 rev., 2 rollers, 7 qto., table dist., front delivery, air springs.
894 — 34x48 Cottrell stop, 4 rollers, table dist., 6 qto., printed-side-up delivery.
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902 — 33x46 Cottrell & Babcock Drum, 6 qto., 3 rollers, table dist., air springs, tape delivery.
903 — 37x52 Campbell, 2 rev., 4 rollers, table dist., front delivery, wire springs.
906 — 33x48 Campbell, 2 rev., 2 rollers, table dist., 6 qto., front delivery, air springs.
907 — 41x60 Scott, 2 rev., 4 rollers, rear delivery, table dist., air springs.
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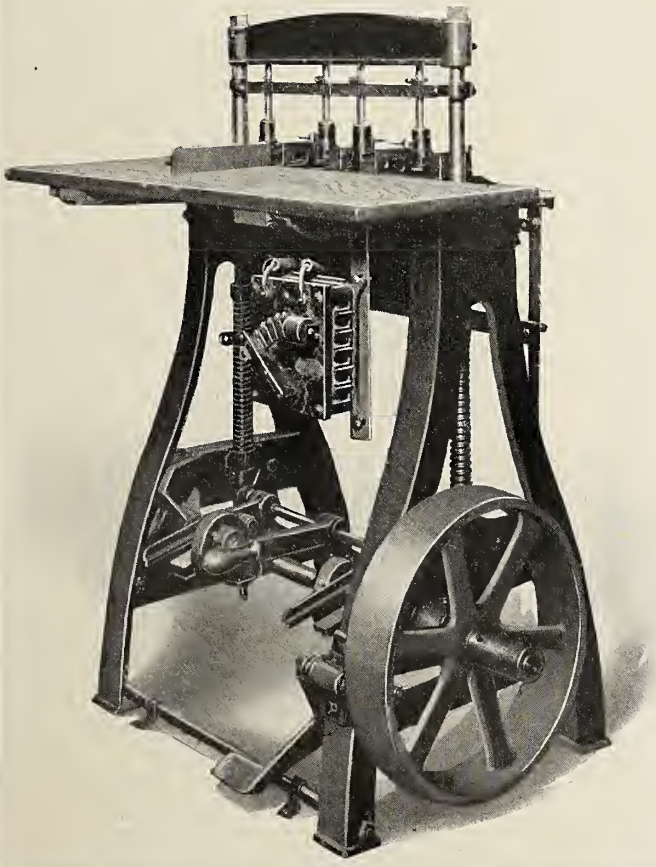


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THERE are many points of superiority about our Special Ray Filters—the glass is high grade, most carefully ground and polished. The parts are held together with vaseline. Quickly emptied and refilled because of the large opening which is sealed by a soft rubber plug. An adapter which screws to the front of the lens mount permits the rapid interchange of cells filled with different colored fluids. Plates of cells ground and highly polished. No. 4 has a clear aperture of $2\frac{3}{4}$ inches.

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New Multiplex Punch

18-inch Size
Ready for Market.

Power applied by cam and toggle motion instead of the usual eccentric movement. Result—

MUCH MORE PUNCHING POWER
LESS SUSCEPTIBILITY TO WEAR

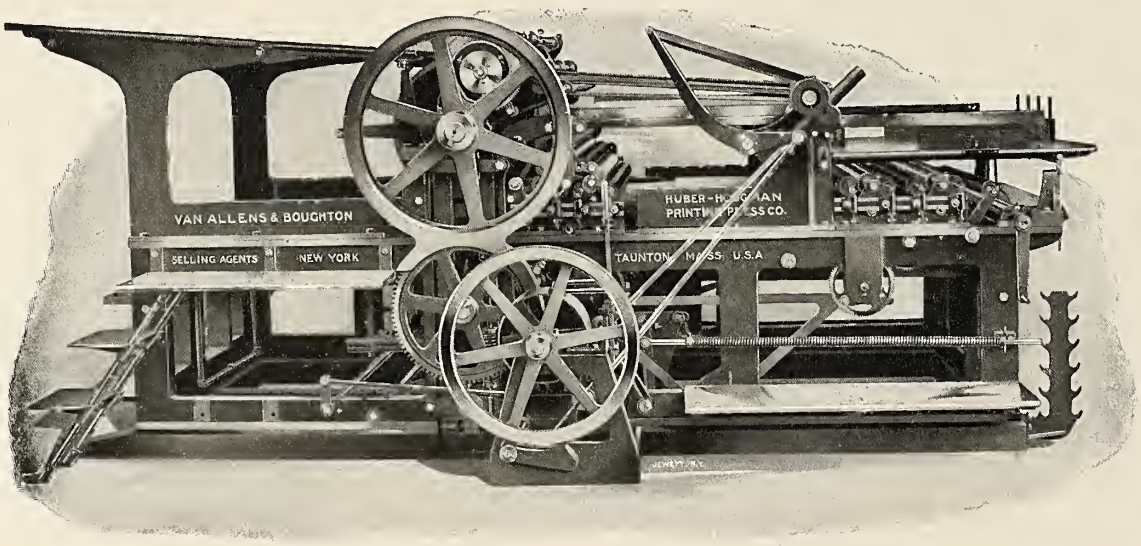
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THE HUBER-HODGMAN BLOCK-BEARING PRESS wins a new friend with every order, and this is easily explained because of the excellence of the machine. No expense is spared to make this the finest printing-press on the market. With a thorough new equipment of tools, every appliance for excellent work, built in Massachusetts—where the finest mechanics are to be had—it is the aim of the builders *to make the best offered.*

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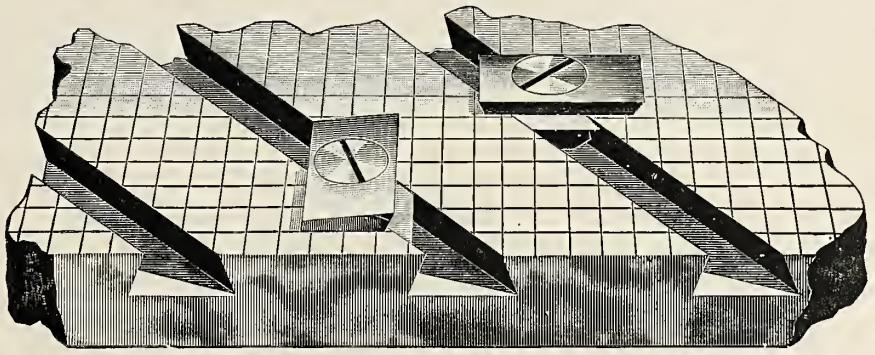
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WESTERN OFFICE, 277 Dearborn Street,
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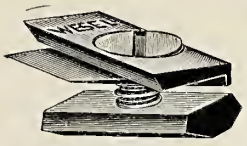
There's Economy FOR YOU in the

Wesel Iron Grooved Block

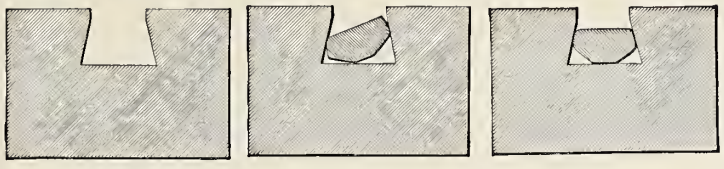


Sectional view of Wesel Patent Iron Grooved Block, showing Hooks in position.

Nearly 900 Blocks in use.



Wesel Patent Hook with Drop-in Nut.



Sectional view showing how Drop-in Nut is inserted into the Grooves.

Whether you run one press or fifty, the saving of

FIFTY PER CENT ON IMPOSITION, THIRTY PER CENT ON MAKE-READY, SEVENTY PER CENT ON REGISTER, AND SEVERAL HUNDRED PER CENT ON PRESERVATION OF MAKE-READY AND WEAR OF PLATES

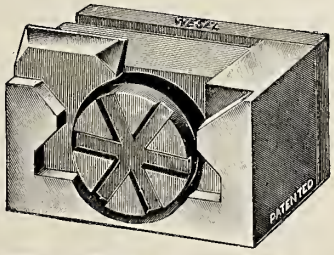
is worth taking advantage of.

The Wesel Block affords you this economy in every job put upon it. It locks the door against unforeseen contingencies which are liable to arise and seriously delay the work. *It keeps the press running.* Dispenses with unreliable wood bases and blocks entirely. Buy your electros unmounted — they come cheaper.

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DITTMAN REGISTER HOOKS



will save you much money, spoiled work and worry on fine color and register work.

They will outlast every other style of Register Hook made.

The Finest and Most Reliable Hook

IF INTERESTED, send for full description.

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Machinery and Appliances for Printers, Electrotypers, Stereotypers and Photoengravers

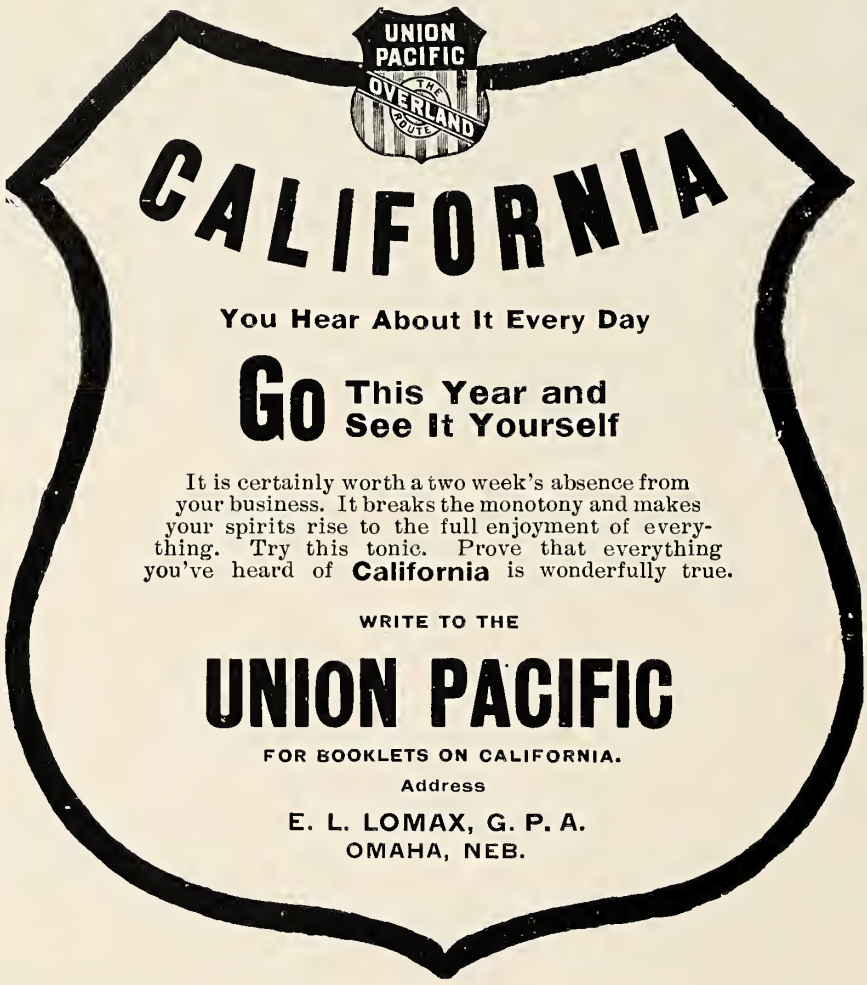
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Celluloid Mirrors, Buttons, Match-Boxes, Tape Measures, etc. Advertising and Souvenir Novelties. Celluloid Sheets—all weights and colors.

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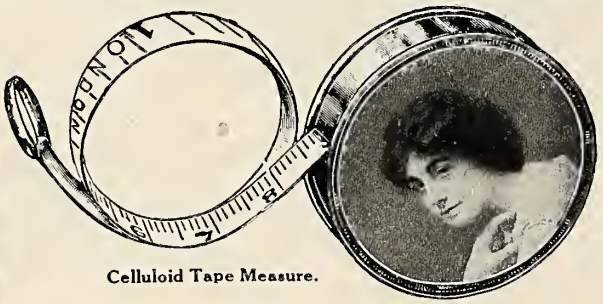
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Write to-day for full and complete catalogue if you are interested. Do not put it off, as the Fall months represent the best season in which to handle this class of merchandise.

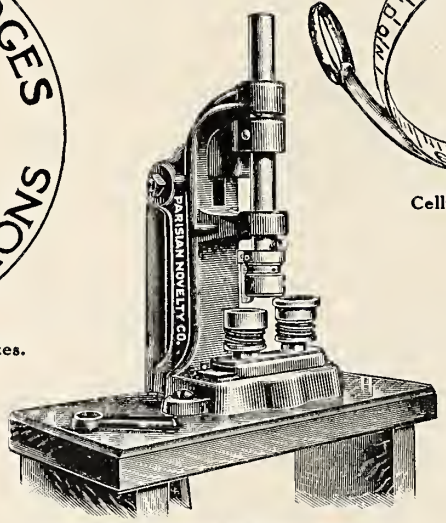
We put you in a position to compete with the largest manufacturer for . . **$150** We furnish the IDEAS, Machinery and Supplies.



Celluloid Round Mirror—three sizes.



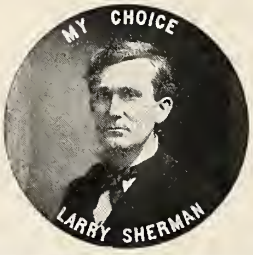
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PARSONS BROTHERS
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At eight of the world's largest centres we are distributors of all grades of paper and kindred lines

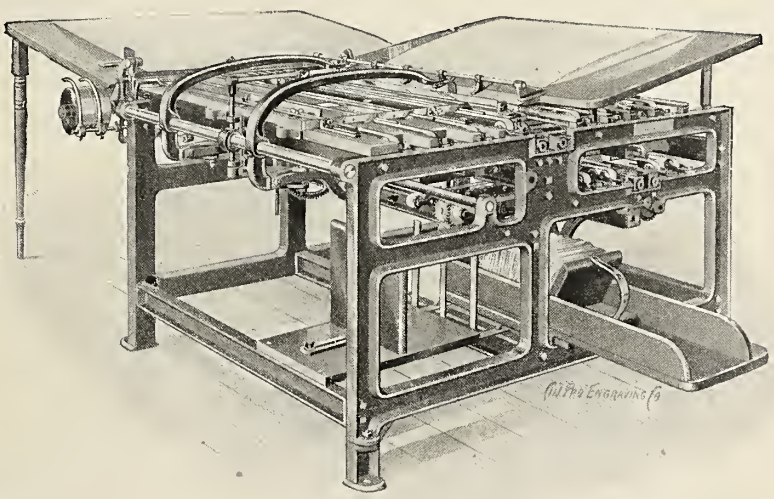
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Parts and Supplies for the Linotype

In buying our goods the consumer gets guaranteed quality and saves from 10 to 50 per cent over the price charged by all other manufacturers.

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THE EVENING PRESS

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Gentlemen,—Order was O. K., and must compliment you on your quick service and perfect supplies.

Very truly, THE EVENING PRESS,
M. CALAHAN, Machinist.

EVENING NEWS CO.

Bridgeton, New Jersey.

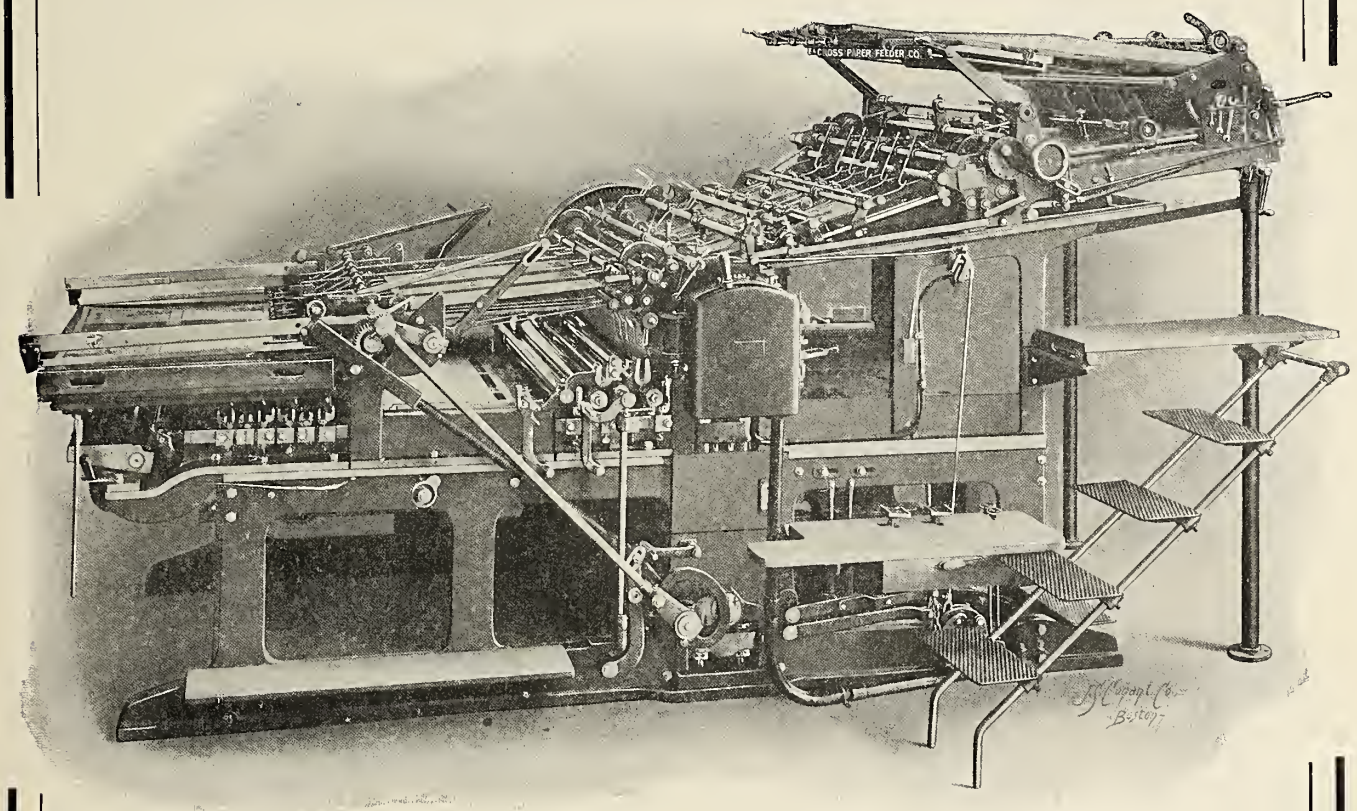
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Respectfully,
C. J. RICHMOND, Machinist.

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Designers and Engravers
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CAN PRINTERS CAST TYPE?

ONE WHO KNOWS WRITES

CHICAGO, September 27, 1907.

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Its simplicity, speed and ease of operation and the accuracy of its product appeal to us, and we think it should be installed in every properly equipped printery.

Since we have experienced the advantage of casting our own type just when we need it, we would not wish to be without it.

Your machine is all that you claim.

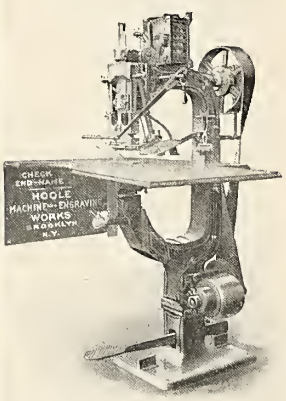
Very truly yours,

THE H. G. ADAIR PRINTING CO.
(Signed) GEORGE H. SEERY, Mgr.

Universal Automatic Type-Casting Machine Co.
32 South Jefferson St., CHICAGO, ILL.

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Worth While taking a Chance when it only costs little!

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Use *poor* rollers and the job is *poor!*
Use *good* rollers and print a *good job* for about the *cost* of a *set* of *rollers*, by using

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Use it three ways: FOR PERFORATING
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8 x 12 Press . . .	$3.50
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14 x 22 Press . . .	5.00



Fairfield Covers

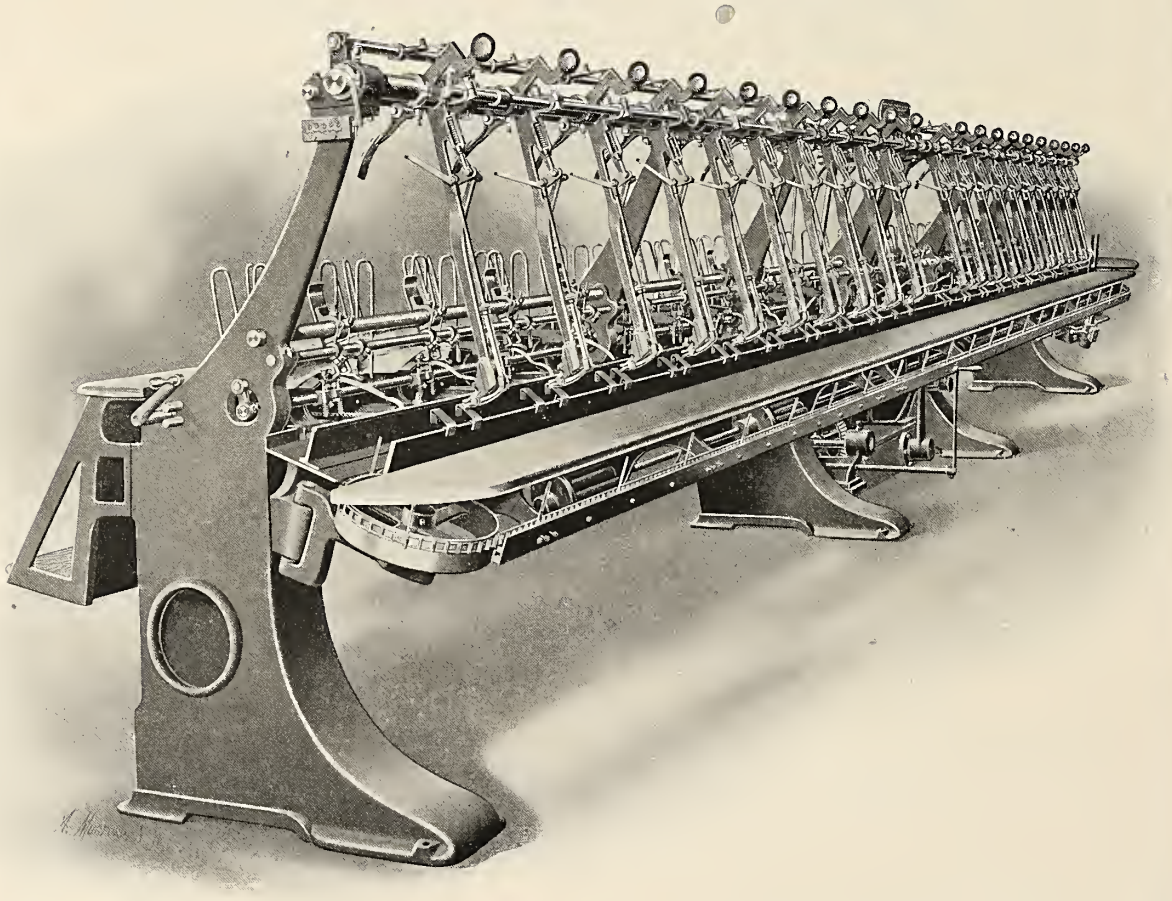
WE have seen these papers used in so many admirable pieces of printed matter, big and little, sumptuous and simple, we have the feeling they are considered equal to the requirements of a host of classes of work by a good many printers.

¶ We know the reasons, or, at least, some of them, why Fairfield Covers are so generally used and they are all good, sound, backed-up reasons. Do ***you*** know why? And don't you want your customers to get their good printed matter from you?

¶ If you don't know and you do want the good work, pull out the sample-book of Fairfield Covers and take a good, long look at it. If you haven't the book, it's easy to get one from our agents or ourselves. It certainly is worth the effort.

WORONOCO PAPER CO.
WORONOCO, MASS., U. S. A.
Where "QUALITY COUNTS"

The Juengst Gatherer Collator *and* Jogger



The only Gathering Machine
which detects imperfect signatures

Built in all sizes, with or without the stitcher attached

See next issue for illustration with Stitcher attached

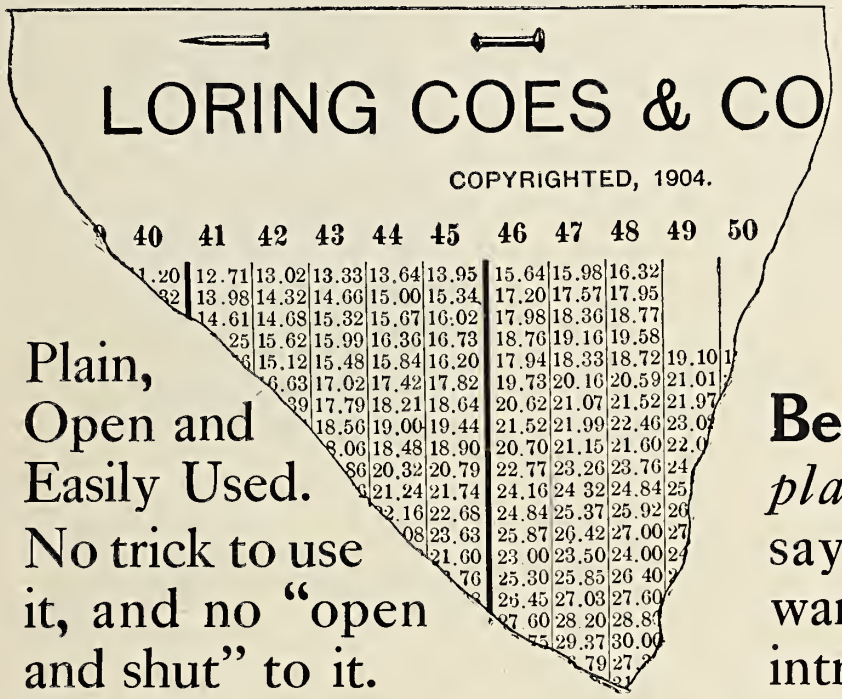
GEO. JUENGST & SONS

CROTON FALLS, N. Y.

TRADE MARK "Micro-Ground." Coes

ESTABLISHED 1830

Coes' Price-list is different, too.





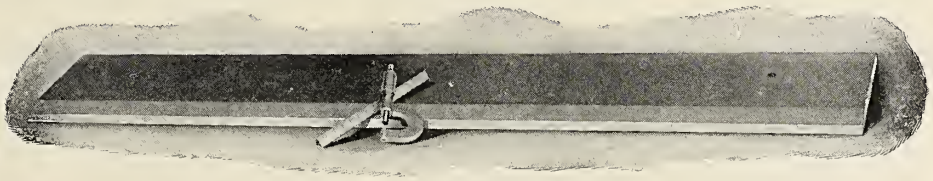
LORING COES

Plain, Open and Easily Used. No trick to use it, and no "open and shut" to it.

Because it is *plain*, the Trust says it is not warranted and an intrusion.

That MAY be, but it can't be juggled with.

Coes' Knives



Are *Honest, Reliable* and *Sound.*

Our warrant and reputation are behind every inch of edge.

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

COES
Is Always Best?

Loring Coes & Co. INC.

Worcester : : : : Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 10 Warren Street

Reducol Compound

Prevents offsetting and eliminates slip-sheeting. Prevents pulling and picking on coated paper. Keeps your rollers from heating. Can be used with Press or Litho Inks.

MANUFACTURED BY

INDIANA CHEMICAL COMPANY

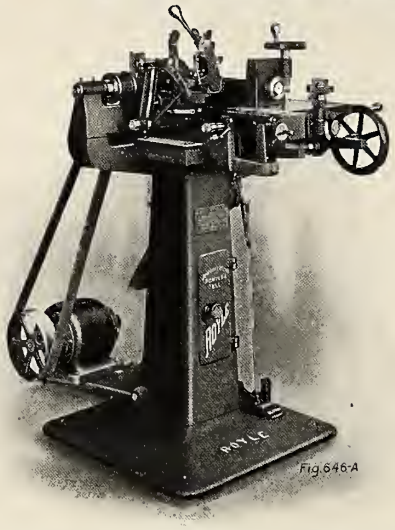
INDIANAPOLIS, INDIANA

FOR SALE BY

AMERICAN TYPE FOUNDERS CO.	All Branches
J. E. LINDE PAPER CO.	New York City, Newark
CHAS. BECK PAPER CO.	Philadelphia, Pa.
ALLING & CORY	Buffalo, Rochester, Pittsburg
E. TUCKERS & SONS	Hartford, Conn.
LOUISVILLE PAPER CO.	Louisville, Ky.
H. & W. B. DREW CO.	Jacksonville, Fla.
BARNHART BROS. & SPINDLER	Chicago, Ill.
A. F. WANNER & CO.	Chicago, Ill.
CRESCENT TYPE FOUNDRY CO.	Chicago, Ill.
G. C. DOM SUPPLY CO.	Cincinnati, Ohio
GREAT WESTERN TYPE FOUNDRY	Kansas City and Omaha
C. R. GETHER CO.	Milwaukee, Wis.
JOHN LESLIE PAPER CO.	Minneapolis, Minn.
C. I. JOHNSON MFG. CO.	St. Paul, Minn.
ZENITH PAPER CO.	Duluth, Minn.
WESTERN NEWSPAPER UNION	Des Moines, Iowa
H. N. RICHMOND PAPER CO.	Seattle and Tacoma
EV. E. CARRERAS	San Francisco, Cal.
JOHN HADDON & CO.	Toronto, Canada
JOHNSTON PAPER CO.	Harrisburg, Pa.
GEO. RUSSELL REED CO.	East Oakland, Cal.

C-W MOTOR

Driving a Line Beveler

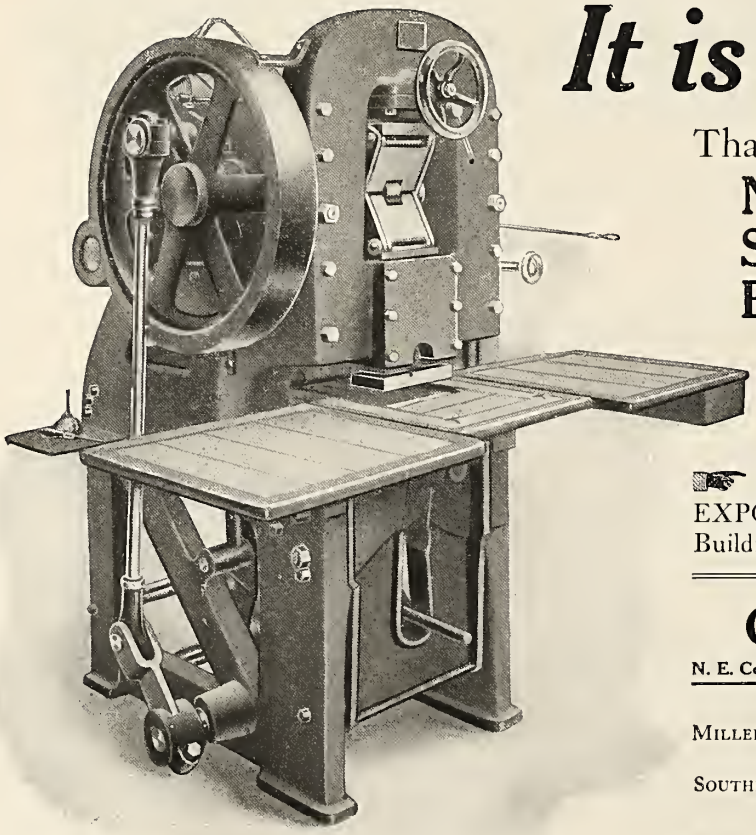


One of the many examples of **C-W** Motor equipment of printing machinery shown in our new Bulletin 87-O.

CROCKER-WHEELER

COMPANY

AMPERE, N. J.



Size, 4½ x 9

It is a Fact—

That the

New Carver Automatic Stamping and Embossing Press

contains more points of merit than any other machine of the kind in the market.

☛ It is on exhibition at the JAMESTOWN EXPOSITION, Manufactures and Liberal Arts Building, Section 10, Space 160.

C. R. CARVER CO.

N. E. Cor. 15th and Lehigh Ave. **Philadelphia, Pa.**

Canadian Agents

Miller & Richard, 7 Jordan Street, Toronto, Canada

Southwestern Agents

Southern Type & Machinery Co.,
239 Commerce Street, Dallas, Texas

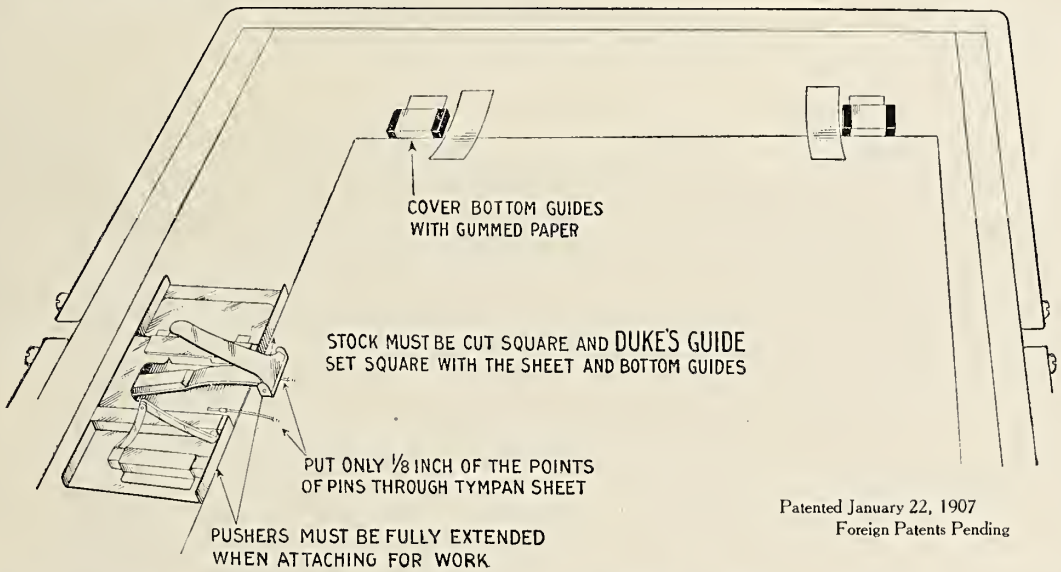
Australasian Agents

Parsons Brothers, Stock Ex. Bldg., Pitt St., Sydney

Think what this means to you as a Money-Saver

25,700 impressions with a spoilage of only 42 sheets—1,028 sheets 5½ x 8½ 13-lb. Bond, each sheet printed twenty-five times at a speed of 2,280 per hour. Send for a sample sheet of this run with the sworn affidavit of the feeder, and we will send you some others with it.

We have more than trebled our output on fine work with this Side Guide, and you can do the same—***it's so simple and easy to work.***



Patented January 22, 1907
Foreign Patents Pending

Duke's Perfect Registering Side Guide

AUTOMATIC
For Platen Presses only. **Price, $25** KEPT IN REPAIR FOR FIVE YEARS.
Guaranteed to do all we claim or money refunded.

SENT ON THIRTY DAYS' TRIAL

The only "Feed-Guide" ever put on the market that positively does the work.

Guaranteed to do 95 per cent of the work in the average print-shop.

It is without a peer for ordinary job printing.

By using this device it obviates the necessity of "flying the sheet" and reduces the spoilage to the minimum.

It enables the most inexperienced feeder to do the most difficult color-work at a speed from 2,000 to 2,500 per hour.

It can be adjusted as easily as an ordinary quad, and almost the entire size of the platen and chase can be utilized.

Stock can be fed within one-half inch from it and get accurate register.

It comes to a dead stop before taking the impression.

Can be used for either right or left handed feeding.

A Few "Stunts" at a Speed of 2,280 per Hour.

We printed 9,500 bill-heads, 4's and 6's, in one color and spoiled none.
We printed 1,100 cards, size No. 1, in two colors, 2,200 impressions and spoiled only nine.
We printed 1,100 cards, size No. 3½, in two colors, 2,200 impressions and spoiled only one.
We printed 1,500 labels, size 1¾ x 2 inches, in the center of sheet, 3½ x 4½ inches, in two colors, 3,000 impressions, and spoiled only ten.
We printed 1,000 cards, size V, in two colors, 2,000 impressions and spoiled only six.
We printed 4,000 letter-heads, in one color and spoiled none.
We printed 750 bill-heads, 6's, in two colors, 1,500 impressions, and spoiled only eight.
We printed 750 cards, size V, in two colors, 1,500 impressions, and spoiled none.
We printed 1,000 letter-heads, 8½x11 inches, in two colors, 2,000 impressions and spoiled none, at a speed of 1,380 per hour.

Printers **DUKE & DUKE** *Stereotypers*

ESTABLISHED 15 YEARS
MANUFACTURERS AND PATENTEES

2933 Diamond St., Philadelphia, Pa., U.S.A.

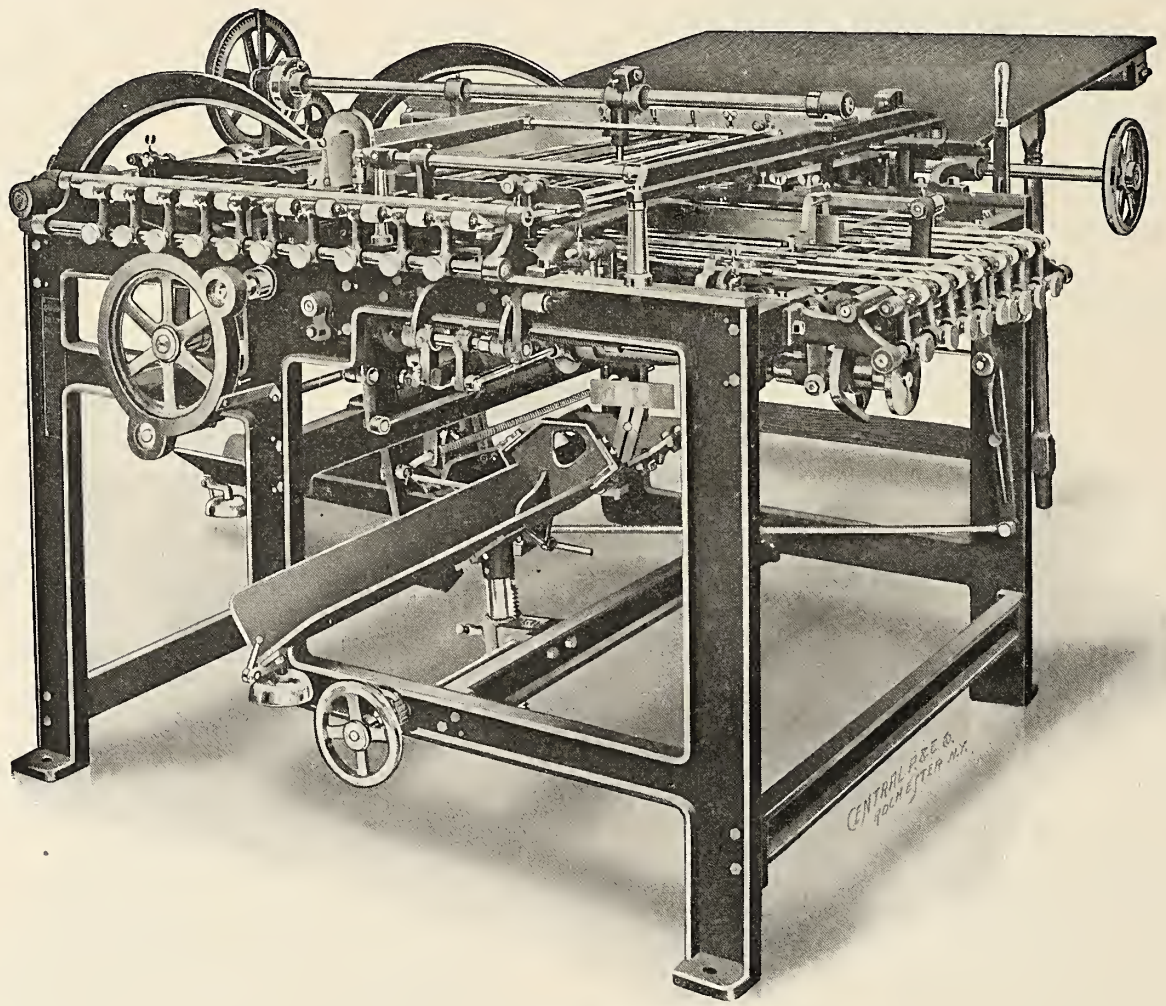
Practical Salesmen Wanted ***Our Printing Plant is for sale at a bargain***

No. 133

Catalogue and Book Folder

Another New One

WRITE FOR DETAILS



Made by

Brown Folding Machine Company

Erie, Pa., U. S. A.

New York,
Sturtevant & McIntire
150 Nassau Street

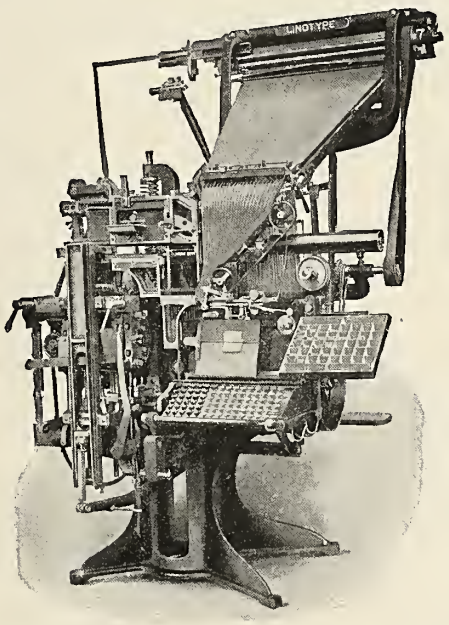
Agencies

London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road

Chicago,
Sturtevant & McIntire
355 Dearborn Street

Rebuilt Linotypes

Model 1, Two-letter Linotypes. All worn parts replaced by new. Guaranteed to produce as good a slug as from a new machine.



Price, $2,000.00, f. o. b. Chicago

Prompt delivery. All machines sold with new matrices and new spacebands. ¶ This is the only company that rebuilds Linotypes exclusively, that maintains a regular force of machinists and is equipped with up-to-date machinery. ¶ If you want other model Linotypes, write us. We may have what you want.

We have an Exclusive Special License

to use patented attachments in rebuilding Linotype machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the UNITED STATES.

We are now prepared to accept orders for repairing Linotype machines or complete Linotype plants.

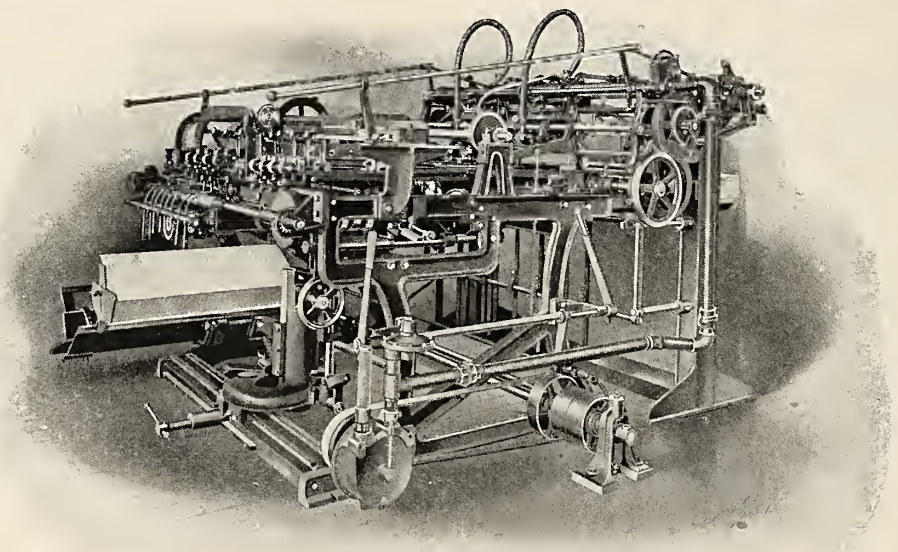
If you have a Linotype to sell
If you wish to buy a rebuilt Linotype } *WRITE US*

Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager.

545-547-549 Wabash Avenue, CHICAGO

THE CHAMBERS
Paper Folding Machines



No. 440 Drop-Jobber has range from 35 x 48 to 14 x 21 inches

The man who has never used a Drop-Roller Folding Machine may be unable to see much difference between a Chambers and some others. He often does not appreciate the value of these differences. The man in the bindery, however, who runs the machine, who has to get out the work, who makes the changes from one job to another and who is with the machine day to day, year in and year out — HE KNOWS.

His experience places the Chambers at the top on every point of merit.

The new **440** is away beyond any previous production in the Folding Machine line. It sells on merit and on a smaller margin of profit for the builder.

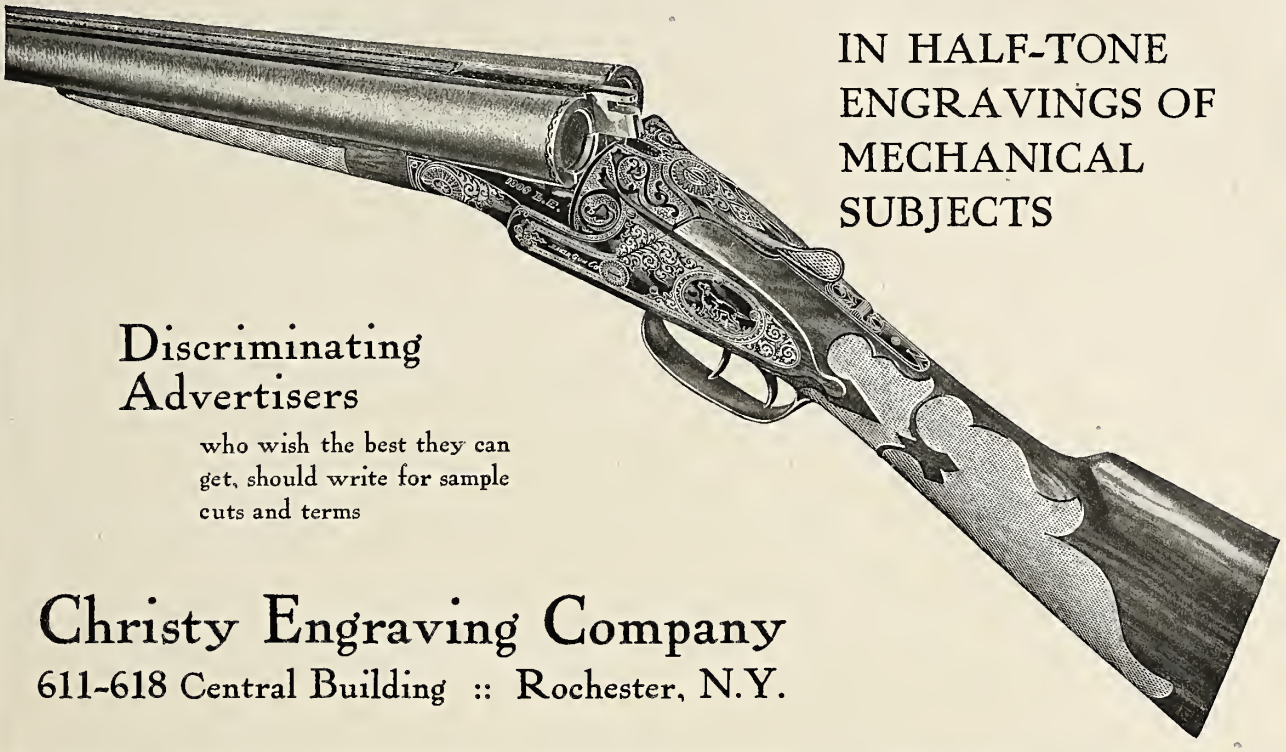
The price is in the machine

Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.

Chicago Office : : : 59 West Jackson Boulevard

Rich Effects and Perfection of Detail



IN HALF-TONE ENGRAVINGS OF MECHANICAL SUBJECTS

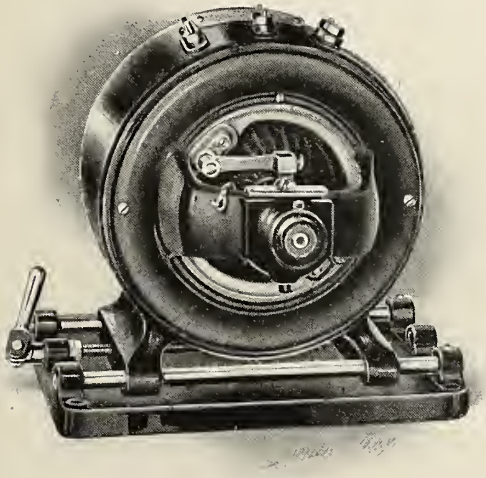
Discriminating Advertisers

who wish the best they can get, should write for sample cuts and terms

Christy Engraving Company

611-618 Central Building :: Rochester, N.Y.

"THE STANDARD" MOTORS



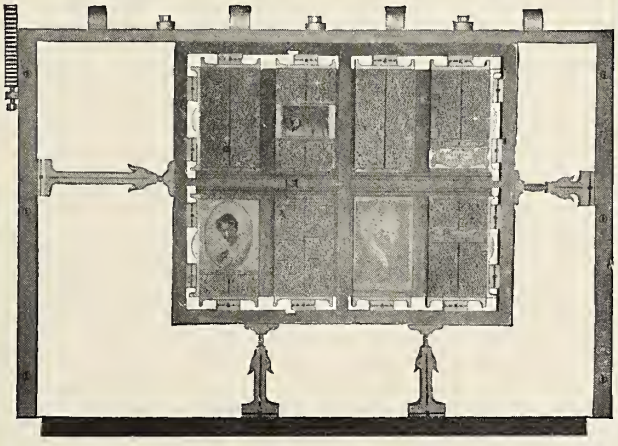
Convenient, easily attached, splendidly constructed, durable Motors and Speed Controllers for printing machinery

THE ROBBINS & MYERS CO.

SPRINGFIELD, OHIO

They are all Here

EXPANSION LOCKS
MORTON LOCKUPS
WITH
WICKERSHAM QUOINS



THE PERFECT LOCKING DEVICES

CONQUER WHERE OTHERS FAIL

Positive Hold; Direct Spread; No Skew; Perfect Register; Greatest Time-Savers

Send for Booklet *Sold by all Dealers*

WICKERSHAM QUOIN CO., Boston, U.S.A.

The Monotype

Composing Machine

For All Kinds of Work
Plain or Intricate
All Sizes 5-point to 14-point
Any Measure Up to 60 Picas

Sorts Caster

All Sizes
5-point to 36-point
Body Type, Display Type
Borders, Spaces and Quads

Jackson, Miss.,
Sept. 21, 1907.

Lanston Monotype Machine Co.,
1231 Callowhill St.,
Philadelphia, Pa.

Gentlemen:—

Referring to our successful experience with a one machine plant and later on with a two machine plant will say we have had no trouble in making both the one machine and two machine plants pay their way. The wide range of the Monotype in job, tabular and book work makes it indispensable to any establishment of our size.

Three-fourths of the jobs done in our establishment requiring display type are set in type made on the Monotype job type attachment for which we have molds and mats from 6 to 36 Pt. We would not part with our job type attachment today for $2000 if we could not get another. This plentiful supply of display type enables us to keep hundreds of type forms standing at the expense of the metal and wood reglets we use for spacing. This saves an enormous amount of job composition in the run of a year from ''repeat'' orders.

We regard the typewriter attachment as another invaluable feature of the Monotype outfit. Lately during the political campaign we delivered an order for 50,000 typewriter direct print letters in less than one day by running up 8 forms and printing on a large sheet on Miehle cylinders. Only one ribbon was set for the job.

The ''doubling-up'' feature of the Monotype in the job office reduces press work largely on long runs and we have found this of great convenience during rush times in the press room.

Our experience teaches us from first to last that the Monotype is the best thing that ever happened to the book and job printer if the capabilities of the machine are developed properly.

We would be pleased to furnish any prospective Monotype purchaser with our plan of getting the best result from the Monotype in the book and job office as based upon our very satisfactory experience.

Yours truly,
Tucker Printing House,
(Signed) J. W. Tucker.

Lanston Monotype Machine Company

1231 Callowhill Street, Philadelphia

Where all communications, including those relating to sales, should be addressed

Represented by

F. H. Greene, 398 Broadway, New York
C. M. Skerrett, 334 Dearborn St., Chicago
J. E. Lewis, 170 Summer St., Boston
J. S. Miskimen, 303 Panama Bldg., St. Louis
Edw. Cummins, 1102 Mission St., San Francisco
R. L. Hunter, 1 Bruce Bldg., Nashville
J. S. Reinhart, Yonge Street Arcade, Toronto
C. Worthington, 336 Temple Court, Denver

SET IN 8-PT. MONOTYPE TYPEWRITER NO. 74, MONOTYPE SERIES NOS. 37 AND 97, AND MONOTYPE BORDER

Mr. Binder:

¶ If you are competing, and if you want to be in on the ground floor, you must have the

Crawley Rounder and Backer

¶ You can not do the highest grade of work without it, and you save from 40 to 60 per cent by its use.

¶ With the present improved model Crawley, any run of twenty-five books or more can be profitably handled on the machine. It is adapted to do perfectly all classes of edition work.

Made and Sold in America by
THE CRAWLEY BOOK MACHINERY CO.
Newport, Ky., U.S.A.

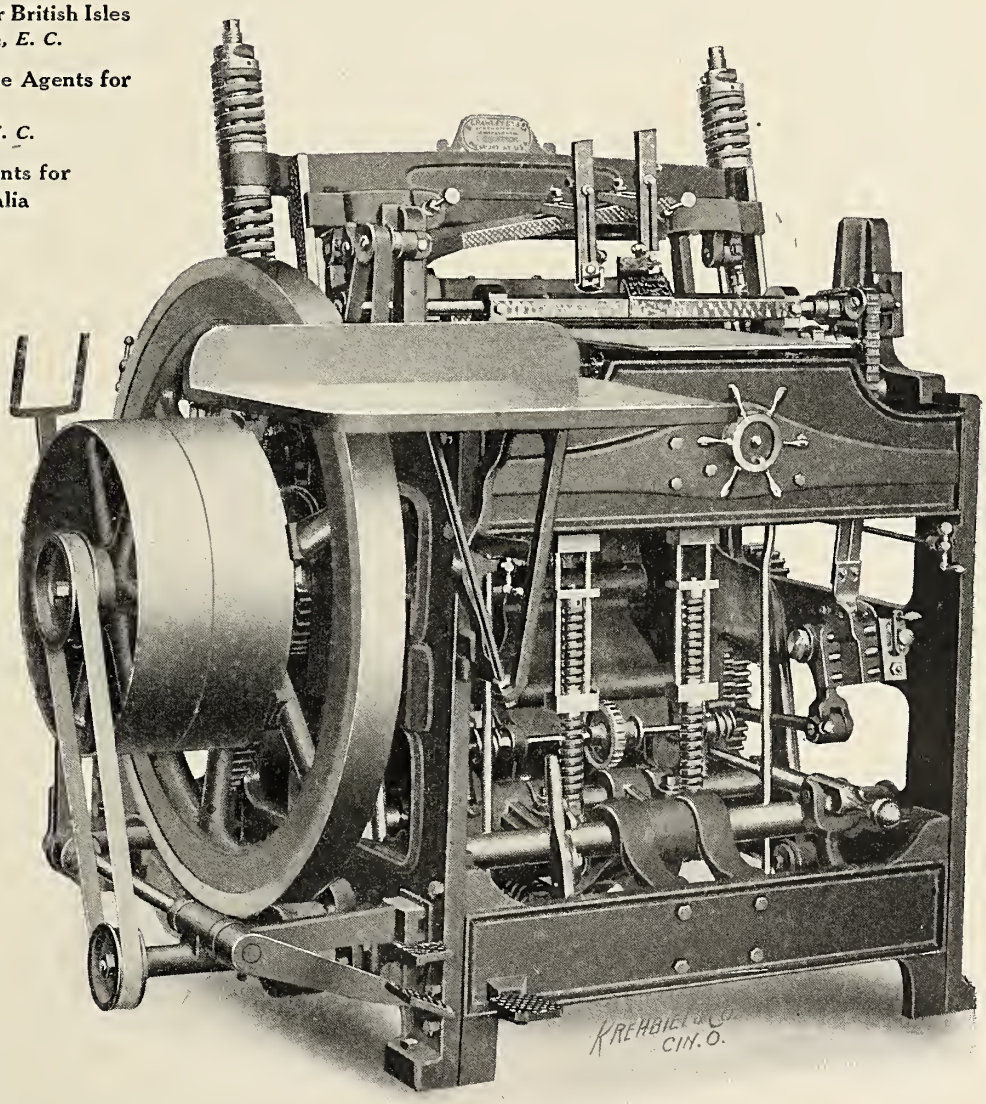
Agents

E. C. FULLER CO., - Agents in the Americas
New York and Chicago, U. S. A.

HOBBS MFG. CO., Sole Agents for British Isles
37 Featherstone Street, London, E. C.

T. W. & C. B. SHERIDAN CO., Sole Agents for Continental Europe
Salisbury Square, London, E. C.

PARSONS BROS., Sole Agents for New Zealand and Australia



Write for Circular No. 10 A.

Are <u>you</u> "in on the ground floor?"

INK SENSE

It requires *more* than good paper and presswork to produce a good "JOB."

It *requires good INK*. We have it. That which is "equaled by few and excelled by none."

Have you ever tried our HALF-TONE Black?

Have you ever tried our Book and Cut?

Get Good Ink. "THE WORLD'S STANDARD."

Do not hunt for the cheapest Ink on earth.

Do not cheat yourself in quality for the sake of price. Get our "Quality Inks."

Write now, while you think of it. Elegant new Specimen Book on request.

The Carter Printing Ink Co.
(INCORPORATED)
CLEVELAND, OHIO

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than 2 lines, $2 per additional line.

ADVERTISING CALENDARS AND PADS.

OLIVER BAKER MFG. CO., Minneapolis, Minn., U. S. A. Makers of Art Calendars and Specialties for Advertising. Samples of calendars in half-tone, duo half-tone and 3-color half-tone furnished only upon receipt of price on a basis of 40 to 50 per cent discount from the 1,000 price; orders for samples not solicited except from those who propose to push our line energetically and exclusively.

ADVERTISING FANS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

ADVERTISING NOVELTIES.

BUSINESS SOUVENIRS, Premiums, Post-cards. *The Novelty News*, Chicago, official organ; $1 a year.

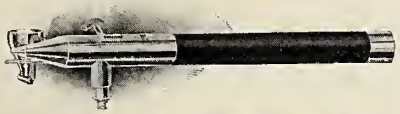
ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y. Rulers and adv. thermometers.

NORTH-WESTERN NOVELTY CO., Geneva, Ill.

AIR BRUSH.

THAYER & CHANDLER, fountain air brush, Jackson



blvd., Chicago. Send for catalogue P 59.

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

BOOKBINDERS' MACHINERY.

HICKOK, W. O., MANUFACTURING CO., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & CO., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

BRASS RULE AND BRASS GALLEYS.

WANNER, A. F., & CO., 340-342 Dearborn street, Chicago. Makers of all styles of Brass Rule, Printers' Specialties.

BRASS-TYPE FOUNDERS.

MISSOURI BRASS TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York.

BRONZE DUSTERS.

THE DOWNING does the work of six girls. Makes bronze work a pleasure. Cleans any paper perfectly. No dust. Write Downing Duster Co., Box 758, Milwaukee.

CALENDAR MANUFACTURERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

MEYER-ROTIER PRINTING CO., Milwaukee, offers a special calendar proposition to printers, insuring increased sales and profits; write us.

NEW LINE of bas-reliefs published by H. E. Smith Co., Indianapolis, Ind.

SHANE, JAMES H., & CO., 106 Duane st., New York. Big bargains in calendars; see display ad.

CALENDAR PADS.

THE SULLIVAN PRINTING WORKS CO., Court and Broadway, Cincinnati, Ohio, make 40 sizes and styles of Calendar Pads for 1908. The best and cheapest in the market. Now ready for delivery. Write for sample book and prices.

CALENDARS—TIN MOUNTED.

AMERICAN FINISHING CO., 113 W. Harrison st., Chicago, Ill.

CARBON BLACK.

CABOT, GODFREY L., 940-941 Old South bldg., Boston, Mass.

CARDBOARD MANUFACTURERS.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

CASE-MAKING AND EMBOSSING.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates.

CHARCOAL FOR ENGRAVERS.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st., and E. Brdwy., Brooklyn, N. Y.

CHASE MANUFACTURERS.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Sole manufacturers of Silver Gloss Steel Electric Welded Chases.

COATED PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

COIN CARDS.

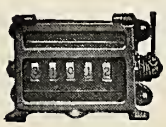


COIN CARDS (6-hole), any printing, in 1,000 lots, $3.75; 1-hole cards, any printing, $3 per 1,000; less for more. THE DETROIT COIN WRAPPER CO., Detroit, Mich.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

AMERICAN STEEL AND COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates.

COUNTERS.



DURBROW & HEARNE MFG. CO., 9 Wooster street, New York, Counter No. 4207, for counting number of sheets or papers printed, from 0 to 99,999; can be set back; size, 5¾ by 4¾ by 2½ in.; in use 25 yrs. by best concerns.

HART, R. A., Battle Creek, Mich. Counters for job presses, book stitchers, etc., without springs.

COUNTING MACHINES.

W. N. DURANT CO., Milwaukee, Wis. Counters for all makes of presses. See adv.

CRESCENT GOODS.

CRESCENT EMBOSSING CO., Main Office and Works, Plainfield, N. J. Manufacturers of: CRESCENT CALENDARS for Advertising purposes. Large line. Write for particulars. CRESCENT FOLDERS for Programs, Menus, Lodges and Societies, and all Special Occasions. Beautiful Illustrated Catalogue free to any one in the trade. Silk Cords and Tassels.
CRESCENT ADDRESS CARDS for all Lodges and Societies. Samples free to trade.
CRESCENT ADVERTISING BLOTTERS, FANS AND NOVELTIES. Write for samples.
CRESCENT POST CARDS. The finest American line of illuminated and embossed cards.
CATALOGUE COVERS, SHOW CARDS, LABELS AND SPECIALTIES IN FINE EMBOSSED WORK.
Write for samples and prices.
SILK CORDS AND TASSELS.
STAMPED OR EMBOSSED STATIONERY.

CYLINDER PRESSES.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines.

DESIGNERS AND ENGRAVERS.

BRAGDON, JOHN C., 711 Penn av., Pittsburg, Pa. Wood, zinc etching and half-tone.

DESIGNER AND MANUFACTURER OF SPECIAL MACHINERY.

SWIFT, GEORGE W., JR., Bordentown, N. J., Machinery and attachments for printing and manufacturing paper goods of every kind.

DIE CUTTING.

AMERICAN FINISHING CO., 113 W. Harrison st., Chicago, Ill.

DIE SINKERS.

WAGENFOHR, CHARLES, 140 West Broadway, New York city. High-grade work.

ELECTROTYPERS.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago.

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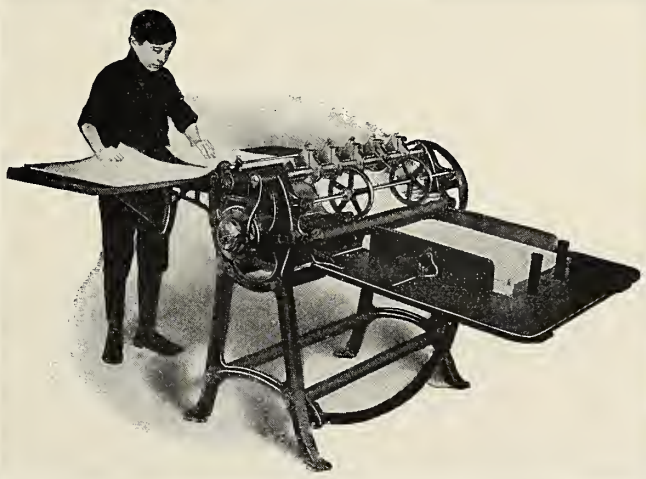
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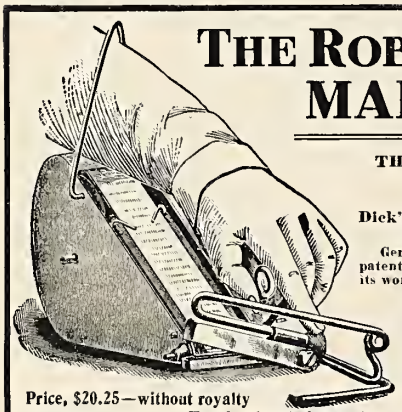
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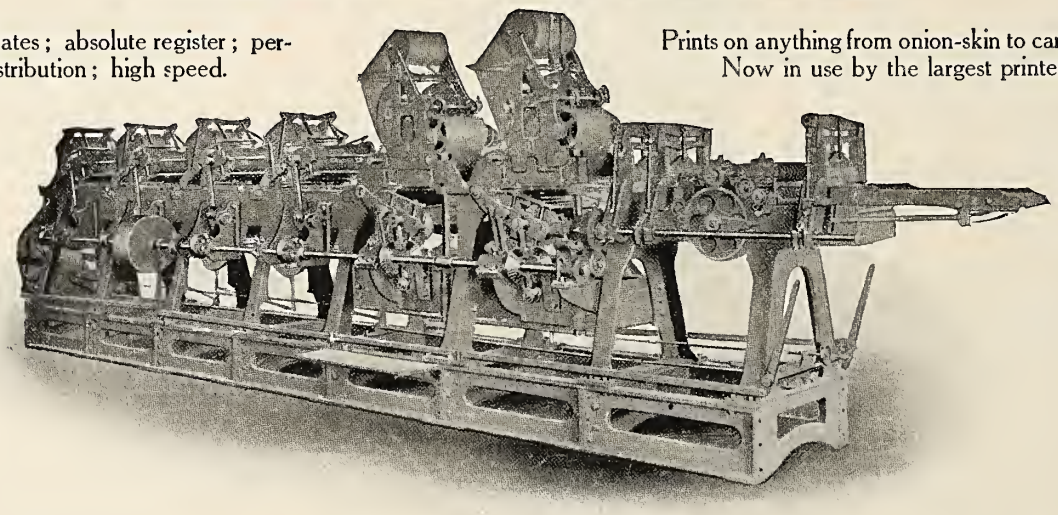
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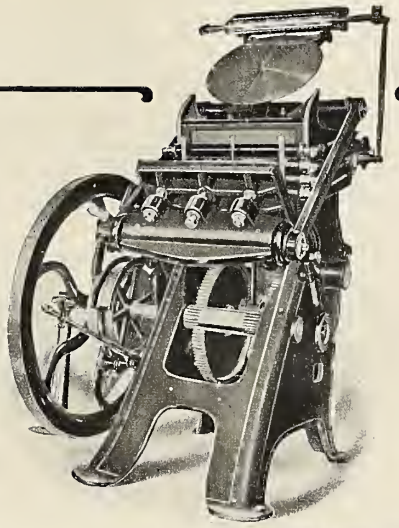
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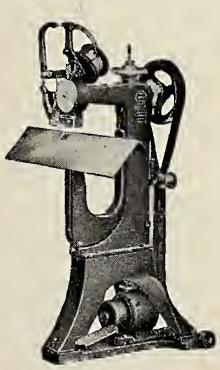
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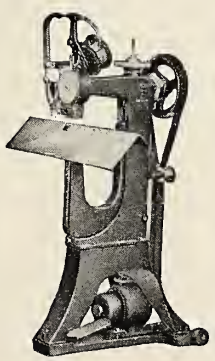


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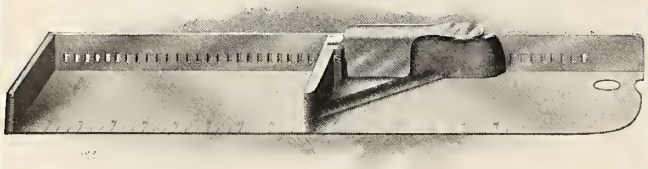
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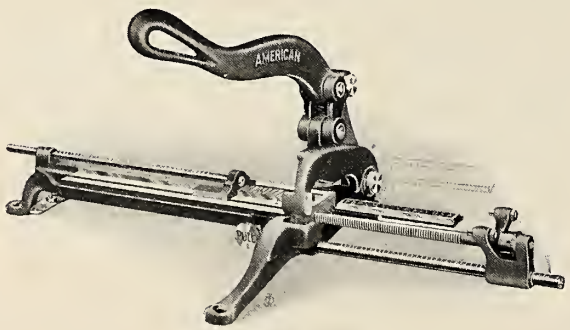


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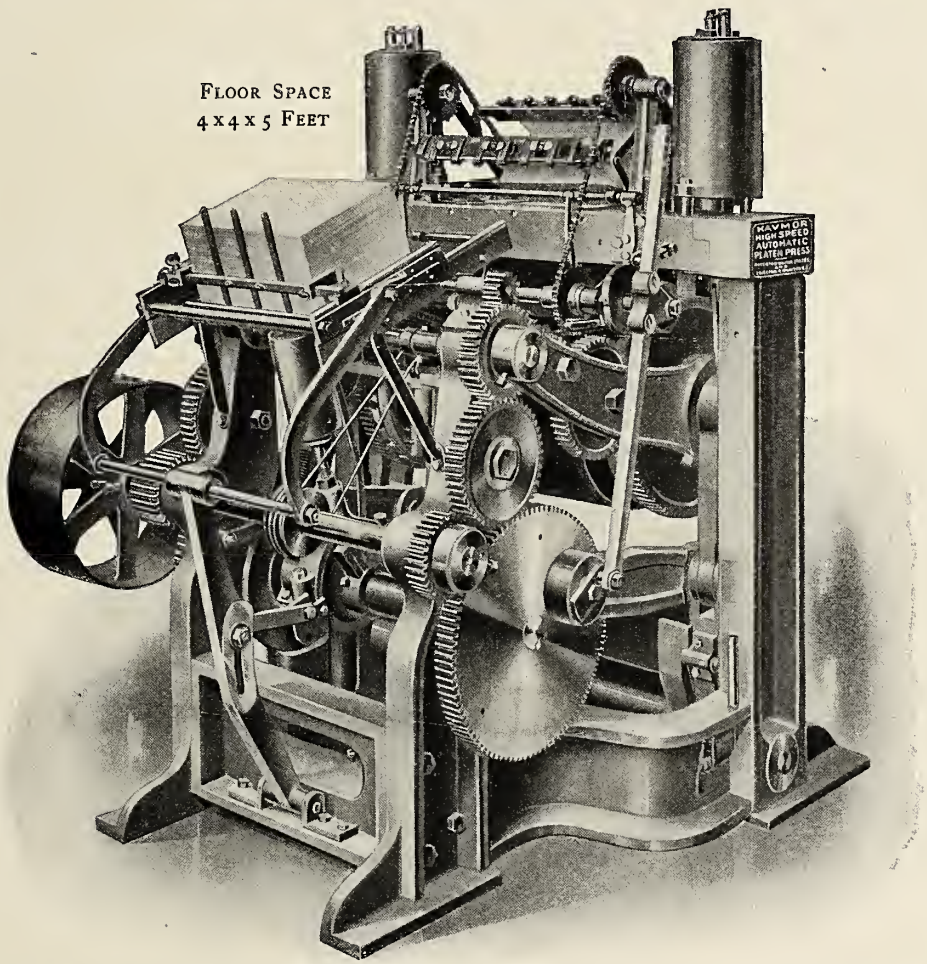
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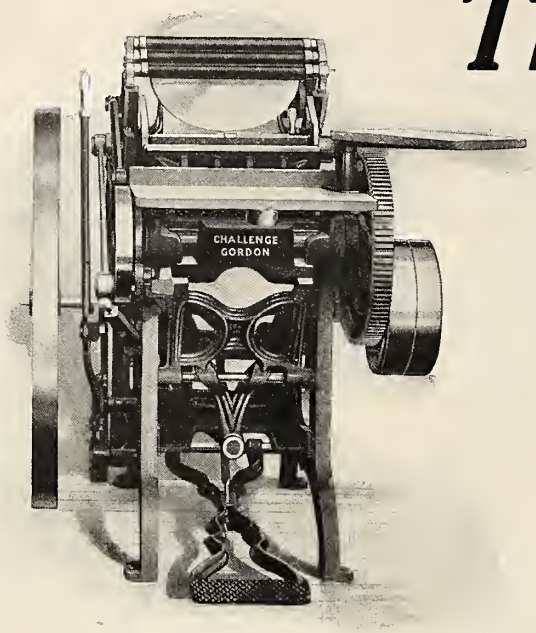
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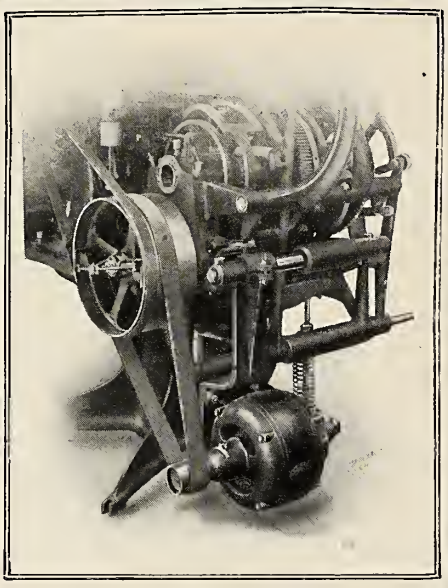
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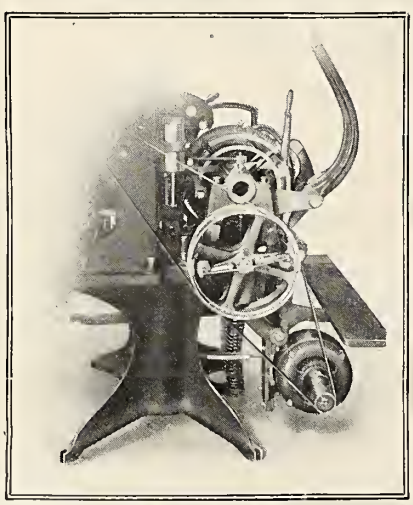
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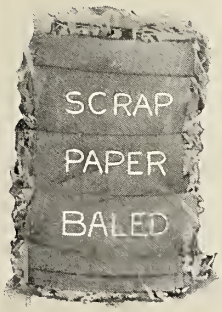
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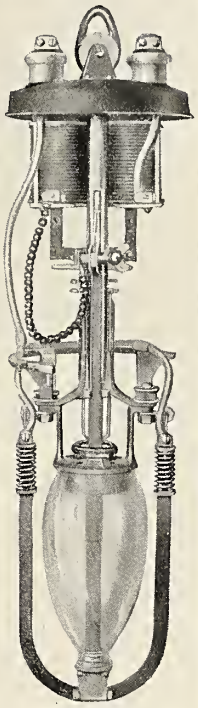
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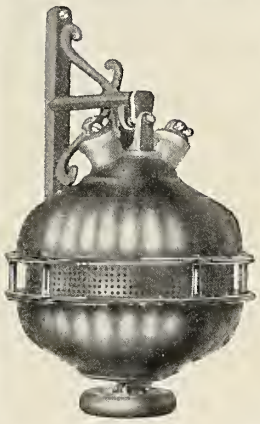
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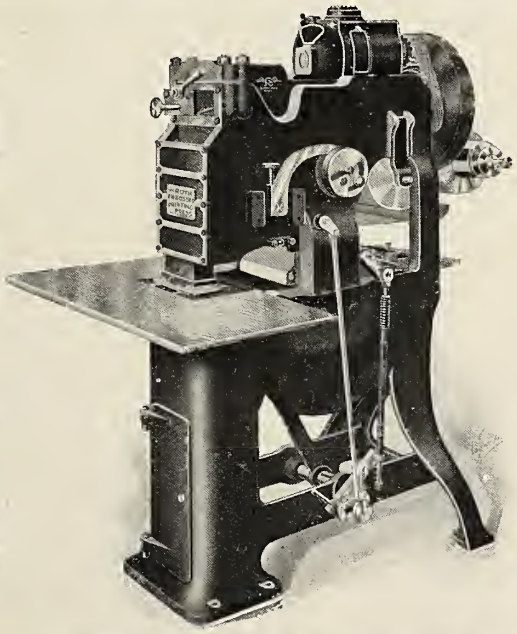
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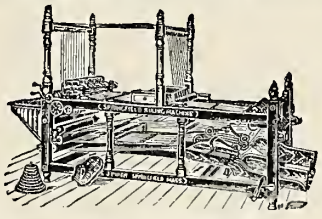
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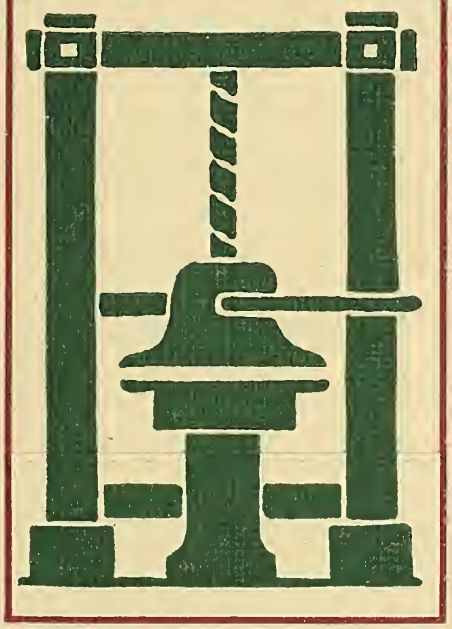
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THE HENRY O. SHEPARD CO., UNION LABEL TRADES LABOR COUNCIL 57 PRINTERS, CHICAGO.

639.0573

The Inland Printer

December MCMVII



Smithsonian Institution
DEC 3 1907
National Museum

VOL. XL. No. 3

PRICE 30 CENTS



E are looking for printers and others interested in good printing, whose time is very valuable, and who are willing to spend ten minutes in reading a beautifully designed and executed booklet, called "OPPORTUNITY," which is brimful of ideas that will bring dollars to the man who reads it right.

Let us know if you want it, and we will be glad to send it to you.

Sigmund Ullman Co.

New York
Chicago
Philadelphia

IN COMMERCIAL LIFE WE SEE

Brother Jonathan Bond

ON EVERY SIDE

ONLY those who have not examined it will ask—why? And to these few this advertisement will prove of special interest.

¶ We have aimed, in producing **Brother Jonathan Bond,** to supply a practical, comparatively low-priced bond paper, *Par Excellence* in quality. To what success we have attained our purpose is truthfully reflected in

ORDERS AND REORDERS

and you must agree with us — there could be no stronger evidence of true appreciation of a good value.

¶ Every one is interested in a proposition that *forecasts* economy, profit—this is human nature. You are no different from any one else in this respect—that's why we have confidence in your judgment.

¶ **Brother Jonathan Bond** is furnished in Wove and Linen finish, in a great variety of sizes, weights and tints.

A postal, inquiring for samples and prices, will be promptly attended to.

DISTRIBUTERS OF BUTLER BRANDS

STANDARD PAPER COMPANY.....Milwaukee, Wis.
CENTRAL MICHIGAN PAPER COMPANY.....Grand Rapids, Mich.
PACIFIC COAST PAPER COMPANY.....San Francisco, Cal.
SOUTHWESTERN PAPER COMPANY.....Dallas, Tex.
SOUTHWESTERN PAPER COMPANY.....Houston, Tex.
BUTLER-JARBOE PAPER COMPANY.....Oklahoma City, Okla.
AMERICAN TYPE FOUNDERS COMPANY.....Spokane, Wash.
AMERICAN TYPE FOUNDERS COMPANY.....Vancouver, B. C.
NATIONAL PAPER & TYPE COMPANY (Export Only).....New York City
NATIONAL PAPER & TYPE COMPANY.....City of Mexico, Mex.
NATIONAL PAPER & TYPE COMPANY.....City of Monterey, Mex.
NATIONAL PAPER & TYPE COMPANY.....Havana, Cuba
SCOVILLE PAPER COMPANY.....Ogden, Utah

J. W. BUTLER PAPER CO.

CHICAGO

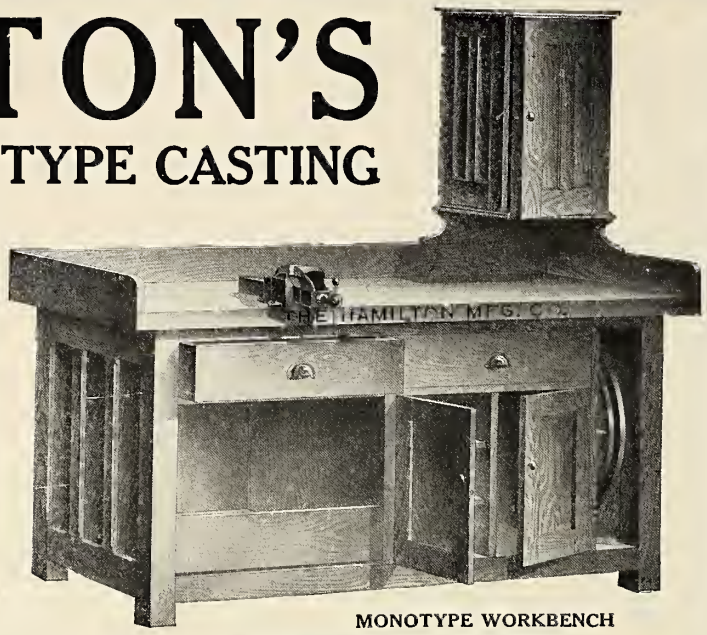
Brother Jonathan Bond

HAMILTON'S

TYPE SETTING AND TYPE CASTING

Machine Furniture

Is always endorsed by the manufacturers. Like other furniture which we make for printers our aim has been to produce the practical, which means the economical.



MONOTYPE WORKBENCH
WITH CABINET AND VISE IN POSITION

The Monotype Workbench

Enables the operator to produce high-grade material. With the vise, bench and cabinet he can properly clean the pump body, and he will be provided with suitable places for storing metal, tools, oil can and other accessories. This outfit has received the unqualified endorsement of the Lanston Monotype Machine Company. Made of ash, antique finish, with top of rock maple plank, grooved and tongued. Length of bench, 72⅝ inches; width, 36 inches; height, 35 inches.

The bench is arranged to take our regular Monotype mold and matrix cabinet, and a vise in the position shown in the illustration.

This outfit will be an incentive to the operator to keep his machine and accessories in the best working condition. That means more and better work. Weight of bench, 350 lbs.; weight of cabinet, 80 lbs.; weight of complete outfit, 450 lbs.

Price of bench	$48.00
Price of cabinet	22.00
Price complete, bench, cabinet, vise	80.00

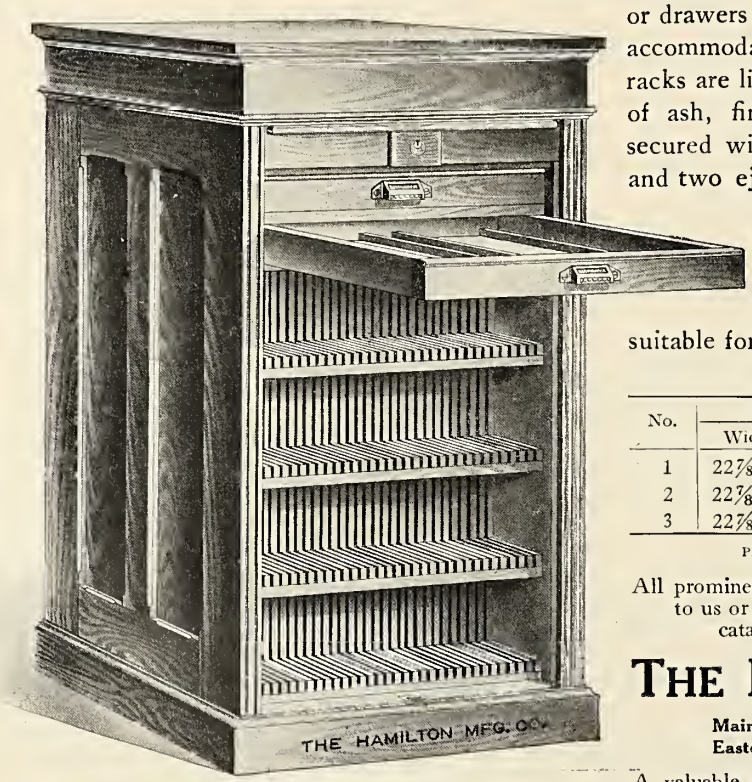
LESS USUAL DISCOUNTS



The Mark of Quality
Always found on Hamilton furniture.
Familiar to 60,000 master printers

The Liner and Ejector-blade Cabinet

This is the first opportunity users of linotype machines have had to purchase a cabinet to accommodate the expensive and essential liners and ejector-blades. The trays or drawers are for liners and the grooved racks will accommodate the ejectors. The bottoms of these racks are lined with brass. The cabinet is made of ash, finished antique. It has a roll front, secured with Yale lock. *No. 1*—One liner tray and two ejector racks, suitable for a five machine outfit. *No. 2*—Two liner trays and four ejector racks, suitable for a five to fifteen machine outfit. *No. 3*—Three liner trays and six ejector racks, suitable for a fifteen to thirty machine outfit.



No. 2 LINER AND EJECTOR-BLADE CABINET
WITH ROLL FRONT SECURED WITH LOCK

LIST PRICES AND DIMENSIONS

No.	OUTSIDE DIMENSIONS			Weight Crated	PRICES
	Width	Depth	Height		
1	22⅞ in.	19½ in.	24¼ in.	120 lbs.	$35.00
2	22⅞ in.	19½ in.	38⅜ in.	180 lbs.	48.00
3	22⅞ in.	19½ in.	52⅝ in.	240 lbs.	60.00

PRICES ARE SUBJECT TO USUAL DISCOUNTS

All prominent dealers carry Hamilton goods in stock. Send to us or your nearest supply house for our complete catalogues and illustrated circulars.

THE HAMILTON MFG. CO.

Main Office and Factories, TWO RIVERS, WIS.
Eastern Office and Warehouse, RAHWAY, N. J.

A valuable line gauge, graduated by picas, mailed free to every enquiring printer.

If you could come to our office here in South Hadley Falls, and let us show you letter after letter from enthusiastic printers in all parts of the country telling us of the wonderful results they have secured in pushing sales on

OLD HAMPSHIRE BOND

it would give you, we think, a much clearer idea of the uses of modern advertising. We furnished these printers with advertising matter which, with their efforts and the national reputation of Old Hampshire, turned the trick. And some of this advertising matter is here for you when you decide to use it.

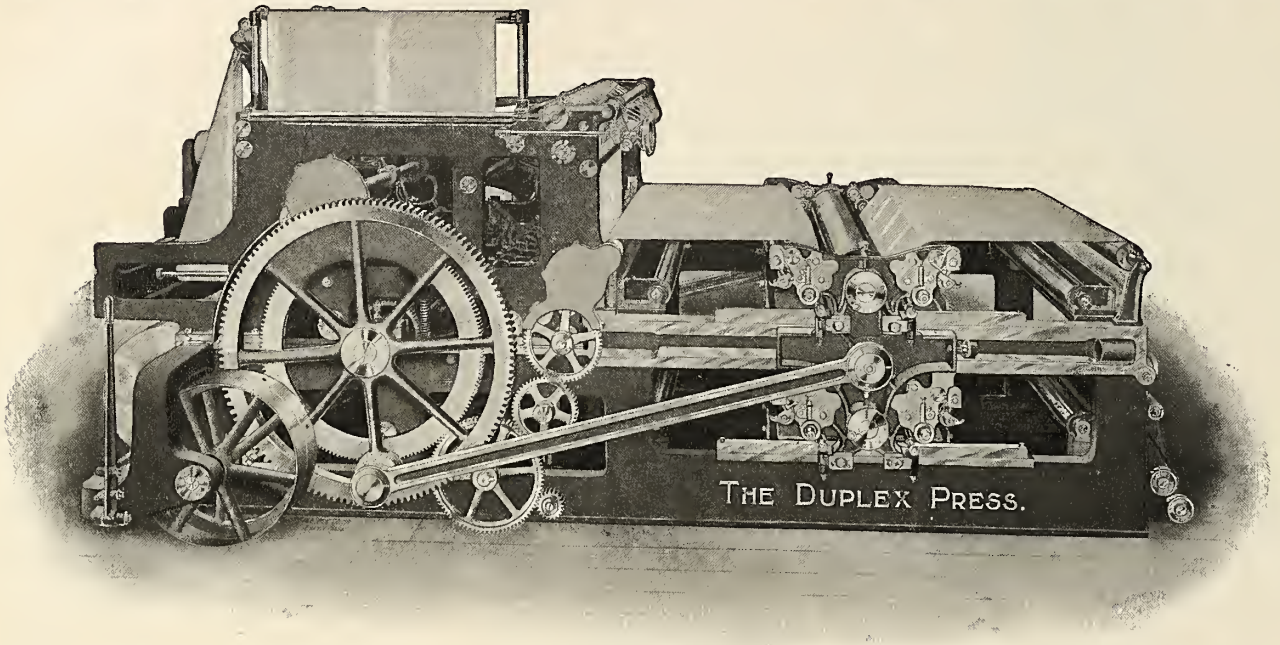
Hampshire Paper Company

We are the only Paper Makers in the World making Bond Paper exclusively.

South Hadley Falls, Mass.



THE DUPLEX



Flat-Bed Web Perfecting Newspaper Press

Prints 5,000 to 6,000 per hour of either 4-, 6-, 8-, 10-, or 12-page papers

WITHOUT STEREOTYPING

Warren, Ohio, *Chronicle*
New York, N. Y., *Atlantis*
St. Louis, Mo., *Amerika*
Second purchase
San Bernardino, Cal., *Times-Index*
Marion, Ohio, *Star*
12-page, second purchase
Marion, Ohio, *Mirror*
Wooster, Ohio, *Republican*
Long Beach, Cal., *Press*
Newark, N. J., *Freie Zeitung*
12-page, second purchase
Warren, Pa., *Mirror*
Braddock, Pa., *News*
Reno, Nev., *Gazette*
Twin presses
East St. Louis, Ill., *Journal*
Baden, Germany
Meadville, Pa., *Tribune-Republican*
Chico, Cal., *Enterprise*
Calumet, Mich., *Copper County News*
Steubenville, Ohio, *Gazette*
12-page
Belvidere, Ill., *Republican*
South St. Paul, Minn., *Reporter*
Phoenix, Ariz., *Gazette*
St. John's, N. F., *Chronicle*
Emporia, Kan., *Gazette*
Rock Island, Ill., *Argus*
12-page, second purchase
Paris, France
Two presses
Meadville, Pa., *Star*

Elberfeld, Germany
New York, N. Y., *Bolletino Della Sera*
Clarksburg, W. Va., *Telegram*
12-page
Guthrie, Okla., *Leader*
Winston-Salem, N. C., *Journal*
Riverside, Cal., *Enterprise*
Owosso, Mich., *Argus*
Huntington, W. Va., *Dispatch*

SOME of OUR RECENT CUSTOMERS

Mahanoy City, Pa., *Record*
Booneville, N. Y., *Herald*
Homestead, Pa., *Greek Catholic Union*
Aarhus, Denmark
New York, N. Y., *Chas. F. Stearns*
Phoenix, Ariz., *Republican*
12-page, second purchase
Athens, Greece
Cairo, Egypt
Lancaster, Pa., *Intelligencer*
Twin presses, second purchase

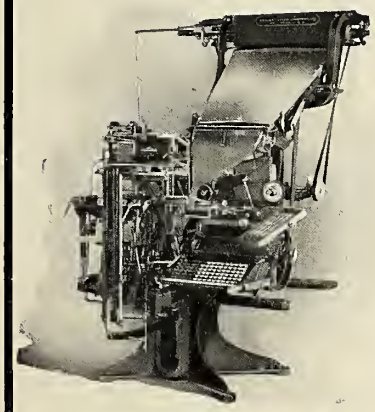
Independence, Kan., *Reporter*
Sterling, Ill., *Gazette*
Brantford, Ont., *Courier*
St. John's, N. F., *Telegram*
12-page
Oskaloosa, Ia., *Herald*
Ashland, Ohio, *Times-Gazette*
Santa Barbara, Cal., *Independent*
San Jose, Cal., *Times*
Twin presses
Waynesboro, Pa., *Record*
Trinidad, Colo., *Chronicle-News*
Tucson, Ariz., *Citizen*
Connellsville, Pa., *News*
Fitchburgh, Mass., *Sentinel*
12-page, second purchase
South McAllister, Okla., *News*
North Yakima, Wash., *Republic*
Hattiesburg, Miss., *Progress*
12-page
Tucson, Ariz., *Star*
Owosso, Mich., *Press American*
Edmonton, N. W. T., *Bulletin*
12-page, second purchase
Athens, Ohio, *Messenger*
Ft. Scott, Kan., *Tribune and Monitor*
Tulsa, Ind. Ter., *World*
12-page
Alliance, Ohio, *Review*
Berkeley, Cal., *Gazette*
Berkeley, Cal., *Reporter*
Twin presses
New Brunswick, N. J., *Times*

OUR CUSTOMERS WRITE OUR ADS.

DUPLEX PRINTING PRESS CO. BATTLE CREEK, MICH.

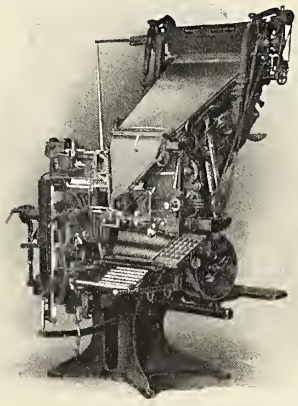
DECEMBER 1, 1907

Another Mark to Hit



Quick-Change Model 5
Single Magazine





Quick-Change Model 4
Double Magazine

During our fiscal year which closed September 30, 1907, orders were entered for Eleven Hundred and Seventy Linotypes.

Of these, **571** machines were distributed among **488** offices which had never before used the Linotype, a large number of them going into strictly book and job offices.

THINK OF IT

1,170 is an average of nearly *four machines a day* for each working day of the year. This is a comfortable increase over our last year's record which included the abnormal demand caused by the San Francisco earthquake.

This magnificent business has been secured through the harmonious and aggressive work of our salesmen and agencies. It has been secured despite the ever current but never materializing rumors that this or that new machine, each one a world-beater, would soon be offered the trade at a price that would put the Linotype down and out. It has been secured despite the best efforts of those who already have something different to sell.

It has been secured because the Linotype is the only one-man composing and casting machine, because its possible output is at least one-third larger than that of any other machine, and because the quality of its product is beyond criticism by typographical experts.

This splendid showing is the best evidence we can offer you that

"The Linotype Way is the only way."

MERGENTHALER LINOTYPE COMPANY

NEW YORK CHICAGO SAN FRANCISCO
NEW ORLEANS TORONTO PARIS

SYDNEY, N. S. W.
WELLINGTON, N. Z.
MEXICO CITY } Parsons Bros.

TOKIO
Teijiro Kurosawa

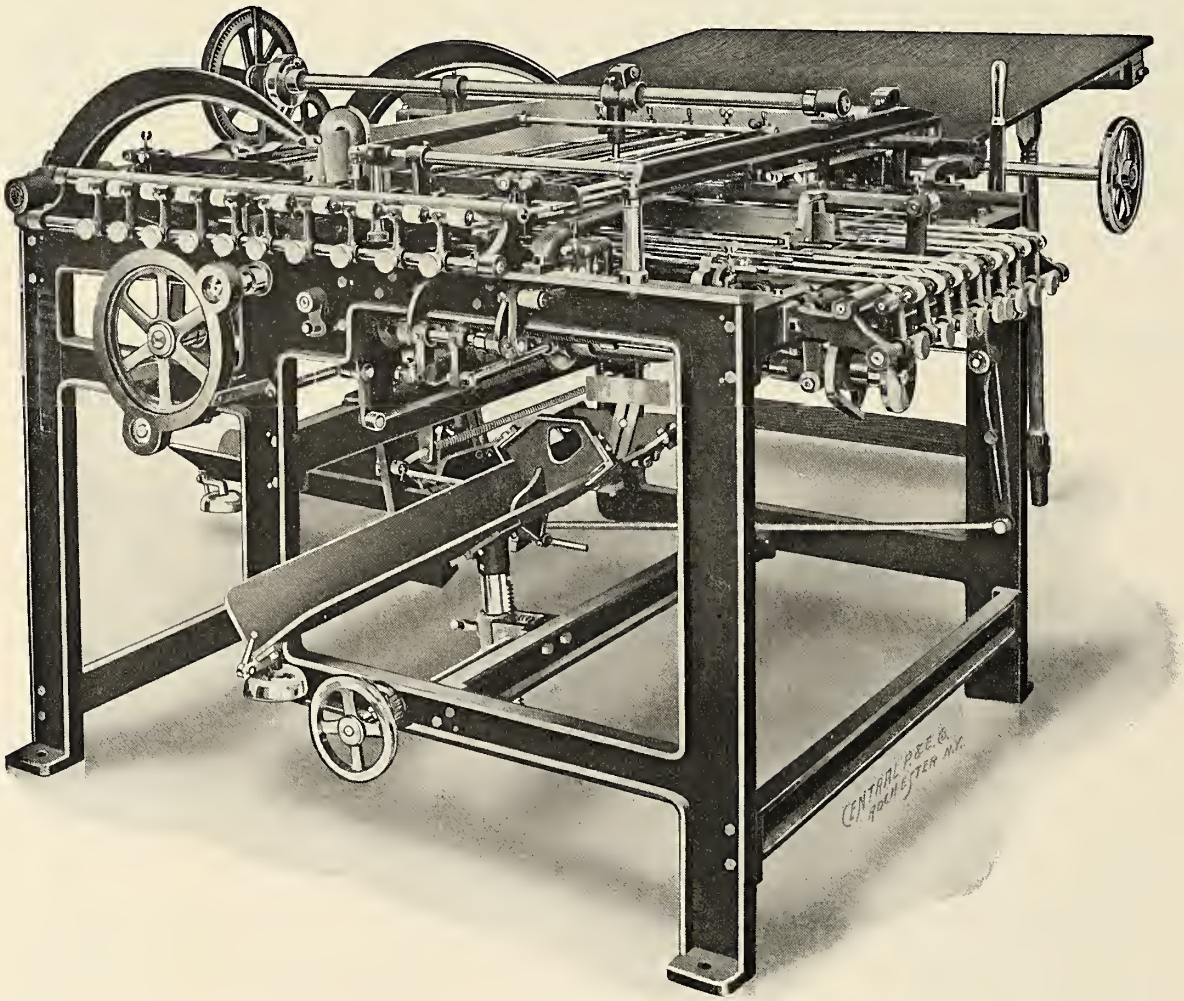
CAPE TOWN
John Haddon & Co.

HAVANA
Francisco Arredondo

BUENOS AIRES
Louis L. Lomer

No. 133
Catalogue and Book Folder
Another New One

WRITE FOR DETAILS



Made by

Brown Folding Machine Company

Erie, Pa., U. S. A.

New York,
Sturtevant & McIntire
150 Nassau Street

Agencies

London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road

Chicago,
Sturtevant & McIntire
355 Dearborn Street

I AM THE PEERLESS BLACK IMP

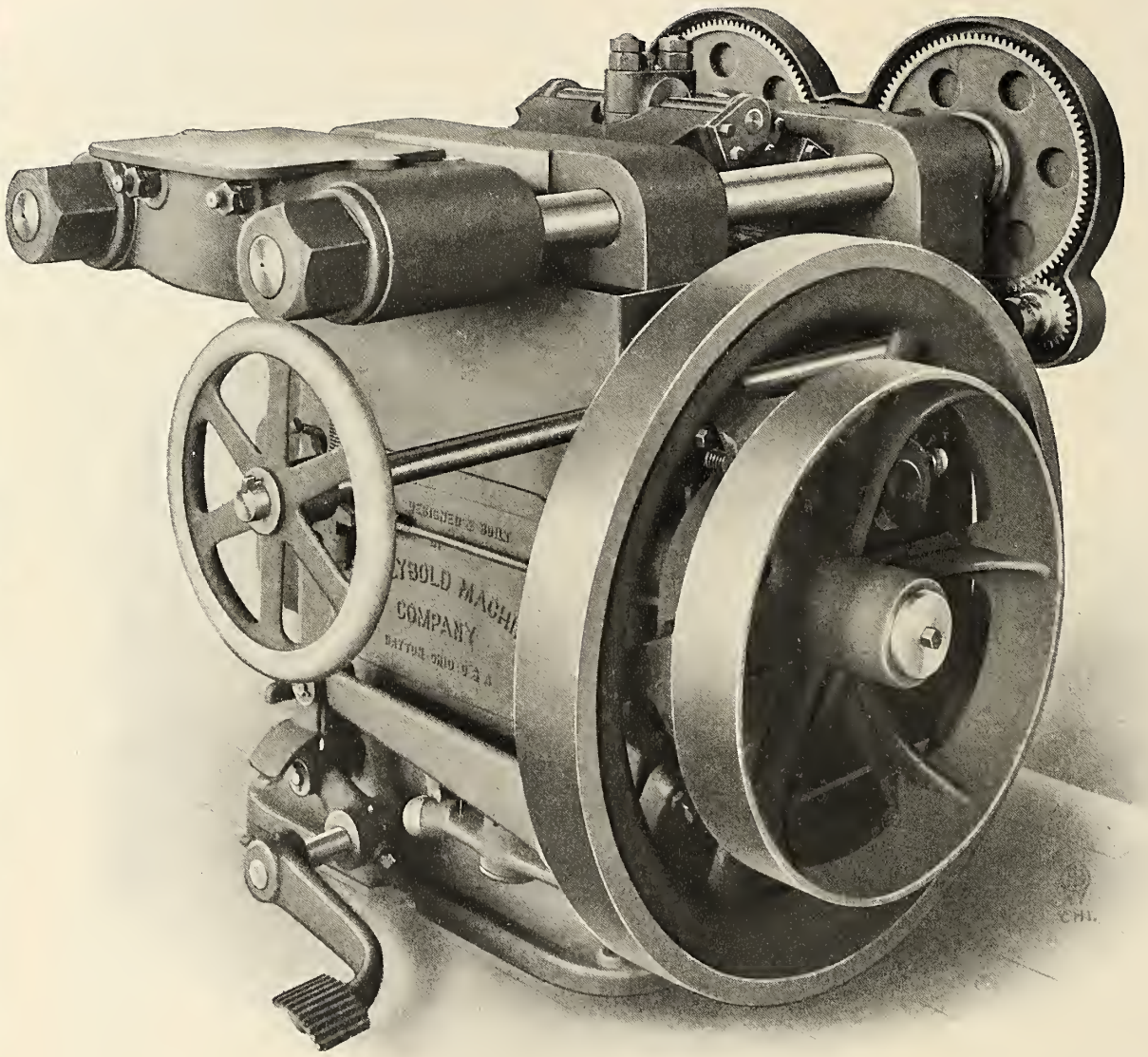
THE PEERLESS CARBON BLACK COMPANY



I am the Black used in the ink that printed The Inland Printer.
I am the pinnacle of perfection in making fine art printers' inks.
I mix in varnish without thickening—make inks flow and distribute, and print perfectly.
Send for my book—it tells you what I am, who uses me, and why *you* should use me.
A sample package will be sent to those who wish to try me.
I am made by the Peerless Carbon Black Co., of Pittsburg, Pa.
I can be obtained from

Binney & Smith Co.
81-83 Fulton St., New York, N. Y.

SEE IT WORK



Seybold Book Compressor

Will do the work of three old-style smashing machines. Eliminates danger of accidents.
Floor space required, 4½ x 5½ feet. Requires 2 H. P. to operate.
Noiseless in operation. *Let us show you.*

THE SEYBOLD MACHINE COMPANY

Main Office and Factory, DAYTON, OHIO
NEW YORK :: CHICAGO :: SAN FRANCISCO

The J. L. Morrison Co.	The Southern Type & Mchry. Co.	J. H. Schroeter & Bro.	Canadian-American Mchry. Co.
Canadian Agents	*Southwestern and Mexican Agents*	*Southern Agents*	*European Agents*
Toronto	Dallas, Texas	Atlanta, Ga.	London, E. C., England



BLACK, 4386. ORANGE YELLOW, 619.

QUEEN CITY INKS WILL HELP YOU TO SUCCESS

THE QUEEN CITY PRINTING INK COMPANY

CINCINNATI CHICAGO BOSTON PHILADELPHIA KANSAS CITY



DUAL-TONE REMBRANT BROWN, 2129.

The Queen City Printing Ink Company

CINCINNATI - CHICAGO - BOSTON - PHILADELPHIA - KANSAS CITY, MO.

We believe that every
compressing-room, large or
small, should have a Miller
Saw-Trimmer. We have the
room here to tell why.

We know every propri-
etor of a print shop
large or small, would be
glad to use, if he would
give a Miller Saw-Trim-
mer a trial and let
it tell why.

Write us and find
out how you can try
one for 30 days Free.

Miller Saw-Trimmer Co.
Milwaukee, Wis.

Onyx Covers

We have recently added to our popular line of Onyx Covers the following new styles

Mexican Onyx — Sardonyx

Malachite Onyx — Chalcedonyx

in Plate, Vellum, Crash and Repoussé—Crash finishes in 21 x 33, 60 and 80 pounds to 500 sheets. Put up in half reams. Send for our new Sample-book, containing the above, as well as a full line of the old favorites.

Onyx Bristol
22½ x 28½, 100, 120, 140 pounds.
In 100-sheet packages.

Onyx Bond
22 x 34, 32 pounds, in five colors.
In 500-sheet packages.

Half-tone Writing Paper

This is an extra-superfine writing paper prepared especially for half-tone cuts. It has a fine-grained, smooth surface that will take the ink readily and shows up the fine details of the cut most satisfactorily.
It is carried in stock in all the regular writing-paper sizes and weights.

Onion-skin Bond — Ravelstone — Keith Wove and Laid Linen

Wedding Papers and Bristols — Westlock — Chatham Bond

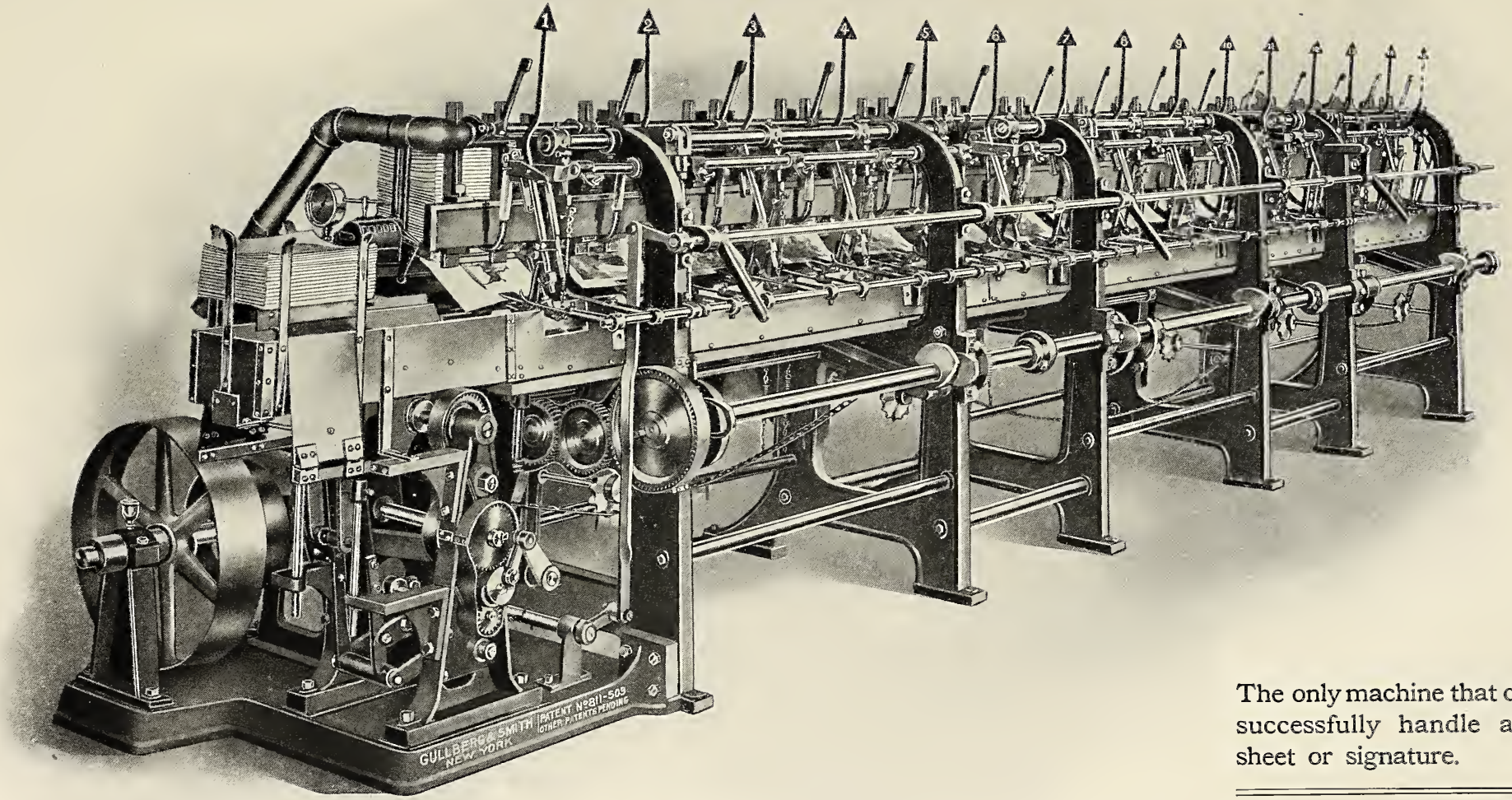
Vellum and Satin Tints — Dunbar — Cambrai Bond

Tinted Superfines — Naples Linen — Carthage Bond

Keith Paper Company

Turners Falls, Massachusetts

THE BOOK GATHERING MACHINE



The only machine that can successfully handle any sheet or signature.

BUILT IN ALL SIZES.

GULLBERG & SMITH, 478-80 Pearl Street, New York, N. Y., U.S.A.

CAMEO PLATE
COATED BOOK PAPER

An Achievement in Paper Making. The Only Paper Having an Absolutely Dead Finish and a Surface Suitable for Printing Half-tone Plates.

PICTURES speak a universal language. With our present world-wide photography and the development of photo-engraving, the illustration of books, periodicals and commercial literature has become the central feature of printing-press product. Coated papers which have been made to meet the exactions for fine printing give brilliancy and detail in results, but it remained for the new paper, CAMEO PLATE, to add the true pictorial value of photo-mechanical illustration.

CAMEO PLATE is a coated paper made by a patented process. It has a dull surface, obviating the reflection of light which is for some purposes objectionable, and in certain classes of work it adds greatly to the quality of the result.

The remarkable results produced on CAMEO PLATE have attracted the attention and admiration of the most expert engravers, printers and publishers of America and Europe. It contributed to a depth of color and richness which have never heretofore been obtained in a single impression from half-tone plates upon any other paper.

In stock in both White and Sepia.

25 x 38 — 75, 90 and 110 lb. 28 x 44 — 90 and 110 lb. 32 x 44 — 110 and 130 lb.

CAMEO PLATE POST CARD

¶ Cameo Plate Post Card has the same surface qualities as Cameo Plate Coated Book, and is especially suitable to printing souvenir cards or other illustrated work where stock of this thickness is desired. It takes writing perfectly with either pen or pencil. Carried in stock in 22½ x 28½ — 130 lb. White and Sepia.

Plain or printed sheets and other information will be supplied upon request.

S. D. WARREN & CO.

161 Devonshire Street, Boston, Mass.

CUTTING MACHINES EXCLUSIVELY

THE BROWN & CARVER---THE OSWEGO

Do you know that at Oswego there is an organization of experts who think of nothing else but cutting machines; who, with the advantage of thirty-six years' experience, are devoting their entire energies to the problem of cutting accurately and with the least expenditure for power any kind of material or manufacture? To do this there are SEVENTY different sizes and styles of the BROWN & CARVER and the OSWEGO Cutters, each one with several improvements on no other, *and one of these cutters has features exactly adapted to your special needs.* A constant study of the latest demands of the trade and the immediate adoption of any feature that increases the efficiency of these cutters insure your always having the advantage of the latest practice and the latest improvements whenever you buy a BROWN & CARVER or OSWEGO Cutter.

We make from a 200-lb. 16-inch Bench Cutter up to a 9-ton 84-inch Automatic; Automatic Clamp, Semi-Auto. Clamp, Hand Clamp, Small Power, Hand Wheel Drive, Hand Lever, Bench Lever and Die-Cutting Presses.

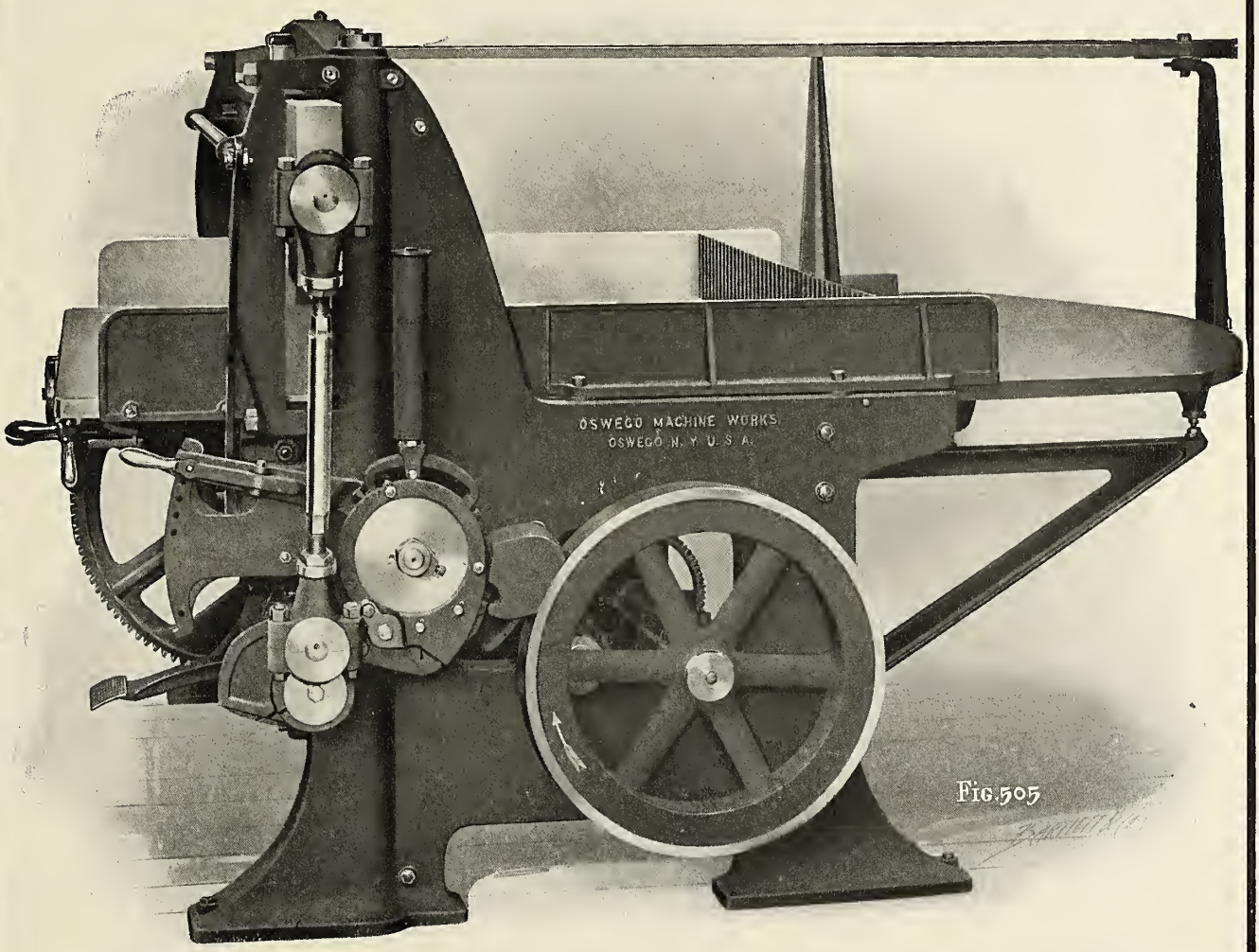


FIG. 505

THE BROWN & CARVER AUTOMATIC CLAMP CUTTER
is a tripler of production.

Get in touch with us — You will be glad of it.

OSWEGO MACHINE WORKS, Oswego, N. Y.

NIEL GRAY, JR., PROPRIETOR

NEW YORK OFFICE, 150 Nassau Street
WALTER S. TIMMIS, Manager

CHICAGO OFFICE, 277 Dearborn Street
J. M. IVES, Manager

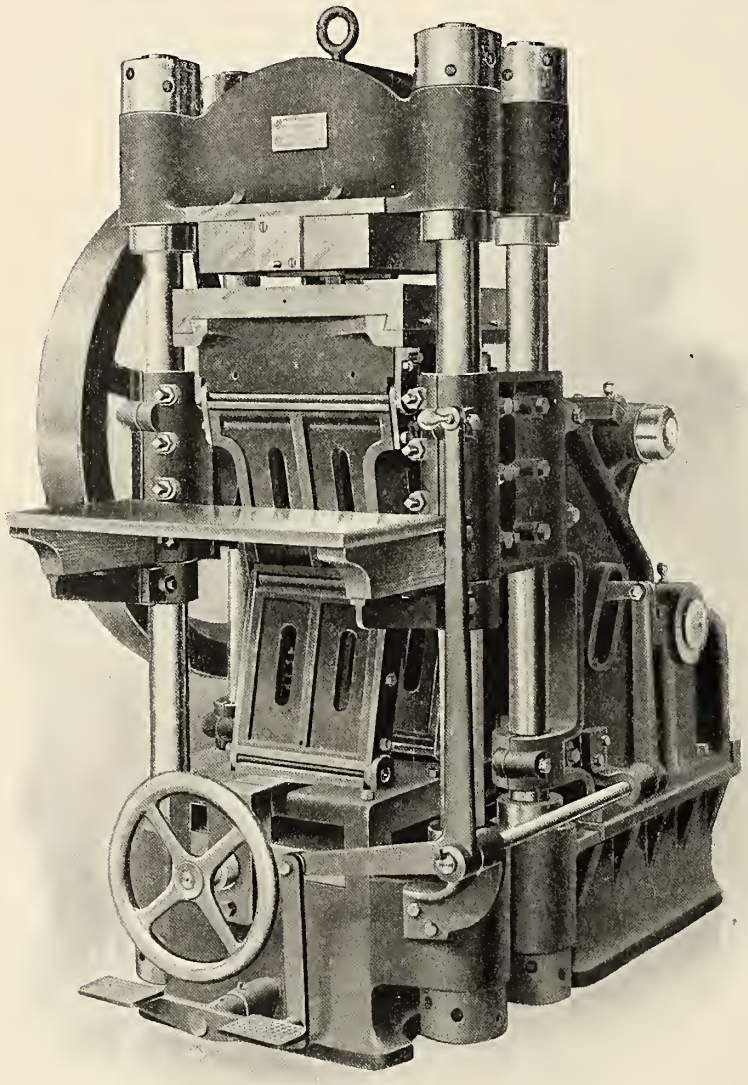
Nothing is more valuable than time

IF YOU CAN SAVE TIME YOU WILL ALSO BE SAVING MONEY

Our No. 8 FOUR-ROD EMBOSSER which is specially adapted for Bookbinders' work, is A TIME-SAVER and will help you save money by turning out more and better work than can be done on other makes of machines

A Few Good Points

Ease of operation
: :
Extreme evenness and power of impression
: :
Maximum of rigidity with a minimum of vibration
: :
Highest possible speed with the least expenditure of power
: :
Quiet in operation
: :
Easily adjusted
: :
Very durable
: :
Construction guaranteed and machine guaranteed to do satisfactory work



No. 8 FOUR-ROD EMBOSSING PRESS

This Machine

can not be excelled for bookbinders' work and will take in any size work up to 16 x 20

AN INKING ATTACHMENT

can be furnished for this machine that for general excellence is unsurpassed

SEND FOR

descriptive circulars and prices

We have a catalogue full of TIME-SAVING machinery which we will gladly forward on request

The Standard Machinery Company

(SUCCESSORS TO GEO. H. SANBORN & SONS)

Main Office and Works
MYSTIC, CONNECTICUT

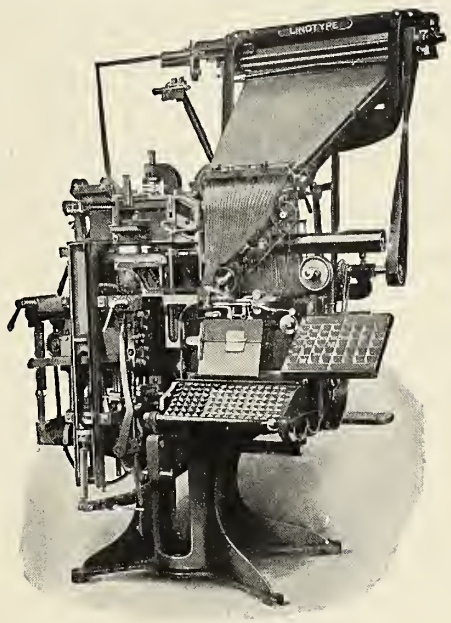
NEW YORK OFFICE
41 Park Row

CHAS. E. WHEELER
General Manager and Treasurer

Address all correspondence to Main Office and Works, Mystic, Connecticut

Rebuilt Linotypes

Model 1, Two-letter Linotypes. All worn parts replaced by new. Guaranteed to produce as good a slug as from a new machine.



Price, $2,000.00, f. o. b. Chicago

Prompt delivery. All machines sold with new matrices and new spacebands. ¶ This is the only company that rebuilds Linotypes exclusively, that maintains a regular force of machinists and is equipped with up-to-date machinery. ¶ If you want other model Linotypes, write us. We may have what you want.

We have an Exclusive Special License

to use patented attachments in rebuilding Linotype machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the UNITED STATES.

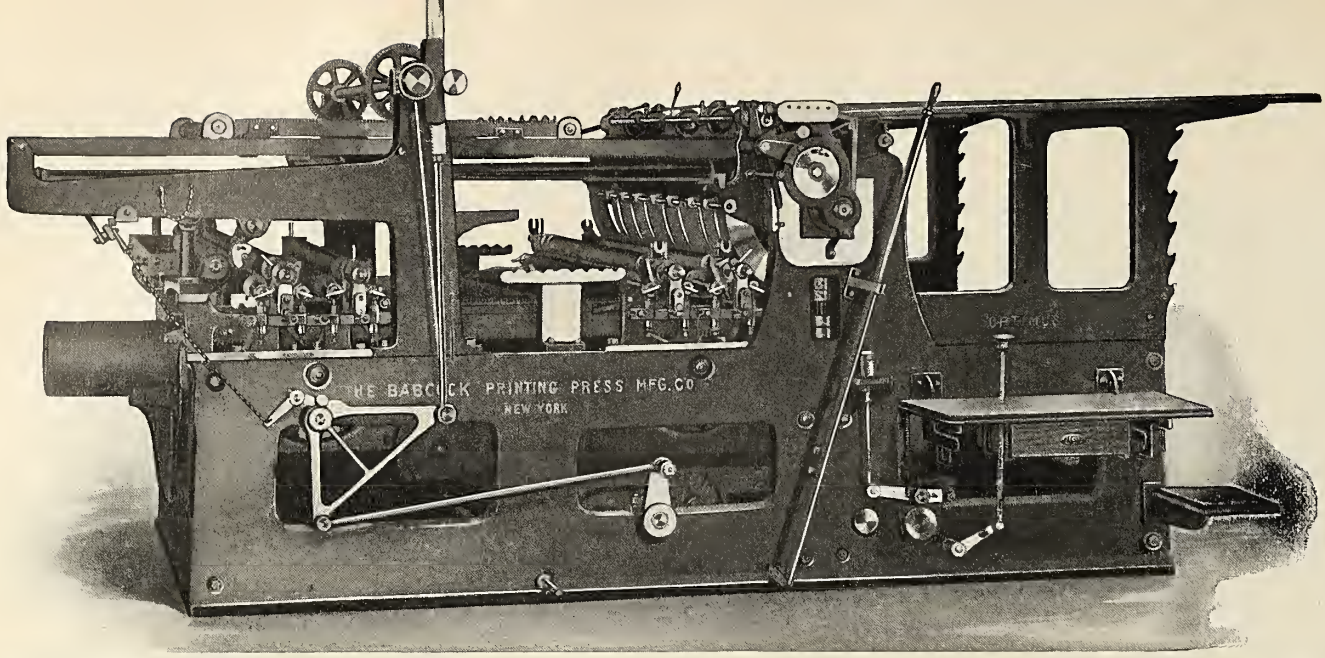
We are now prepared to accept orders for repairing Linotype machines or complete Linotype plants.

	If you have a Linotype to sell *If you wish to buy a rebuilt Linotype* } ***WRITE US***	

Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager.

545-547-549 Wabash Avenue, CHICAGO



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT

New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO

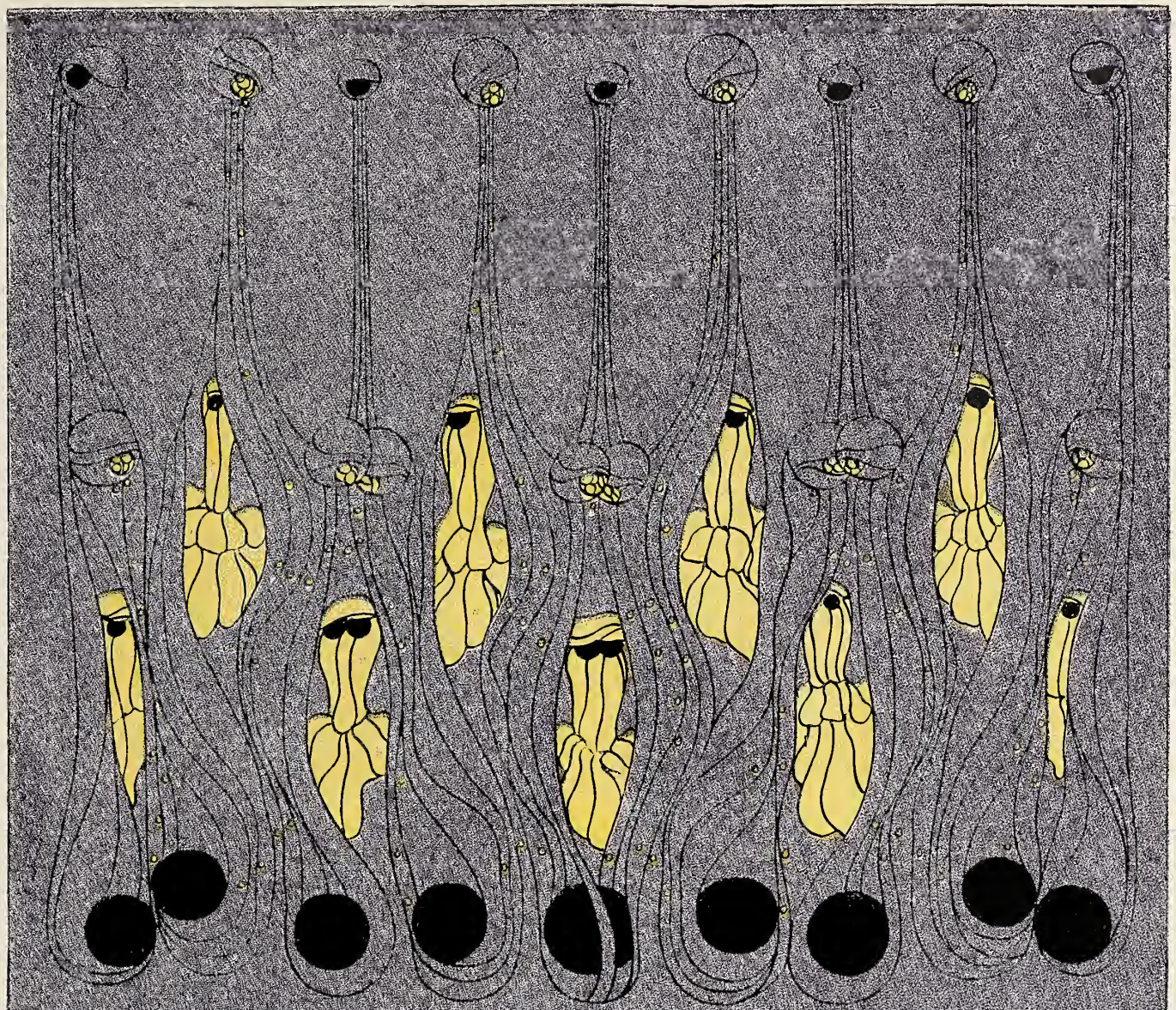
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply Company, Seattle; Pacific States Type Foundry, San Francisco.

The Babcock Optimus
The Babcock Optimus

Though the demand for Optimus Presses is very great, it does not hurry our work in the least. We know exactly how much time must be spent on every press to produce that quality of high perfection that neither gives trouble nor wears out. To curtail this would bring only trouble upon ourselves. In protecting ourselves we guard our customers. The construction of each Optimus, therefore, receives just as careful attention in every part, just as thorough inspections and tests, as if the urgency were less. The increase in output is made by more men and more tools. This has quadrupled in the last few years. Superiority grows. Money cannot buy a better press.

The Babcock Optimus

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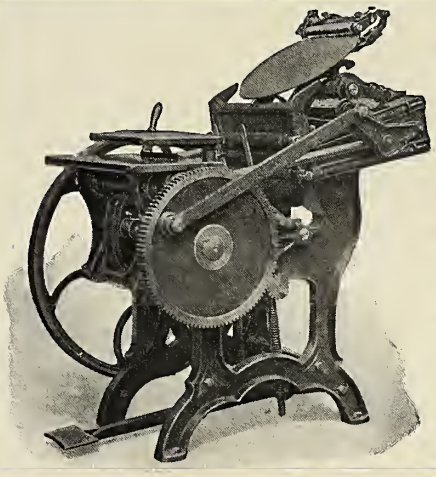
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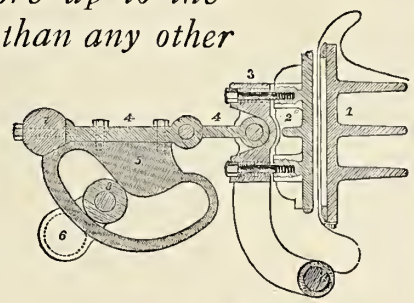


DIAGRAM OF WORKING PARTS OF THE PEERLESS PRESS

1—Stationary bed. 2—Vibrating platen. 3—Platen yoke. 4—Toggle. 5—Gooseneck. 6—Large crank shaft. 7—Solid steel shaft to which large half of toggle is attached. 8—Revolving crank, with large roller, working in gooseneck.

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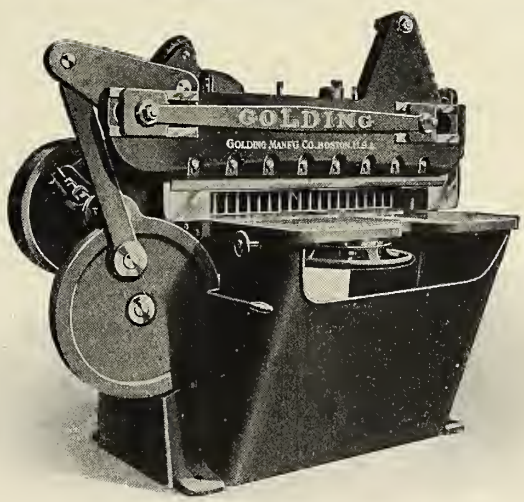
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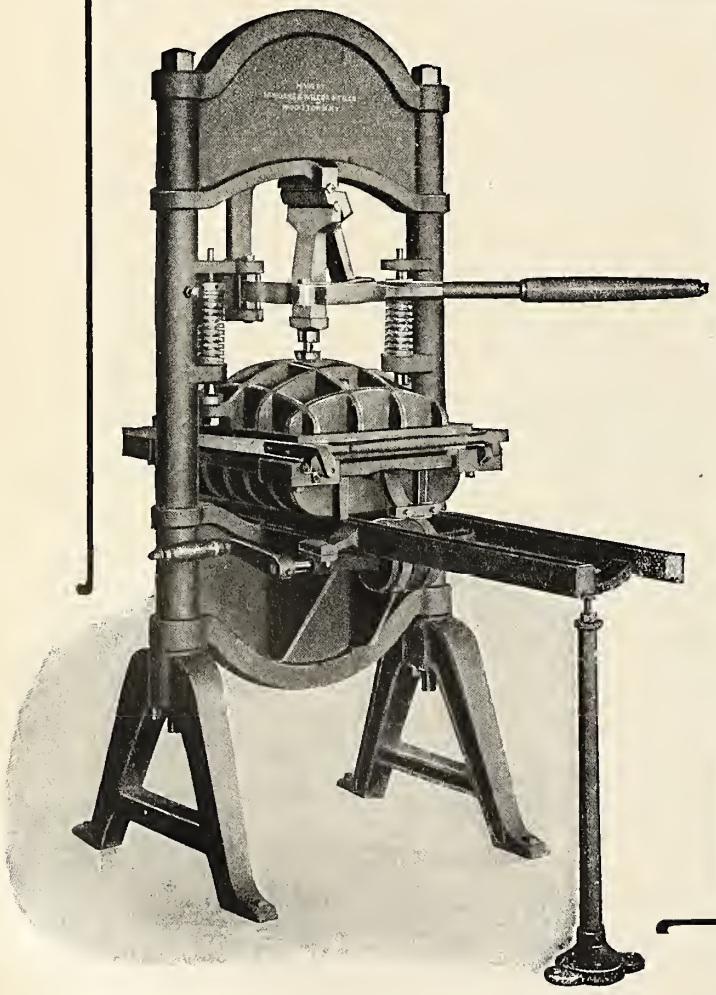
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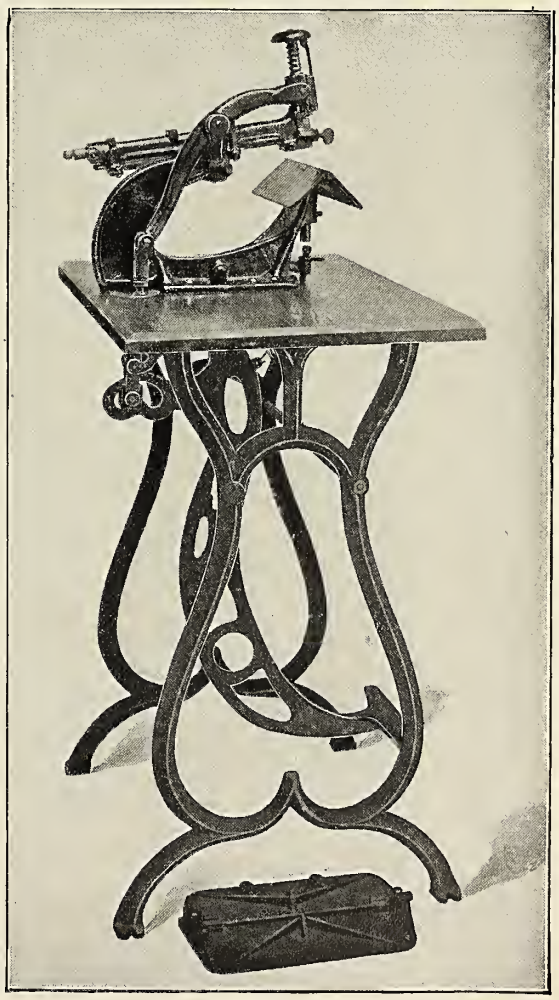
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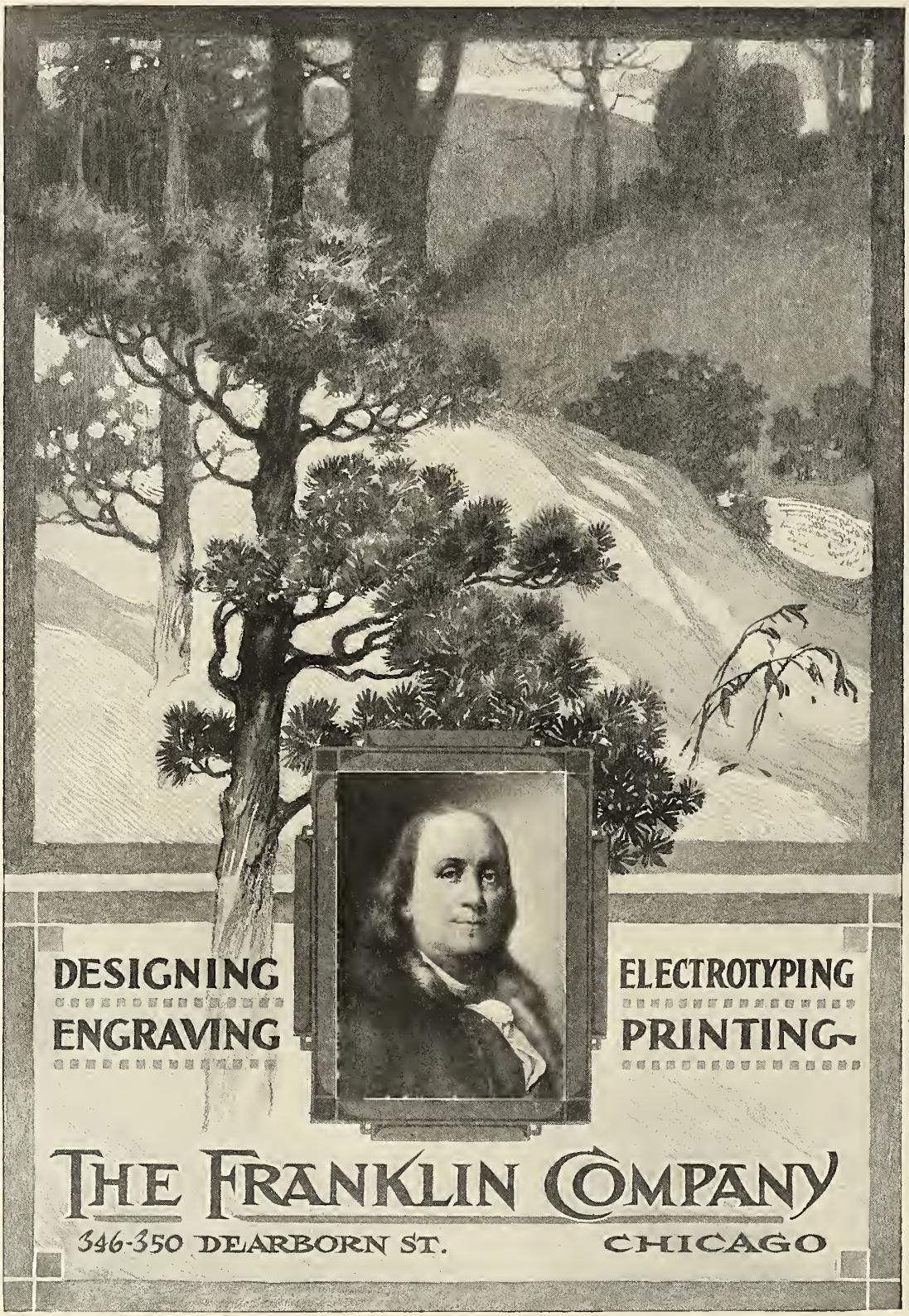
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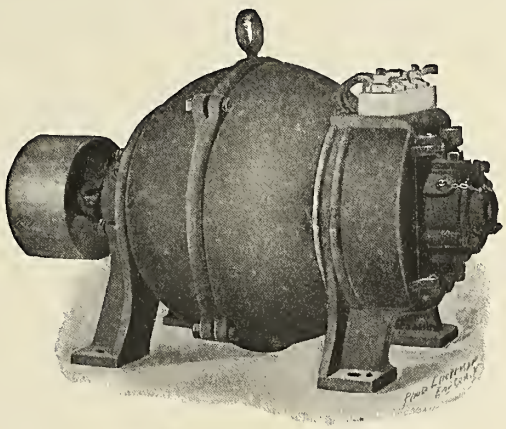



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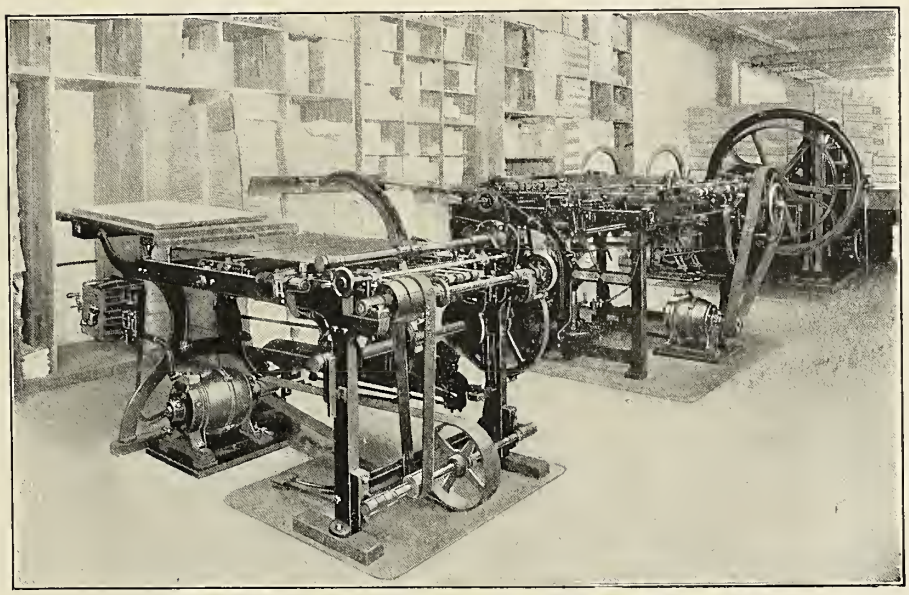
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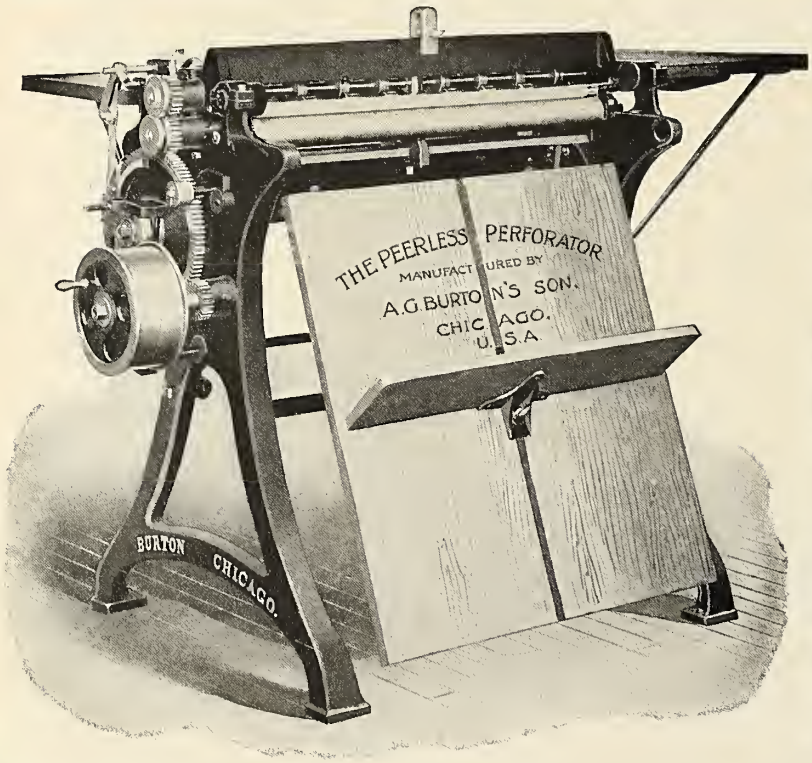
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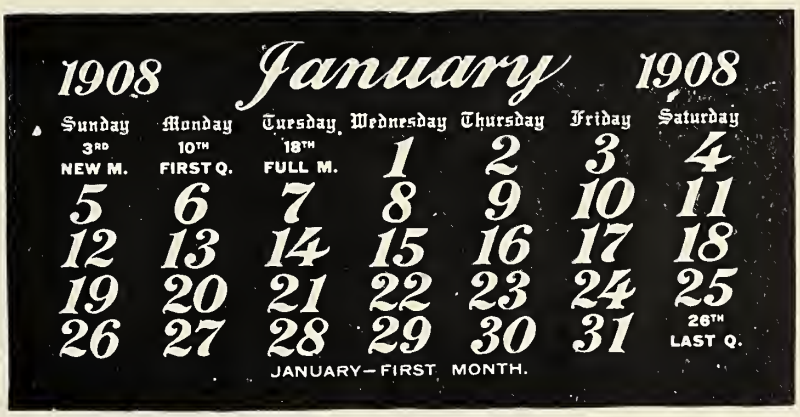
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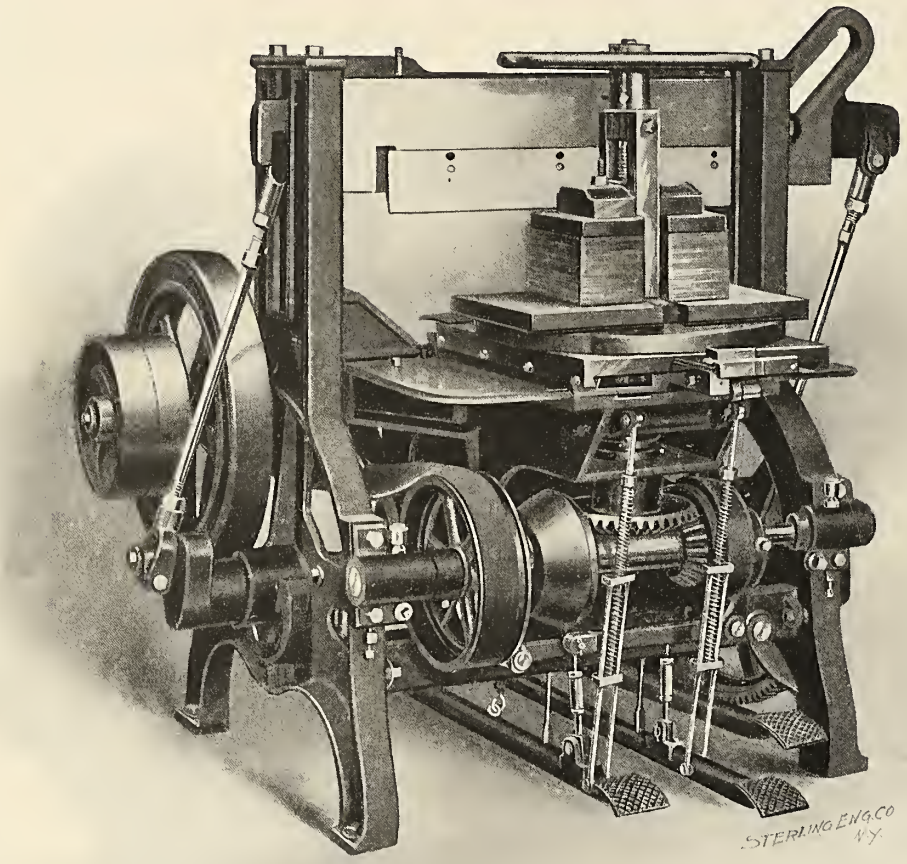
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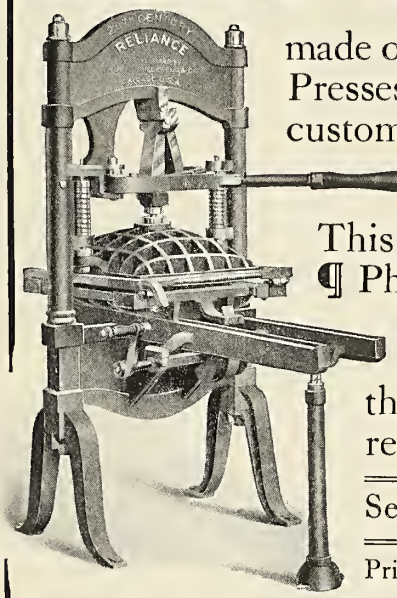
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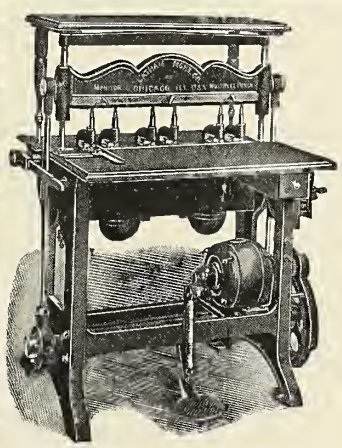
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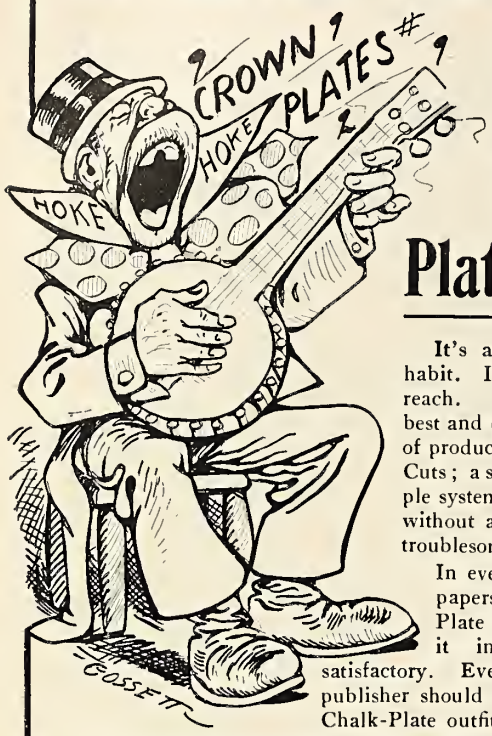
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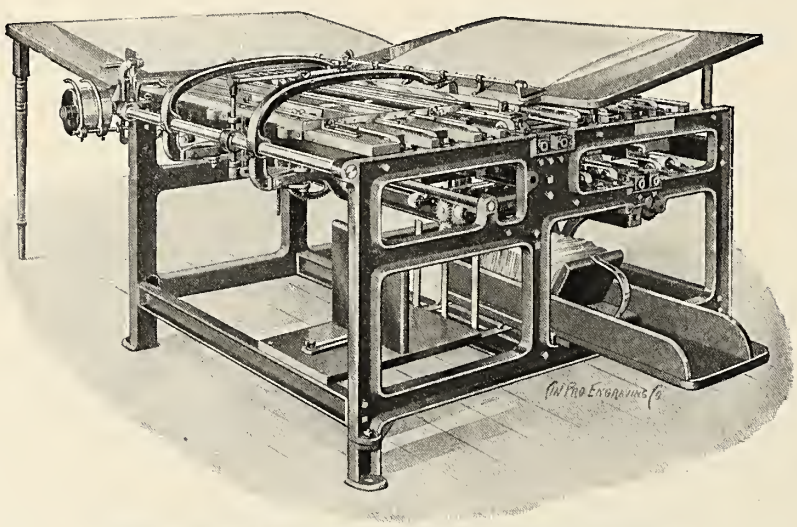
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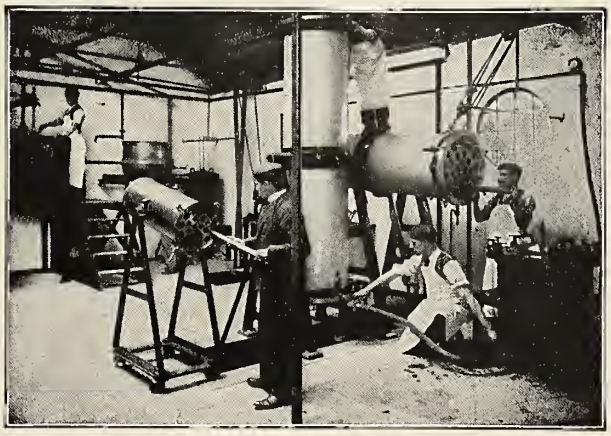
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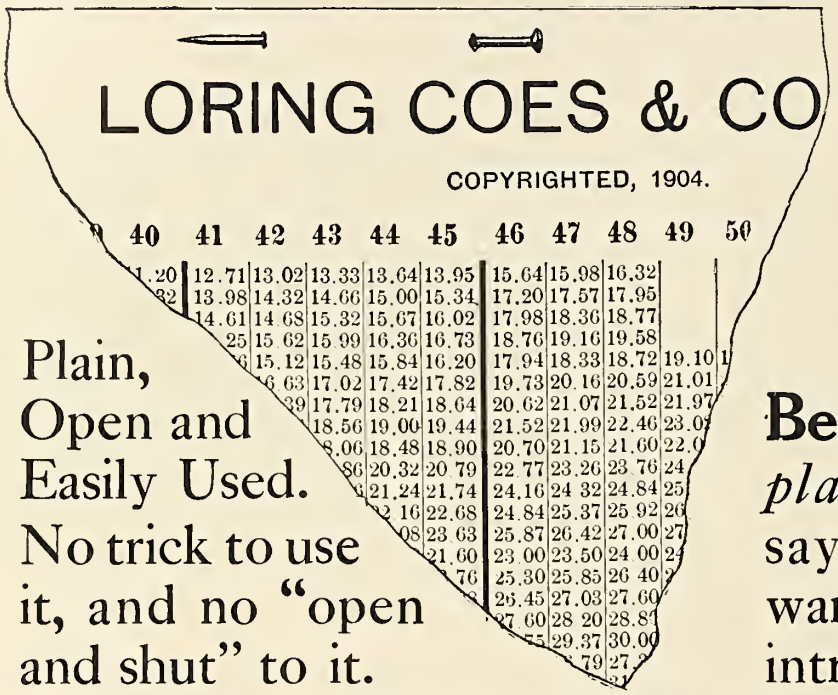
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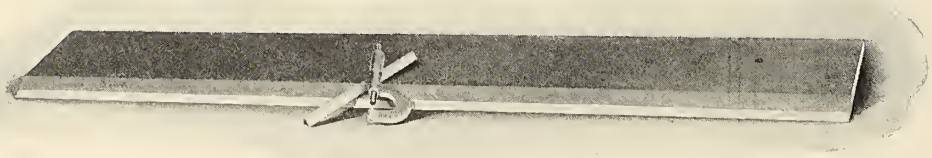
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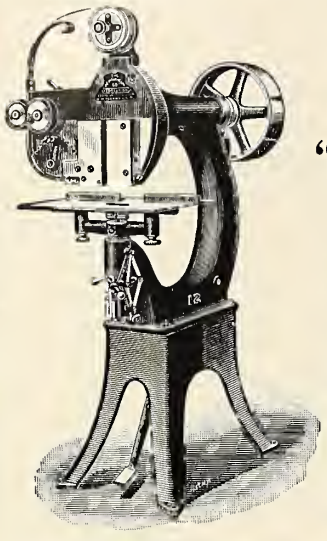
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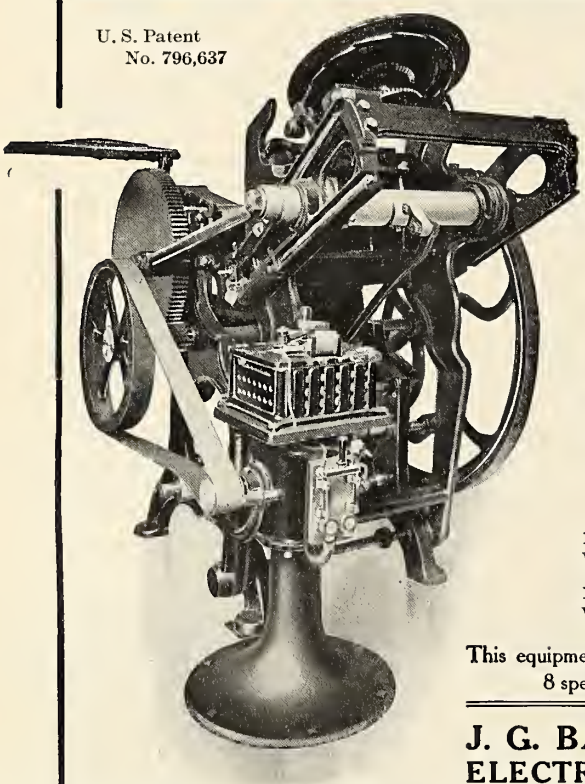
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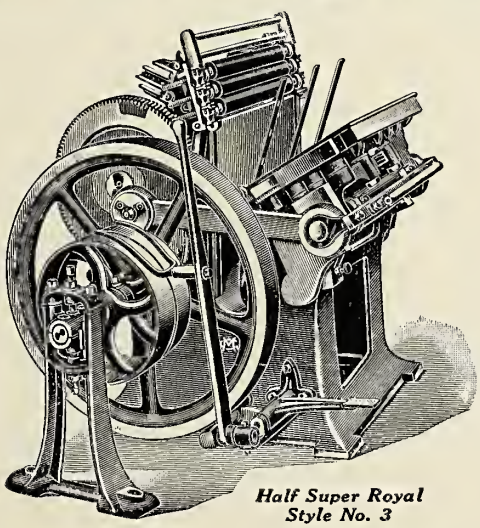
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FIVE SIZES

No. 4	30 x 44	inches,	inside chase.
No. 3	27 x 40	"	" "
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No. 1½	22½ x 30¼	"	" "
No. 1	20 x 30	"	" "

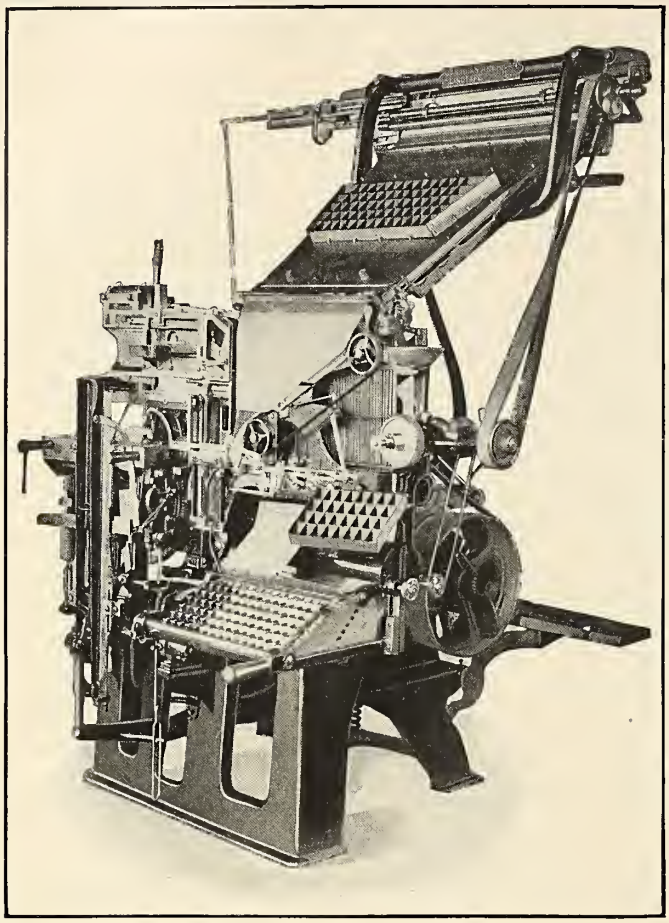
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Change can be made from one magazine to the other in 30 seconds

The mechanism obviates any necessity for lifting at all.

Supported upon and extending from the left-hand side of the distributor support, around to the back of the machine, is a track upon which the magazine carrier runs lightly. Upon the support at the back of the machine revolves the triangular magazine holder, capable of holding three magazines.

Whenever it is desired to change the magazine the attendant locks the matrices in the magazine, disengages the key rods from the escapement verges, and lifts the swinging distributor entrance. Standing at the front of the machine he pulls a hand lever mounted on the column and raises the front of the magazine. At the same time he connects the carrier chain with the magazine lift bar. The magazine is then easily swung out from its position upon the distributor bracket and is moved upon the carrier to the back of the machine. Here the magazine is presented to the vacant space upon the magazine holder, and is mounted thereon with very little effort. Detaching the carrier chain from the magazine, the attendant swings the holder around until it reaches the desired magazine. To this he attaches the chain, and then replaces the magazine upon the machine, going through the reverse motions to those above described in so doing.

Send for our special Catalogue with illustrations and full description of the Quick-Change and all our latest improvements.

Canadian-American Linotype Corporation, Ltd.

Cable Address
TORTYPE, TORONTO

70-72 York Street, TORONTO, CANADA

More Canadian Testimonials

The Mail Printing Co., Toronto

TORONTO, CANADA, Sept. 13, 1906.

Mr. J. T. Johnston, Manager, Canadian-American Linotype Corporation, Ltd., Toronto, Ont.:

DEAR SIR,—Allow me to thank you for the prompt manner in which you supplied our firm with your new fourteen-point machine.

Your machinist must have made a record in putting up same, as he had it running on the paper in three and one-half hours. Yours truly,

J. COULTER, *Foreman.*

The Mercury, Guelph, Canada

GUELPH, CANADA, July 29, 1907.

The Canadian-American Linotype Company, York Street, Toronto, Ont.:

DEAR SIRS,— The two-letter Linotypes which I purchased from you some months ago for the *Mercury* newsroom are working well. Practically from the time of their installation one of the former Rogers operators has been filling the position of operator-machinist and has had little trouble in keeping the machines in good running shape.

The new English brevier face which they cast has made a wonderful improvement in the print of the paper, and I have been able to turn out a great deal more matter for each operator than formerly. So well satisfied I am with the result of the change that were it not for the difficulty of affording room for another machine, I would have had it installed before this time.

Yours truly, J. I. MCINTOSH.

The Central Press Agency, Toronto

TORONTO, Nov. 14, 1906.

The Canadian-American Linotype Corporation, Toronto, Ont.:

GENTLEMEN,— In reference to your inquiry, we are delighted with the fourteen-point Linotype machine you have erected in our office. It runs perfectly, and the English matrices give the best of satisfaction, and we are producing from them the best stereo moulds we have ever made; this is owing to the great depth of the English matrices. We are sure every office that stereotypes will use your English matrices in preference to the American-made after giving them a trial.

Yours respectfully,

CENTRAL PRESS AGENCY,
Per F. DIVER, *Manager.*

The Courier, Brantford, Canada

BRANTFORD, CANADA, Oct. 13, 1906.

Since the installation of a standard machine in this office some months ago, it has been continually run by an operator without needing the services of an expert machinist, and has averaged in output nearly 50,000 a day. F. D. REVILLE.

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Canadian-American Linotype Corporation, Ltd.

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TORTYPE, TORONTO

70-72 York Street, TORONTO, CANADA

The Old Finials

There's romance in their arabesques,
their scrolls and leafage quaint,
The monks with cowls, the Grecian urns,
watched by some haloed saint;
Great baying hounds with branching tongues,
small cupids, bare and plump,
The rampant coiling dragons, the Triton with
his trump.

Were ever such curved dolphins in all
the seven seas?
Such fruitful horns of plenty, such
hives and busy bees?
Yet Solomon and Solon, with Homer to
assist,
The meaning of their symbolism never
could untwist.

The pages might hold dogmas dull or
essays on free-will
And grudge the scanty spaces the
finials must fill,
But readers turned from logic to see the
satyrs grin,
Or gazed on lounging Hercules in shaggy
lion-skin.

As ancient master-builders carved
upon cathedral spires
Small grinning imps and gargoyles
to mock our serious sires,
So kindly printer's-devils dared the reader's
hours assuage
With mirthful myths and marvels, in the
Finials' golden age.

Tudor Jenks

The Henry O. Shepard Co., Engravers, Printers and Binders,
120 Sherman street, Chicago.

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The Inland Printer

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ART AND THE PRINTING CRAFT.

NO. I.— BY THOMAS WOOD STEVENS.

IN all the discussion about the need of technical education, and the precise results to be obtained from it, nobody seems to question that compositors of sound and sane training are to be produced by its development. Men capable of good and artistic typography are desired. So we see clearly that artistic principles must be taught, and that the printer of to-morrow must know more about art than the printer of to-day. It happens, however, that no one has told us, thus far, just what it is that the printer needs to know about art.

Like many problems of this sort, the mere statement would make a fairly thick volume. It takes so many words to tell a little about so elusive a subject. But we can, in a few papers, suggest the directions which this study must take, and outline at least a few of the fundamentals: the printer of to-morrow must understand, in some measure, how his work is really connected with the fine arts, what he can draw from them for his own use, and how the actual art expression of his craft is defined and limited.

When you consider the various handicrafts of men, from the early and elementary practices of pottery and weaving, up to the comparatively modern craft of printing, you find that each stands in some relation to one of the major arts. Sometimes it is directly dependent; sometimes its usefulness gives it freedom; in a few cases it reaches out toward several arts.

The general principle of design is required of a great list of crafts. So, for the matter of that, is executive skill required, but the principle of skill is integral with the craft in which it is exercised. A wood-carver is not a better workman because he can also weave rugs. His manual proficiency is not increased by his knowledge of another set of tools; in fact, it may be diminished thereby. On the other hand, his invention, his design, his taste — all his virtues except pure skill — may be increased by his versatility. But as a carver of wood, it would be as useful to him to know a few theoretical principles of textile design as to be a competent weaver. And obviously it would cost him less.

Similarly a printer may profit by a wide knowledge of other trades and of the arts, but it is not essential that he be able to practice any line other than his own. The principles of the arts are good for him, not the processes. I know a compositor who, tiring of his trade, has become an artist's model; he has learned about all the tricks of the painters, but none of their principles. Now that, with advancing years, his figure is losing its charm, he is coming to be a bit seedy and out at elbows. He knows ever so much about how such and such a painter lights his model; how certain illustrators prefer their poses; he is a perfect gazette of art-gossip, and will tell you that he knows the art game down to the ground. But he can't get back at his trade. His grip on art was taken left-handed. This is a melancholy digression — let us return to our theme.

The art of architecture has subordinate to it a great array of industries which we call the building crafts, and which, when we include their economic phase, we speak of as the building trades. Now printing stands in a similar and necessary relation to the art of literature; it is subordinate, in that it can never be creative, but must always serve as a medium, a carrier, of thought. But has it no other ties?

Clearly it is related, as are all the graphic arts, to painting, or at least to that phase of painting which we call the decorative.

Less clearly, but not less certainly, it has kinship with architecture. These consanguinities are worth a little study. To be perfectly frank about it, however, this study will not increase the man-

ual skill of any man; it will not make him more accurate, nor more swift. But it will help him to a sound critical judgment, and may add to the province of his invention.

Even from the money-getting standpoint, I hold that it is worth while for a printer to know where his craft stands in relation to the various activities of men. It is essential knowledge, as distinguished from cultural. Its immediate end is to take work out of the studios and put it into the print-shops; to give certain tasks which most houses depute to designers into the hands of compositors, to the advantage of both. This tendency is toward a healthful state of the craft. (A healthful craft is one in which continual invention within the limits of a contemporary style is practiced. The reverse is shown, for instance, in French decoration of the middle of the nineteenth century, which produced work in all known styles, but had no style of its own.)

That this matter may be discussed freely, we must agree upon one or two fundamental postulates. We must agree that our discussion shall deal with printing in its æsthetic bearing; that it is not essential for any work of the craft to be wholly devoid of beauty.

At this idea the commercial printer smiles. Speed, speed is the thing, he says—let beauty take care of itself. And he is right. But along with speed he needs style, and when the concept of style is attained, no more time is required to put it into the most utilitarian business of the composing-room.

Pause a moment. Every piece of work you do as a printer must make its appeal through the eye of the user. It has no other way of reaching his senses, no second route to his brain. Obviously, then, it should please the eye.

Elementary, of course. But the same thing applies with even greater force to the art of painting, which has no proper utilitarian motive. And yet so important a body of artists as the Royal Academy has let slip this simple notion for about a century, and the work of the academy for all that time, the ingenious, narrative, poetical work of many high-flown painters, is now in the very rag-bag of art — the scorn of painting-men the world over. And if this could happen in such a company, what shall we expect of a craft which has to serve and be subordinate? The excuse holds, if you care for that kind of logic. But let us retain our postulate: it is not necessary to do work that is intrinsically ugly.

But, says the utilitarian, would you have an artist to design a common flyer? Far from it. I would have you employ your artist only on work where he is needed, and that will grow less as the style of your work rises. But the compositor must be employed. It is in his power, as a competent craftsman, to do the job far better than the commercial artist, because it is his trade. Why should he not do it?

Let us have a few plain words on the subject of commercial art. First, is there any such thing? I think it doubtful. There is good and bad art, good and bad craftsmanship. The word "artist" has come to have all sorts of anomalous meanings and shades. A barber is a barber, but a "tonsorial artist" is a joke. The designing of costume (to take an instance not so far from our line), is an art; a minor one, to be sure, but a genuine art, with the centuries behind it, and sculpture at its elbow. The drawing of the human figure is one of the perquisites of an artist. Put the two together. But — and here comes in the folly of it — will you apply to the man who makes a drawing for the fashion-plate of commerce, the boneless lay figure with the last inanity of the tailor spread upon it lengthwise — will you apply to the person who produces this thing the word which you hold good enough for Rembrandt or Titian? Confusion, no less. We can accept the term as a trade usage, but not seriously. And in the same way we may examine the product of modern "commercial art." Much of it we find to be good craftsmanship; some of it could be better understood and more fitly executed by a good printer; and a great deal of it we find to be an excrescence, without which the craft would be more dignified, and the artist better employed.

All this is about the words, the mere labels. We shall come later to the facts they represent. The labels are significant. They show that we have in our midst workers who trick themselves out with all the verbal finery and ostentatious fraud of the "tonsorial artist." It is no longer profitable enough or honorable enough to be a good craftsman. Is this a symptom of health in the craft?

In the best days of the various minor arts, the active workers have almost always had the active coöperation of great artists. Michael Angelo, sculptor, poet, architect, painter, was not above the designing of jewelry and craftswork. In printing, we find that the great house of Plantin, at Antwerp, is crammed with the lesser works, on copper and wood, of Rubens. The artists of our own day are not above these men, but the craftsmen do not get so near to them.

In the Chateau at Chantilly, cherished along with drawings by Rafael, and works of Clouet and Botticelli, is a series of illuminations, or colored illustrations, by Jean Fouquet. They are framed separately, not in a book, because they are great works of their class — works of an old master — and it is good that they be seen by all who come.

A book, you notice, was a good enough place for Jean Fouquet to put his work. If men called him an illuminator, he was content. But if you care to hold his work beside that of many of the best painters of his day, you will find that he had no cause to be ashamed of it.

When printing was invented, it succeeded to a rich heritage of style — to the treasures of illumination and calligraphy. From the æsthetic standpoint, we have had only retrogression ever since. Speed we have attained, and vast utilitarian advantages, but not beauty. One of the reasons for this is the fact, which can scarcely be questioned, that we have divorced our craft from the arts, and have then, feeling the weakness of our position, set up new and false standards, tinseled gods, and have bowed down to them. From the friendship and counsel of Durer and Fouquet and Rubens, we have descended to the ministrations of the commercial artist. . . . Mind you, we do not quarrel with the commercial artist. But let us understand him in his true light, and let him raise his work until it can stand without the qualifying adjective.

Technical education, in our own day, tends to perfect the skill of the workman, to improve his handling of tools and materials. Also it attempts to show him something of design. The first step in this direction is always to compel him to recognize the value of simplicity, the beauty of it, and the money-making power of it. Carried to its logical end, it must sooner or later explain to him the reason for this excellence, and that explanation, when fully made, will give him the æsthetic basis of style. It will reëstablish his relation with the fine arts.

It must be understood that it is never regarded as necessary that the printer make pictures, or build houses. But certain principles of picture-making and house-building appear in all the best job composition. Therefore some understanding of the principles of art is desirable. But the arts are baffling to the untrained eye, their processes are mysterious, and their disciples are more able in demonstration than in lucid explanation. If we wish to know about them, we are told to work at them, or to read the books about them — very difficult ways to acquire the particular and limited knowledge we need — yet we must make the plunge somewhere. The technical educator must select for his pupil the principles which must be known, and put the workman in the way of learning them.

And what are these principles? Let us endeavor to select and explain as best we can the simplest and most essential of them. Let us understand that we are to take them for what they are worth, and make of them what application we can. The simplest application is enough to enforce thought; the mastery of them is the possession of only the few, the men who make the styles which the printing trade accepts and follows.

From architecture, we may take inspiration in the direction of character. Our letter-styles all have their analogies in types of architecture; and many of them, as the student of lettering soon finds out, have been evolved for architectural uses, and were so applied long before printing was invented.

Also in architecture we find the most complete development of the idea of beautiful proportions, and the most perfect body of laws in regard to proportion work. This surely is worth our attention, since many of the printing problems are in this field.

Here we find one other line worth our attention. Architecture has, by its age-long use of sculptured ornament and mural design, formulated many conceptions of conventional ornament; and has proven the superiority of ornament which has an obvious relation to structure.

From all these phases of architectural study we may take abstract ideas, and work them out in our own medium. And it is always necessary to recognize that we are printing, not building, and that the limitations of our medium must not be passed. The abstract idea we may use; but never the architectural means of its expression.

Much of our work requires the use of color, which is peculiarly the province of the painter. Why not go to him for it, rather than stumble along with a few rules-of-thumb and our own untrained color sense? We are not required to use color as the painter uses it, but his limited harmonies are available to us, and we can not, out of our inner consciousness and inventive genius, make anything so good. From painting, too, we may learn something of decorative composition; and from the painter's concept of values we may learn something about the carrying power of our own materials.

This, then, is the field we hope to enter. The knowledge of art which we may as craftsmen possess can never stand in our way, and we may be sure that it can be made to serve us. The knowledge for its own sake, for the sake of the enjoyment it gives, is another matter. That is cultural, and of necessity individual. With it the technical educator has little to do. The printer, however, even as the artist, needs to know more than he can do. He should appreciate where he can not perform. Only in this way can his performance grow in quality. To practice one art, it is best that we love and understand a higher one.

(To be continued.)

Written for THE INLAND PRINTER.

SOME SIMPLE TRICKS OF THE TRADE.

BY C. A. BYERS.

IN presenting the following to readers of THE INLAND PRINTER, no claim for originality or newness is made. To the majority of the printers of considerable experience, the "tricks of the trade" here given may be old. To others, however, a few at least will be new, and therefore these efforts of mine appreciated.

BOOK-PAGING.

In making up book pages, without a border, much time can be saved by placing a mark on the rim of the make-up galley to serve as a length-gauge. This saves the guessing and the frequent use of the line-gauge.

MAKING PARENTHESES.

Occasionally it is absolutely necessary to have parentheses larger than any the office affords. Frequently one finds an office otherwise well equipped, but with no parentheses as large or larger than eighteen-point. A simple way to meet the demand in such a case is to shave away the halves of two cap O's. This can be done in offices where large fonts of monotype are cast, with no loss to the office except in the matter of time.

MAKING BRACES.

Nearly every printing-shop is short on braces. A sufficient number of these necessary things of

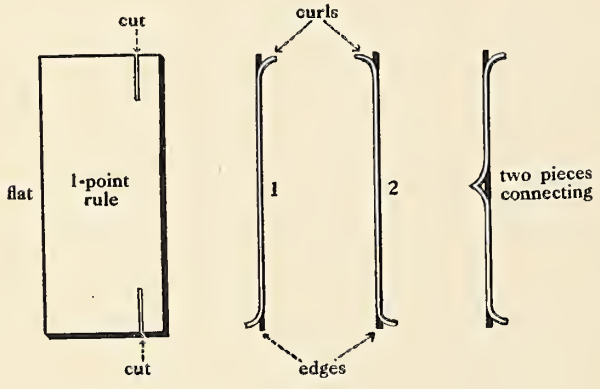


FIG. 1.

the required lengths is seldom found. To be always able to overcome this difficulty, some resourceful printer has devised the following means illustrated in Fig. 1: To make a brace of any length required, take two pieces of one-point rule, each one-half of the length of the desired brace. Take an old pair of scissors and cut into each end, near the top — say, eight points from the top edge — and to a depth of from six to twelve points, according to the length of the brace. The ends of the top edge will curl slightly, which will leave one piece of the rule the proper shape to form one-half of the brace. To make the other half, it is only necessary to reverse, with tweezers, the curls on the other piece of rule. Put the two pieces end to end and the brace is completed. To make the center fit together better, however, a little shaving on those ends will suffice.

REGISTERING COLOR CUTS.

To "make up" the second of a two-colored job, that is composed of two or more irregularly

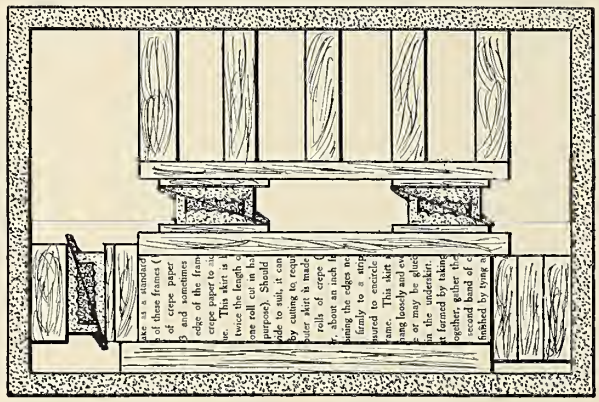


FIG. 2.

mounted cuts, much time, measuring and trouble can be saved by the following process: Take a proof of the first form and wet it thoroughly with gasoline. Place the cuts of the second form on the make-up stone, lay the gasolined proof over them, and then move the different pieces until they register, which can be easily done by the proof being transparent. When the cuts are thus properly placed, material may be carefully placed around them. Lock up, and gasoline and try the first proof again to be sure that the form is all right.

KEEPING QUOIN FROM SLIPPING.

To keep quoin from slipping and working loose on a cylinder press, during long runs, a large buckshot dropped into the key-teeth will serve as a locker.

FURNITURE SAVING.

When locking up a long narrow form in a wide chase, a great deal of furniture may be saved by placing a number of the pieces crosswise, as illustrated in Fig. 2.

THE EDITOR WAS INTERRUPTED.

When a stranger comes into a town and butts into every conversation he overhears between gentlemen, and insists upon airing his opinion about local conditions and affairs and the inhabitants of the place, and other subjects of which he is equally ignorant, it's a mighty safe bet that the fellow is either a fool or a white-livered skunk, whose propensities for "butting in" has forced him to hike from his own town, and that he will either be treated with the contempt he merits or that some self-respecting man will forget himself and give the butter-in a swift kick that will teach the smart Alick the real position he occupies in the world.—*Ada Democrat, I. T.*

Written for THE INLAND PRINTER.

THE PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS.

NO. XXII.— BY N. S. AMSTUTZ.*

(5) WOOD ENGRAVING.



IN order that the reader may be able to see for himself the various stages through which wood engraving has passed from its earliest inceptions to the present day, a series of historic illustrations have been reproduced.

As stated in the November number the supposition is that the art had its origin with the Chinese. The early Egyptians also used wood stamps with engraved hieroglyphic characters, which were cut into the face of the wood so that an impression taken therefrom produced raised



FIG. 126.— Early Egyptian brick stamp from Thebes.

characters on a flat ground. Such an "engraving" is shown in Fig. 126. The fact that these early stamps were used has been established by their discovery in the tombs of Thebes and other places. The illustration represents the face of such a stamp found at Thebes. It is 2¼ inches broad and 5 inches long, with the ends rounded as shown, and on the back is fastened a rigid handle for holding the stamp while an impression was being made.

The British Museum at London and the Louvre at Paris contain numerous bricks bearing impressions, some in relief and some formed intaglio. The Romans also used stamps of a similar order to impress their various pottery products. Von Murr, in his *Journal on the Art of Wood Engravings*, referring to the Romans, says, "Letters cut on wood they certainly had, and very likely grotesques and figures also, a hint of which their artists might readily obtain from the colored stuffs which were frequently presented by Indian



FIG. 128.— French initial, 1622. From original in author's possession.

ambassadors to the Emperor." Pope Adrian I. as well as Charlemagne used stamps to represent their monograms for affixation to documents. Figs. 127 and 128 are zinc-etching reproductions from specimens in the author's possession printed in Paris in 1622. Fig. 127 shows the effects of cross-lining. Under the microscope the angular incisions by which the cross-lining effect was produced are clearly visible. It should be observed that very little if any change in the individual characteristics of specific lines are noticeable on this specimen. This is especially true where parallel lines are used for the representation of shadow effects. On the other hand, in Fig. 128 single lines which vary in width are clearly discernible in the representations of leaves which form an accessory to the initial letter "E."



FIG. 127.— French headpiece, 1622. From original in author's possession.

Fig. 129 illustrates an early German engraving referred to in the November INLAND PRINTER on page 213. It is entitled "St. Christopher," and bears the date of 1423. As previously stated, the representation of the three doors in the subject by means of line shading is a departure from early specimens. The peculiar treatment of the doors and the roof of the distant building has some of the peculiarities of fairly modern work, especially the roof wherein one is able to observe white dot stippling.

Fig. 130 is an English specimen of 1476 —

*Member of the Royal Photographic Society and Society of Arts, London; Principal of the Inland Printer Research Department, Chicago, and Associate Member American Institute of Electrical Engineers, New York.

sixteen years before the discovery of America by Columbus. It is entitled "The Armed Knight," and is interesting from the fact that very coarse or open cross-cutting is used to a limited extent.

Fig. 131 is a reproduction from a specimen in the author's possession taken from a "Treatise of the Mechanical Powers" published in London in 1733. It is interesting as showing the use of line shading on the wedges A and B, and especially interesting because of the variations in line widths noticed on wedge A, the engraver evidently having in mind the representation of a metallic surface. Fig. 132 is a tailpiece in reduced size of one of Bewick's cuts. This represents a winter scene with an overcast sky, and shows a departure from the previous specimens in that more black is utilized and less of general outline effect followed. Fig. 133 is a reproduction of



Fig. 129.— St. Christopher, German. Original in possession of Earl Spencer, dated 1423.

one of Bewick's engravings from his "Histories of British Quadrupeds." This specimen is important in that it marks a greater use of middletones in connection with pure whites, dead blacks and some intermediate grays. It also shows the advent of better draftsmanship. Apropos to the production of these specimens it is important to note the following remarks dated 1809 relating to the process of wood engraving: "The cutters in wood begin with preparing a plank or block of the size and thickness required, and very even and smooth on the side to be cut; for this they usually take pear-tree, or box; but the latter is best, as being closest, and least liable to be worm-eaten. On this block they draw their design with a pen or pencil, exactly as they wish it printed; or they fasten the design drawn on paper upon the block with paste and a little vinegar, the strokes or lines turned toward the wood. When the paper is dry, they wash it gently with a sponge dipped in water, and then take it off by little and little, rubbing it first with the tip of the finger, till nothing is left on the block but the strokes of ink that form the design, which mark out what part of the block is to be spared or left standing. The rest they cut off very carefully with the points of very sharp



Fig. 130.— Armed knight, English, 1476.

knives, chissels, or gravers, according to the bigness or delicacy of the work." Another specimen dated about 1820 of English origin shows in Fig. 134 a fair degree of tonal relation in line treatment, and also indicates an attempt at individual-

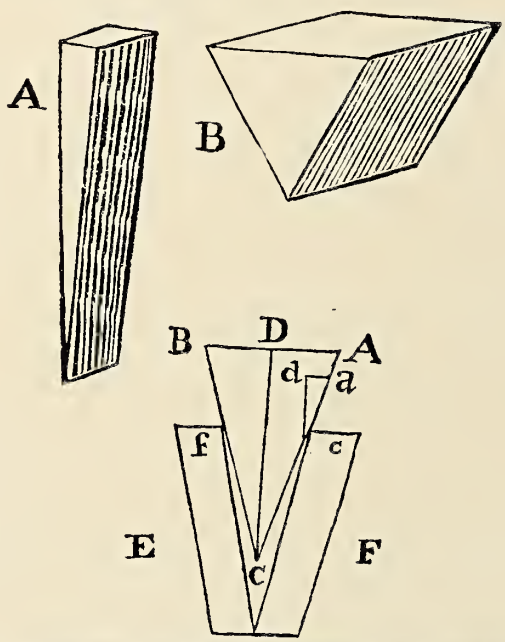


Fig. 131.— Outline work and line-shading, English, 1733. From original in possession of the author.

ized line texture in the background wherein wavy parallel lines are used.

As an indication of the progress made in twenty-two years from 1809 to 1831, the following extract from instructions in the art of wood

engraving will suffice: "The piece of wood being planed very smooth, the design is drawn upon it with a black lead-pencil; then every black line which the engraving is to exhibit is to be left untouched; but all the intermediate spaces are to be cut out with the square or lozenge gravers, used to copper, or with tools of various sizes, with



Fig. 132.—Tailpiece by Bewick, about 1790.

handles like gravers, and the same length, but shaped like chisels. In this process, it is obvious that manual dexterity is the main requisite." This same authority (James Smith in 1831) also refers to the cross-lining practiced by the early masters in the following language: "It is a singular fact, that one process in the art of engraving upon wood, much practiced by the early masters, is entirely lost. As those lines which are to appear white, in an impression taken from a wood block, must be indented or cut out with the graver, the crossing of lines, for shades, or for network, can very easily be effected, if those lines are to be white and the ground black; but if the contrary be desired, namely, a white ground and black lines, reticulated work, which is technically called *cross-lining*, although very coarse, becomes to the wood engravers of the present day an undertak-



Fig. 133.— Natural history subject by Bewick, about 1790.

ing of immense labor and difficulty. Yet the early artists produced black lines crossing each other, apparently with as much facility as shades consisting of single lines, for some of them have introduced into a single piece, where they might have been spared, as much as would take a modern engraver years to accomplish. The circumstance of the large quantity of crossed shades which they produced, seems entirely to refute the supposition that prodigious liberality of application, and not any peculiar secret, constituted their means; and conjecture has hitherto exercised in vain to assign another explanation of their mode of working. The artist who shall revive or discover an easy mode of cross-lining will contribute much to the improvement, and perhaps to the extended application of this useful but laborious art."

The opinion expressed above as to the necessity of cross-lines is very much at variance with Bewick's opinion quoted in the November INLAND PRINTER on page 215. It, however, is representative of the vogue of Albert Dürer, also referred to on pages 214 and 215.

There is nothing on Fig. 127 that would give a definite clue as to the method employed for the rapid production of cross-lined effects, and fur-



Fig. 134.— English line-shading, about 1820.

ther reference on page 215 to the "laborious work" required to produce the cross-lined effects needs to be somewhat modified in view of Mr. Smith's reasonable contention.

Fig. 135 illustrates a modern English specimen dated 1895. This specimen shows a large amount of white dot stippling, as well as an unusual degree of cross-cutting. Fig. 136 represents a zinc-etching reproduction of a recent woodcut of the same size. This reproduction has lost some of the finer tonal gradations that are found in the original, shown on Plate 42 of Leland and Bolas' Book on "Wood-Engraving and Poster-block Cutting."

Figs. 126, 129, 130 and 132 are reproductions from Emerson's "Handbook of Wood-Engraving," published in 1884 by Lee and Shepard of Boston, and Figs. 133-136 inclusive are reproductions from "Wood-Engraving and Poster-block Cutting," by Leland and Bolas, published by Dawbarn & Ward, Ltd., London, 1907.

From these specimens a fairly conclusive opinion may be formed as to the progress of wood-engraving technic as applied to hand-tooling in contradistinction to work executed on ruling

machines. None of the specimens shown, except Fig. 137, have had any machine work performed on them whatever, and in consequence they must be taken as specimens of the expert manipulative skill of the engravers who executed the originals.

By way of recapitulation, it may be stated that the technic of hand-tooled work depends upon the varying widths of lines; the varying number of lines per inch; the change in direction of lines



Fig. 135.— Modern English, 1895.

with respect to each other; white stippled shadow effects and cross-cut dot effects in the high lights.

It has been the custom in hand-tooled work to vary the direction of the lines, their coarseness, and their individual structure arbitrarily to represent specific textures of the subject that is being illustrated. This method of treatment has come to be a sort of fetich with wood-engraving craftsmen, and if it had not been for the introduction of half-toning methods wherein the lines and dots run at uniformly spaced distances from each other and in uniform directions, dependence being placed wholly upon the variation in size of the relief dots for the pictorial representation, the wood engraver's contention would have had absolutely nothing to offset its pertinency; but, as stated, the advent of improved photo-mechanical processes wherein dependence is placed upon geometrically harmonious lines or dots as an interpreting medium makes it obvious that all of the effects as to texture, etc., can be produced by unidirectional lines, which simply vary in width and continuity according to the tone value that is to be reproduced. This is illustrated in Fig. 137 wherein there are shown nine different miniature reproductions of the same portrait with the same angle of graver; the change shown being produced by varying the depth of the grooves, and in four cases also the lines per inch. Nos. 1 and 3 have had the background arbitrarily removed so as to show no lining therein; while No. 4 shows the extreme depth of cutting which has left the high lights practically the same as in No. 8, but has taken away all of the shadows. No. 9 is the shallowest of all of the specimens, showing a darkening of the high lights on account of the change in depth of the grooves and a reduction in lines per inch. These specimens were automatically produced on a ruling machine by placing a thin film of transparent celluloid above the carbon relief photograph held between the celluloid sheet and a metallic support, the support being moved adjacent to a transversally moving carriage which carries the graver. The angle of the graver was the same in all cases, and the carbon relief was also the same for each specimen, the only change made being in the depth of the grooves and lines per inch. No. 8 gives about the best tonal gradation, for there is an appreciable difference between the high lights of the collar and the grays of the face. The lines per inch of Fig. 137 are as follows: No. 1, 200, Nos. 2 and 3, 180, Nos. 4, 5, 6 and 8, 160, Nos. 7 and 9, 150. The difference in



Fig. 136.— Zinc-etching of a recent woodcut. From Leland & Bolas' 1907 book.

tonal gradation of the face illustrated in Nos. 1 and 3 is brought about by a little difference in depth of grooves and a change of twenty lines per inch.

The No. 1 specimen would have been very materially improved by slightly greater depth of cutting, but it manifestly would be impossible to bring out the same gradation found in No. 8 at 160 lines per inch, and No. 1 at 200 per inch by using the same angle of tool and the same depth of cutting, because at 200 the gradation in the high lights would have been lost, for the reason

that the tops of the ridges would have been cut away so as to place them below the printing plane, and it is, of course, obvious that when once the ridge has been brought to a sharp point any change in depth of two adjacent grooves will simply reduce the plane of this sharp edge without any further affecting its width — wherein lies its interpreting power.

It is self-evident from these specimens shown in Fig. 137 that the most complete interpretation of tonal variations can be secured by single parallel lines, and it is further evident that too much importance on the proper relation of tool angle, depth of grooves and lines per inch can not be accorded to this vital phase of the engraving art.



FIG. 137.— Showing modifications produced by varying lines per inch and depth of grooves with the same graver angle. The lines per inch are listed below: No. 1, 200; 2 and 3, 180; 4, 5, 6 and 8, 160; 7 and 9, 150.

This also emphasizes the desirability of using some one fixed graver angle for machine-ruling purposes instead of an indefinite number of tool angles according to the idiosyncrasies of machine operators, for as explained in the November number in the reference to Fig. 125, the change in machine angle modifies the actual cutting angle so that with an indefinite number of tool angles and the possibility of a large number of machine angle changes an interminable mix-up can speedily be secured without much effort on the part of any one.

If one fixed tool angle, say eighty or ninety degrees, was made standard, then from but one table showing the modification of the tool angle by reason of its change in position on the machine, all of the actual cutting angles would be determined; but, as stated, with an indefinite number of tool angles suited to the personal proclivities of the machine operator a condition worse than chaotic is at once attained, for there would have to be a calculated table for every change of tool angle.

It is a question wherein much doubt is thrown upon the common practice of changing the angle at which the tool is sharpened; in fact, fundamentally considered, there is no reason whatever for this variableness in tool angle, because simplification of the highest order would at once become in force by the simple expedient of making one sharpening angle the standard for all purposes. In any event, even if three separate sharpening angles were made standard there would only be required the preparation of three separate values against an indefinite number, if the present unscientific method should remain in vogue.

(To be continued.)

BORROWED ROBES.

There's Binks, he is wearing the "mantle of Scott," —
His publishers so advertise.
I really can't say if it's truthful or not,
I haven't had time to get wise.
I fancy, however, it isn't quite so,
Tho' Binsky is walking on stilts,
For Scott never sported a mantle, altho'
He frequently went out in kilts.

There's others who're wearing the left-over duds
Of Byron and Shelley and Lamb.
I dare say there's some one who's wearing the studs
Of old Mr. Omar Khayyam.
The collar of Dickens is one fellow's lot;
Another's the rubbers of Poe;
And G. Harding Wiggles is said to have got
The pot-hat of Daniel Defoe.

For me I care not for illustrious gowns.
I want no one's mantle in mine.
A secondhand garment will fill me with frowns —
Such offers I'll ever decline;
And if it so happens I take to the pen,
Like certain mechanics, I've known,
I hope at the last, when I come to "say when,"
They'll find that *my* clothes were my own.

— *John Kendrick Bangs, in Harper's.*

ANTIMONY IN SOLDER.

Our contemporary, *The Keystone*, refers to the peculiar effect that antimony has on solder. When but two per cent of antimony is present the surface becomes clear, smooth and free from spots, but on the addition of one per cent extra, spots again appear on the surface. The appearance with only two per cent of antimony in solder under certain conditions is much superior in richness than is produced by a solder which actually contains five per cent more tin.

Written for THE INLAND PRINTER.

MODERN PRESSWORK.

NO. IV.— BY FRED W. GAGE.

CONTINUOUS REGISTER RACKS.



N those presses which have a rack and segment engaged the full printing stroke, practically the same methods of adjustment are necessary. It will be seen, however, that there will be no opportunity for the bed to correct any false position at the start, and hence the increased necessity for care. Further, as has previously been pointed out in these articles, a press equipped with this continuous rack may become a formidable engine of destruction to plates or type form, if the diameter of the cylinder be increased beyond normal by overpacking. This point will be treated more explicitly later in considering the make-up of the tympan.

GRIPPERS AND GUIDES.

Having assured ourselves that our two surfaces are traveling together, let us now look to the adjustment of the grippers and guides, either of which may be destructive to good register, and for often apparently trivial causes.

While there are a number of devices in use on modern presses to actuate the grippers, they are essentially alike in these particulars, that the grippers must be brought down or close squarely on the sheet without shoving it back, must not move the sheet after closing on it, and must hold it so firmly that the friction of the sheet bands (or brush, where this is in use) can not drag it back in the least. So that these fundamentals must be had in mind when studying the operation and adjustment of the grippers.

Sometimes, through misuse or an ignorant attempt to rectify poor register at the wrong point, the grippers may be found sadly bent out of shape so that they strike the edge of the sheet before closing on it, thus knocking it a bit away from the guides. In other instances the ends of the grippers do not rest fairly on the cylinder, the pressure being further in. In either event the correct shape should be restored, either by reshaping the old grippers or the substitution of new ones, making sure that all are even in length and of correct bearing on the cylinder.

Next look to the gripper-rod and see that it has no appreciable lost motion in its bearings, and if it be carried in brackets bolted to the cylinder, see that they are tightly fastened. A press recently under the writer's observation had been for years condemned for its poor register when a good part of the fault was due to a loose bracket carrying the tumbler end of the gripper rod.

Especial attention should be given to the spiral gripper-spring. Because of its relatively short length and the great tension it must work under to be effective, this spring is usually short-lived, frequently breaking into short lengths and thus losing its power. A safe plan is to always have a spare spring handy, as they break at the most unexpected times. On machines having a spring at each end of the rod, be sure that their tension is equal.

The type of gripper most in use to-day is the "tumbler and pin," so we will look particularly to the adjustment of this style of mechanism, having in mind that other forms of construction have to attain the same general results and treating them accordingly.

As a preliminary, after being sure of the spring, put on enough tympan sheets the full width between the bearers to bring the printing surface level with the bearers. Now loosen the set-screws of all the grippers on the rod and move the press until the tumbler is about to engage with the pin which turns it over, so as to take the sheet. Under the tumbler will be found a lug or rest, usually called the "stop." Between the stop and the tumbler insert a sheet of ordinary tympan manila, equivalent to about 24 by 36 — 70. Then beginning at the center of the rod tighten the grippers, working each way. Hold the gripper firmly in position with one hand while tightening the set-screw with the other. When all are tightened test each one independently to see that they bear evenly and alike. This is best done by trying strips of paper of like width under each gripper separately, it being necessary that the paper should break rather than to be pulled from under the gripper.

Now turn the press ahead slowly, seeing that the tumbler and pin engage rightly both on the opening and closing positions. If all parts are correctly adjusted the pin should enter and leave the tumbler easily and without undue force or violence. Sometimes, however, the stops limiting the degree of movement of the tumbler require building up or filing off to hold the tumbler in the correct position to properly engage with the pin, but as a rule, with very rare exceptions, this is carefully tested out by the builder of the press and never needs changing.

It is well to run the press slowly a few revolutions after resetting the grippers, and when sure that their adjustment is correct, once more try them one by one to be sure that none has worked loose. Such precautionary steps as this and a few others to be mentioned later should become almost second nature to the careful pressman, thereby obviating the causes of disastrous accidents.

On machines having the "noiseless" type of gripper mechanism, the actuation is effected by a

cam which engages with a crank arm, this taking the place of the tumbler on the gripper-rod. This in no wise affects the setting of the grippers, but it renders all the more important a strong, reliable spring. For with a weak spring the roller on the crank arm may not always follow the cam closely, particularly if the speed of the press should vary, and thus cause a variation in register.

SIDE GUIDES.

As a two-revolution press must of necessity take the sheet from the feed-board "on the run," so as to speak, the guides holding the sheet must be very closely adjusted. Their shape must be carefully looked after and their relation to their rests, or "guide tongues," as they are often called, must have careful attention.

It will be found that on all modern machines the builder has recognized that delicate screw adjustments on these guides are necessary to enable the pressman to preserve good register, although of course the principles of adjustment are the same in every case.

It is obvious that, considering the various styles of guides in use on the different makes of presses, only general directions can be of value to the pressman. First, be sure that the form is so placed on the bed that the printed sheet will have the correct margin on its gripper edge without materially changing the normal gripper hold or "grab," as it is often called. Too great a "grab" means that the side guides must be lowered so that the sheet is further into the throat of the gripper, and in many instances this would be fatal to close register, a sheet having a tendency to curl up at the edge being struck by the curved body of the gripper before it had closed down tight on the cylinder edge.

Too little "grab" is equally to be avoided, for it necessitates extra-tight grippers, and often interferes with the proper working of the delivery apparatus.

The position of the guide tongues with reference to the cylinder must have careful attention, for the closer they lie to the cylinder without dragging on the draw-sheet the better.

On modern, front-delivery, two-revolution machines the tongues may have to be a bit higher than on the old-style back-delivery or drum-cylinders, so as to allow the delivery of the printed sheet in front of the cylinder without its being marked. On one of the best-known presses on the market, a slight second lift of the cylinder brings it close up to the guide tongues after the printed sheet has passed under them and out on to the delivery and just before the grippers close on the next sheet, a style of construction which is eminently satisfactory to the pressman.

Of course the position of the guide tongues with reference to the ends of the sheet must be well considered, as also their nearness to the grippers. The pressman who has graduated from the feeders' ranks will know instinctively the best position of the guides with regard to good feeding and register.

As a general rule each side guide should be about one-sixth the length of the sheet in from each end, but of course this is subject to such variation as the character of the stock, the proportions of the sheet and the shape of the form may make necessary.

Being assured that the foregoing points have had due attention, the timing of the "lift" of the guides is next of importance. A very good procedure is as follows: With a sheet in position to the guides, turn the press slowly ahead until the grippers are within one-fourth of an inch of closed. Now loosen the guides on the guide-rod and set the lifting lever of the guide-rod so that the cam which actuates it is in contact. Now tighten the guides and turn the press a bit further. The guides should raise to the height of about one-eighth of an inch as the grippers commence to pull the sheet from the board. Of course any indication that the sheet strikes the guides as it is taken by the grippers calls for a little quicker raising of the guides, and in the case of wavy or uneven edges this may be necessary anyhow.

After the sheet has passed through see that the guides do not return to the tongues with such weight as to bend down or depress the tongues, having recourse to the "stop" on the guide-rod provided by the pressbuilder for that purpose.

When the position and movement of the guides seem to be correct test the register by running several sheets through the press, and then repeat the operation until each has had from three to ten printings. With careful feeding, correct adjustment of rack and cam and properly operating guides, no variation in register should be apparent.

As a further precaution, particularly when printing enameled paper, many presses are provided with "drop fingers," as they are usually called. These reach up onto the sheet a foot or so, and by dropping lightly on the sheet just before the guides raise, hold it without movement until the grippers have closed. Care should be taken that these fingers do not rest too heavily on the sheet, nor raise so late as to hold back the sheet.

(To be continued.)

WHAT?

Will some one throw a little light
Upon a point not settled yet?
What was the nature of the meal
That Romeo and Juliet?— *Chicago Tribune.*

Written for THE INLAND PRINTER.

DESIGN AND COLOR IN PRINTING.

NO. IX.— BY F. J. TREZISE.

Mere sound gives us but little pleasure; when developed, however, into its highest form, music, we are thrilled, as by the song of a bird, a favorite ballad, or a Beethoven symphony. So in light, our enjoyment culminates at the glories of color in a flower or a sunset, at the shadows that play over the hills, or at the varied hues of a salt marsh. Hence we may aptly term color the music of light.— *Vanderpoel.*



IT follows, then, that without light there is no color. When light, which contains all of the colors in their proper proportions, falls upon an object, that object reflects some of the rays and absorbs others. If it reflects only the blue rays we say that it is blue, while if it reflects the red rays we say that it is red, etc. Any substance that reflects all of the rays we call white, while a substance which absorbs all of the rays, and reflects none, we call black.

The uneducated eye sees only the stronger contrasts of color; the more educated the eye becomes the greater is the number of the tones perceived. The Indian, for instance, employs in his decoration the crude yellow, red and blue, and leaves the more subtle harmonies of the shades and tints and broken colors to those further advanced in the study of color.

Three of the colors of the spectrum — red, green and violet — will, by mixture, produce all of the other colors, and for this reason these three colors are called the fundamental colors. While this is of the utmost importance to photoengravers and process-printers, it does not apply to ordinary printing in colors, and the fundamental colors must not be confused with the primary colors. Fundamental colors are spoken of and used in relation to transparent light, but when we come to use printing-inks or other pigments we are dealing with an opaque substance and reflected light. Sir Isaac Newton, after much experimenting, discovered that in pigments there were three colors which could not be produced by mixing, but from which, by mixture, all other colors could be made. These three colors are red, yellow and blue, and are known as the primary colors. In order to fix this more clearly on the mind, Fig. 20 shows a triangle, each corner of which represents one of the primary colors.

In Fig. 21 we have added another triangle, inside of the first, at the corners of which are the colors known as secondary colors — so called because they are produced by combinations of the primary colors, two of the primary colors entering into the make-up of each secondary color. These secondary colors, as will be noticed, are the remaining colors of the spectrum — green, orange and violet. Each secondary color is shown between the two primary colors of which it is formed — yellow and blue forming green, blue and red forming violet, and red and yellow forming orange.

What are known as the tertiary colors — each of which is formed by a combination of two secondary colors — are shown in Fig. 22. Thus we see that orange and green form citron, green and violet form olive, and violet and orange form russet. All of the primary, secondary and tertiary colors are shown in this diagram, and its careful study will do much to assist the printer to an understanding of the theory of colors and consequently the mixing of colors.

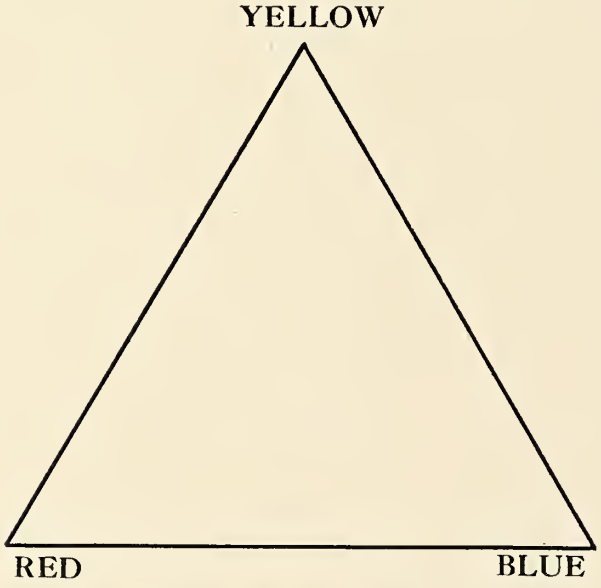


FIG. 20.— Diagram showing the primary colors — none of which can be produced by mixture, but from which, by mixing, all the other colors may be made.

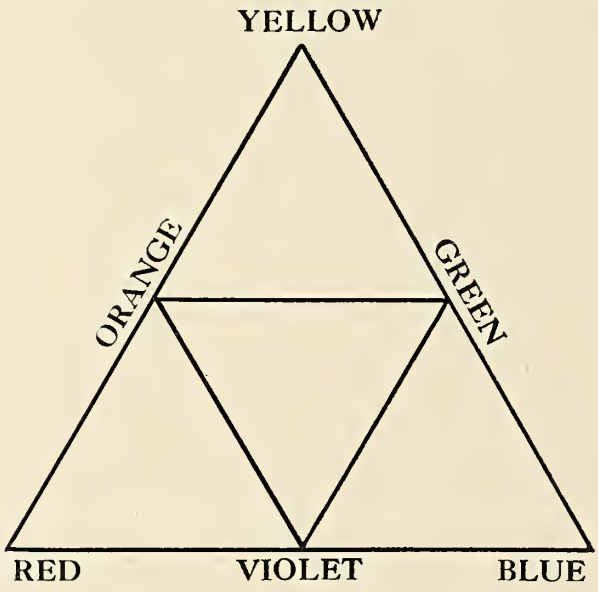


FIG. 21.— Primary and secondary colors. Each secondary color is a combination of the two primary colors between which it appears.

In summing up the foregoing we get the following points:

That without light there is no color.

That white light contains all of the colors in their proper proportions.

That the color of an object is merely that part of the white light which the object reflects. If it reflects all of the light, it is white, if it reflects only the red rays, it is red, etc.

That red, green and violet are the fundamental colors — so called because in transparent light they will, by mixing, produce all of the other colors.

That red, yellow and blue are the primary colors — so called because in pigments they are the only colors that can not be produced by mixing, but from them all other colors can be mixed.

That orange, green and violet are the secondary colors — so called because they are produced by combinations of the primary colors, two of the primary colors entering into the make-up of each secondary color.

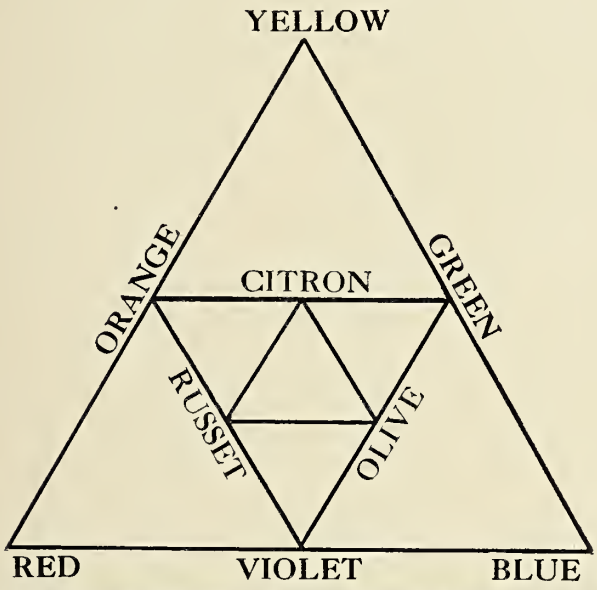


FIG. 22.— Primary, secondary and tertiary colors. Each tertiary color is shown between the secondary colors of which it is composed.

That citron, olive and russet are the tertiary colors — so called because each is formed by a combination of two secondary colors.

(To be continued.)

ALUMINUM-ZINC ALLOY — ALZENE.

Recent reports from Germany give publicity to a new alloy which has been called Alzene from the fact that it is composed of one part of zinc and two parts of aluminum. This new alloy it is claimed does not rust readily, and has an elasticity in excess of ordinary cast-iron, in comparison with which it is of about the same strength. It may be polished so as to present a superior finish, and it may also have no small effect on the production of delicate castings, as the contractile tendency is very small indeed, so that the finest lines and incisions of a mold will be in consequence faithfully reproduced.

Written for THE INLAND PRINTER.

CREDIT FOR GOOD PROOFREADING.

BY F. HORACE TEALL.

THE question of how much a proofreader should do, beyond mere reproduction of what is written, recurs in various forms, and each new form of the question suggests some addition to what has been said on the subject. We have treated the matter in various articles, but not from the point of view presented in the following letter:

"Suppose a writer has a proof of his article, and returns it O. K. and says go ahead. But suppose, further, you know he is not at all skillful in his chosen line, and that his writing abounds in errors. How far would you go in correcting those errors rather than have them printed? If the errors are pointed out by you, he will get the credit of knowing what you knew and he did not know; and suppose again that that will confirm the belief of the employer that the other man is a little ahead of you in literary matters. That is, how much more than a proofreader should a proofreader prove himself to be? Is there a profession in the world whose real credit inures more to the credit of careless and ignorant persons than that of proofreading? If a page of extremely difficult and technical matter is put before the world faultlessly, how little does the work of the reader come in contrast with that of the writer or editor! It is a matter of experience with me, and of course with you, that but little manuscript from even the most scholastic writers conforms to what you and I would call finished typography."

Answer to the first question here asked should not be hard for any proofreader to find, so far as some kinds of errors are concerned, but they are probably not the kind our correspondent means. No matter how bad the grammar, spelling, and punctuation may be, in copy or approved proof, it is distinctly the proofreader's duty to correct them; but as to grammar and punctuation, he must be careful not to alter what may be only idiosyncrasy, or actual personal choice of any kind by the writer, and may not be considered as real error by those in authority. Almost all of this, however, should be done on the first proof, before the writer gets his proof; indeed, the aim is to get it all done there.

This being so, and perfectly known by all proofreaders, what is meant in the letter must be errors of statement. Responsibility for such errors belongs entirely to their author, and their correction by or through the proofreader is gratuitous, and sometimes even presumptuous, even though he can prove that they are absolute errors. Many men write who are not better qualified for

writing, in a merely literary way, than those who read the proofs of what they write. Many men who know very much about grammar and rhetoric are not able to write as well as many others who know very little of them. In both classes a large number think they are thoroughly competent to decide without dictation or control. Often the matter in dispute may be well enough settled in either of two or more ways. Even punctuation may sometimes be right enough in any of a number of possible forms. Evidently in such cases the writer or editor is entitled to make the decision, and the proofreader should yield with a good grace, even if he thinks the decision is very wrong. His duty is first and foremost to do what his employers desire. In such a case as the one in question, he is strictly complying with the demands of duty if he makes no effort whatever beyond seeing that the words are all spelled correctly, that the punctuation is good, and that everything pertaining merely to typography is right.

How much more than a proofreader should a proofreader prove himself to be? A thousand different answers are possible, and every person must decide for himself. What a proofreader should be is plainly open to difference of opinion. Here is one opinion from MacKellar's "American Printer": "A thorough proofreader should be a living orthographical, biographical, bibliographical, geographical, historical, and scientific dictionary, with some smattering of Hebrew, Greek, Latin, French, Spanish, Italian, and German. Yet all these accomplishments are valueless unless he also possess a keen and quick eye, that, like a hound, can detect an error almost by scent." This is a ridiculous overestimate of qualification, for everybody knows very successful men who come far short of it. Much of what a proofreader should be depends on circumstances, conditions, and connections. He can not know too much of anything in any connection, provided he knows how to use his knowledge properly. Anywhere, his most valuable knowledge is typographical, such as he gets from experience in printing-offices, beginning with that of setting type. How true this is may be evidenced by the fact that everybody has stopped attempting to train proofreaders by correspondence. People who used to advertise that they would teach any one with a common-school education to read proofs competently do not advertise now at all. It must be because the futility of such attempts has been discovered.

One very important matter remains. One thing that a proofreader should not be is fully as important to know as what he should be. Success does not come to him, as it does not to any one, through worrying with the fear that some one else will get the credit that is his due. Every one thus exercised inevitably keeps himself below the attainment that is possible. It is undoubtedly a fact that proofreaders often do good work that inures to the credit of others, probably at least as much as any other workers do; but that is a very good fact to ignore in any connection. It is inconceivable that one who does his best all the time, with no thought of the fact that he does not always get full credit for what he accomplishes, should not in the long run benefit thereby.

We have a very prominent exemplar of such benefit in one of our best-known public men. He began as a stenographer in a Government department in Washington. Instead of doing simply what he had to do to keep his employment, he did that the best he could, and always something more, which he did not have to do, but which he saw would be helpful. And he did the extra work in a truly helpful way, without any selfishness. Such usefulness simply could not fail to attract attention. He was soon promoted, and continued to be as useful as possible; without regarding the fact that his position demanded only certain things, he did anything that he could do without presumption. Certainly very much of his proper credit went to others, and for a while he got very little of it. But now he outranks probably all of those others; at least he is as high in standing and repute as any man except the President can be, and even may very soon be President.

This article may well close with the advice to proofreaders: Go and do likewise.

A FABLE.

The hen remarked to the mulcy cow,
As she cackled her daily lay,
(That is, the hen cackled) "It's funny how
I'm good for an egg a day.
I'm a fool to do it, for what do I get?
My food and my lodging. My!
But the poodle gets that — he's the household pet,
And he never has laid a single egg yet —
Not even when eggs are high."

The mulcy cow remarked to the hen,
As she masticated her cud,
(That is, the cow did) "Well, what then?
You quit, and your name is mud.
I'm good for eight gallons of milk each day,
And I'm given my stable and grub;
But the parrot gets that much, anyway —
All she can gobble — and what does she pay?
Not a dribble of milk, the dub!"

But the hired man remarked to the pair,
"You get all that's comin' to you,
The poodle does tricks, an' the parrot kin swear,
Which is better th'n you kin do.
You're necessary, but what's the use
O' bewailin' your daily part?
You're bourgeois — workin's your only excuse;
You can't do nothin' but jest produce —
What them fellers does is Art!"

— *Capital, Calcutta, India.*

WE are very apt to measure ourselves by our aspirations instead of our performances.— *Process Work.*


"JUANITA"
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SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

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EDITORIAL NOTES.

THE INLAND PRINTER has rounded out twenty-four years of usefulness. Its birth month was October. To those who have made it what it is — the printers of America — THE INLAND PRINTER is its own tribute, and upon that source of inspiration and encouragement it will be kept well to the front in the development of the printing arts. The policies of THE INLAND PRINTER are simple — absolute fairness. "Nothing extenuate nor aught set down in malice," is a motto which the publication has consistently maintained, and so, at this Christmas season, it joins in the message of peace and good will to all men, with hearty appreciation of the aid of its many friends at home and abroad.

A SATISFIED customer is a good ad. that runs e d t f; so give a patron what he wants in the way of fine work.

PRESIDENT LYNCH gently insinuated that the last Typothetæ convention was a wake, though President Berry is of opinion that under judicial nursing the corpse is as lively as Boucicault's Conn the Shaughraun.

"THE corrosive press" is what some good Britons call their counterpart of our "yellow" journals. These phrase-making critics direct their shafts at the wrong object. The basic trouble and the melancholy thing about exaggerated sensational journalism is that the public likes it and demands it. If the papers are corrosive and yellow, how shall we designate their readers?

DESPITE the modesty of their array, the classified advertisement pages are among the most useful in our publications. They have proved a mascot to many who never fail to read them, while others who want nothing peruse them for the heart-interest there is in the short stories told there. The reader who passes by the humble "liners" doesn't get all that is coming to him.

THE old copybook motto, "competition is the life of trade," seems to be so modified in its application that it will have to make way for that hackneyed phrase "friendly rivalry." The *National Printer-Journalist*, that staid conservator of old maxims and lover of many passing things, puts limitations on the competition epigram, in these words of wisdom: "Where it is found that there are too many newspapers or job-printing offices for the place, combination is much wiser than the continuance of a losing struggle, much better than starvation and ultimate death." The great business successes of the day are not the result of

competition, but of coöperation, and some of those who have profited most by the latter preach much about the former — for the consumption of others, of course.

THE increased and increasing cost of paper is being felt with severity across the water. We read of reductions in editorial and reportorial forces and prospective amalgamations by English newspapers. One bold commentator suggests that it may be found necessary to subsidize the press. And yet British publishers enjoy many of the things for which their American fellows are clamoring. It does seem as though it will require more than free raw materials to solve the paper problem.

Technical Literature reports the following proposal made by M. Lambert in the *British and Colonial Druggist*. To add 19.29 ounces of permanganate of potash to each 1.0565 quarts of water. This should be left ten minutes, after which 32.15 ounces of manganous sulphate are added, which precipitates all impurities and germs to the bottom of the vessel. Carefully decanted or poured off without disturbing the precipitation will give " water not containing a single microbe, limpid, colorless, of a pleasant taste, and even richer in oxygen than ordinary water."

IS IT possible a commercial printer is better able to meet some exigencies than a publisher? Those of the guild would answer with a decided negative. Yet a country brother writes that there is no branch of the printing business so easily adjustable to the need for higher prices than the job department. He has raised his rates for commercial work, but finds it impossible to increase the price of his paper. The explanation may be that he fears inviting competition in the newspaper field, and feels no person would be so rash as to look for laurels in the job-printing realm.

IT is of the utmost importance to the daily efficiency of printers and other workers as well that they are freed from the presence of noxious gases, which would in time undermine their health. A form of poisonous gas that is hard to detect and for which reason it is the more serious, is sewer gas. *The American Analyst* advises its readers to make tests for themselves and thereby determine the presence of these gases. Its advice is very simple, and the test can easily be made by any one of ordinary intelligence. A sheet of unglazed paper is saturated with the following solution: one troy ounce of pure acetate of lead is dissolved in eight fluid ounces of rain water. The saturated paper is allowed to become partially dry, when it is placed in the quarters from which the emanation of sewer gases is suspected, and if such gases are present in any quantity the paper will become blackened. If there is much gas given off the blackening effect will take place in a very short time.

BEGINNING with the new year, the British inventing, manufacturing and investing public will be wrestling with the meanings of a new law covering patents and designs. In general, the law seems to tend toward protecting the purchaser of machinery. It follows the usage of some continental countries, but which is not in vogue with us, relative to the revocation of a patent. If the owner thereof does not proceed with proper diligence to put his machine in operation under approved conditions, as to wages and hours, and endeavor to meet the public demand for the output, his patent may be revoked. The reason advanced for this change is that when the Government vouchsafes the protection of its patent laws it is performing a friendly act, and it is anomalous to permit the beneficiary under cover or by reason of the law to practice extortion, or withhold it from use while employing it in another country compelling the British to import his product. Though the law is the very latest in its line, it does not seem to have set forth in clear-cut terms whether a printer may make duplicates of ornaments purchased from typefounders. Barring some one getting angry, this vexed question will probably be settled by custom of the trade, which is as potent with the craft as any brand-new legislative act.

THE United Typothetæ secured an injunction which seemed to tie the hands of the officers of the Pressmen's Union, though it failed in many instances in estopping the workers from demanding an eight-hour workday, which was not a violation of the terms of the injunction, but which was in reality what the Typothetæ desired, though it went into court to enforce the terms of a contract which the union alleged had not been properly approved by that body. Indeed, it appeared as though securing the injunction served to intensify the determination of the pressmen. This goes to prove that powerful though courts are, they can not deprive men of their inherent rights. If certain pressmen, say, are determined to work eight hours, extraordinary measures to prevent them doing so increases rather than lessens the determination. Not so long ago the United States Supreme Court nullified a New York statute limiting the hours of labor in bakeries to nine a day. It was said at the time that the chief effect of that ruling was to rouse the hitherto quiescent workers

at the industry to active demands for a shorter workday. Given a body of skilled workmen behind a demand earnestly and honestly supported, and it can not be settled thoroughly without their assent; appealing to the courts may delay progress or embarrass them, but will not dispose of the question at issue.

It may astound printers and the makers of books to have the question "Is reading abnormal?" raised, but our contemporary, *The Keystone*, which is recognized as an authority on the science of optics as applied to the human eye, says many of the commonest physical defects of civilized man are due to an imperfect adaptation of his body to new conditions of life. Nearsightedness is an example of this lack of adaptability. Dr. C. W. Salleby, the celebrated English scientific writer, says that all the talk about the degeneration of the human eye is "undiluted nonsense." The truth is that "man was not born to read." The eye is an instrument which was made for seeing long distances, is by common usage forced to accommodate itself to little marks, signs and characters on a piece of paper. Doctor Salleby further says, "The eye which we have inherited from our ancestors is one that is used without effort at any range, merely containing within it an apparatus enabling it at the cost of nervous and muscular effort to be used at short range." The general need of glasses arises from the necessity imposed by modern life for the use of eyes at short distances. If as Doctor Salleby admits, the eye was normally focused upon near objects instead of distant ones, the advantage would be great. The Doctor, however, continues by saying, "If one started to make a list of the bodily characters of man, which the amazing development of his intelligence has rendered more or less appropriate to his needs than originally, one would require a volume."

We are asked "why this cocksureness that technical education is bound to come?" Waiving aside what it has accomplished elsewhere and the abundant evidences of need for it that are found under our noses, and which have been frequently referred to in these pages, we would say our faith is based largely on the fact that its introduction is in line with the historical development of education. The youth of every age has had that instruction best fitting him to maintain his position in his environment. In savagery, education consists of making clubs and other implements to protect man against the beasts; in barbarism, the making and use of more efficient weapons is the chief employment of men, while women domesticate a few animals and indulge in crude forms of agriculture. In the patriarchal age we find hunting and the tending of flocks and herds the peaceful occupations for which men are trained, while women become versed in the arts of making fabrics to add to the comfort of the family, and are taught the duty of bearing children, so that the patriarch may utilize them in amassing wealth. In the comparatively wealthy era of feudalism the fiefs and serfs were instructed in agriculture and the simpler arts of warfare, while the higher orders — apart from the learned men of the time — acquired a classical education, or sufficient of it to make a sharp distinction between them and the masses. For long this element resisted the efforts of the lower orders to acquire a knowledge of even the three R's. Following on the heels of steam came machinery and other implements, to successfuly manipulate which required a higher order of intelligence than had heretofore been prevalent among the workers. To meet the increasing demand for more intelligent laborers, the latter were first allowed to improve their minds, then encouraged to do so, and finally among the more advanced peoples the indifferent were coerced into acquiring some of the education which society offered. We are now in an industrial age, and, as ever, the chief duty of education is to equip the student to make a living, so our schooling must comprehend a system which educates alike the brain and the hand, for by the use of these must the great mass of mankind work out its salvation. Society needs developed brains and trained hands schooled to coöperate effectively, and society always has its needs supplied — sufficient justification for cocksureness about the future of technical education.

HUMAN WHEELBARROWS.

A large employer of higher grade of employees is very fond, according to *The Keystone*, of comparing some of his employees to a wheelbarrow, on the general basis of a similarity, which is found in the fact that a wheelbarrow moves along nicely only so far as you push it, but does not go an inch farther. This phase of similarity is also pointed out by a writer in *The Nebraska Teacher*, who says that such persons do well what they are told to do, but in the absence of specific directions are completely lost. Many do not seem to appreciate that herein lies the difference between a valuable man, who has initiative, and the day laborer, who simply does what he is told, no more and no less. There are many who can do very well exactly what they are told to do, but such people require costly direction. A man who has such help under him must be one who goes of his own accord without any pushing whatever, for there is no one to push him. It is commonly

understood that there is practically no limit to the salary the world is willing to pay such a man, for there is almost no limit circumscribing what he can accomplish by directing the labor of others, and it is for these very qualities of initiative, as well as being willing to shoulder the responsibility, and press forward, that such men are paid high prices. The following in vernacular German, with a free translation is specially apropos to these sentiments. "*Es must gehn, wann es nicht geht dan schiebt mann.*" It must go, if it doesn't go then one pushes.

IMPORTANT DECISION RELATING TO UNITED STATES PATENTS OF TYPE-DESIGNS.

THE hitherto severely technical attitude of the United States Patent Office which has resulted in deprivation of rights in type-designs by artists and letter-founders, has been significantly reversed by the new Commissioner of Patents, Mr. E. B. Moore, in his decision on an appeal from the examiners-in-chief in the matter of an application by the Keystone Type Foundry for a patent on a type-design named by that typefoundry "John Hancock."

As a matter of interest and of record, we print the decision in full:

This is an appeal from the decision of the examiners-in-chief affirming the action of the examiner of designs and refusing a patent upon a design for a font of type in view of the design to Capitain 36,461, July 21, 1903. The examiners-in-chief agree with the examiner of designs that the peculiarities of the individual letters of the appellant's font do not bear such relation to the font as a whole as to render it patentable and that the differences in the appellant's font over that of the patent are not such as involved the exercise of the inventive faculties.

The fonts of type disclosed in both the application and the patent are of the bold character used in advertising and comprise, in general, the "roman" form of letters.

In the font disclosed in the patent the letters are composed wholly of heavy lines, which, while varying somewhat in breadth in different parts of the letters, when observed in a line of type give an impression of bold uniformity of heavy lines. In the font shown by the appellant the letters which include a plurality of straight lines comprice certain heavy lines and other thin lines which, the appellant well states, "gives the letter an open and easily read character while at the same time, because of the thick lines, it has a heavy appearance."

The letters embodying curved lines are similarly distinguished, and where joined to straight lines form well-defined angles instead of being provided with fillets. The serifs in the appellant's font are formed of much thinner lines than those of the patented font. The union between the main parts of the letters and their serifs is also distinguished by sharply defined angles. Where fillets are employed, as in the letters E, F, L, T, and Z, they are formed of straight lines terminating short of the points of the letters, while the fillets of the corresponding letters of the patented font merge into the curved or rounded points of the letters. By reason of these features the "counters" or open spaces within appellant's letters are made more prominent, giving the letters an open appearance when assembled in words. This characteristic is common to all the letters of the alphabet, both in the capitals and the small or lower-case letters, and is the real distinguishing feature of the appellant's font. I do not agree with the opinion of the lower tribunals that the peculiarities of the individual letters of the appellant's font do not bear a definite relation to the whole.

It remains to be considered whether the difference between the appellant's font and that of the reference involved invention and not merely the exercise of mechanical skill and whether the design is ornamental in character.

The "roman" form of type is used both by the appellant and by the patentee. The question of invention is therefore limited to whether the variation in details of the letters is such as involved the exercise of anything more than mechanical skill.

The style of letter designed by the patentee is uniform in character but has an individuality which has been recognized to involve patentability. The appellant's font by reason of the open character of the letters, produced more or less by change of detail, has an individuality which clearly distinguished it from that of the reference. No confusion, would, in my opinion, be likely to exist between these fonts when used upon the printed page, whether found side by side or in separate places.

It is believed that more than ordinary skill of a designer was required to produce the font of type presented by the applicant, which differs not merely in individual letters but as an entirety from the font disclosed in the reference.

The esthetic value of the new font of type is, in a great measure, dependent upon the harmonious effect produced upon the eye of the observer by the predominant characteristics of the font. In the decision *in re* Schraubstadter, 120, O. G. 1167, in Court of Appeals of the District of Columbia it was said that:

"The eye to which the design is to appeal is that of the ordinary man and not the eye of an artist."

In the art of printing, and especially the advertising branch of that art, the measure of the artistic value may often be determined by the extent of use of the font, for if the font does not as a whole commend itself to the purchaser the demand therefor will fail. In the present case there is no doubt that the appellant's font of type is ornamental in appearance and the fact that it has gone into very extensive use as shown by affidavits of record in this case confirms, in my mind, the artistic value of the design.

Where, as in the art of printing, the field of inventive design is limited to modifications of detail in predetermined forms of letters and an inventor has succeeded in producing a new font having clearly distinguishing characteristics running through the whole, and the esthetic value of his production is confirmed by an extensive demand for the same, it is believed that he should be granted the right to a lawful monopoly of the results of his labors for the limited time provided by the design statutes.

The decision of the examiner-in-chief is reversed.

E. B. MOORE,
Commissioner.

September 5, 1907.

This decision is the outcome of a long struggle on the part of the more enterprising typefounders of the United States to secure in their own country that just protection for their original type-designs which they, though aliens, have hitherto only enjoyed in foreign countries. For many years they have been compelled to submit to the appropriation by competitors of type-

designs produced at great expense and popularized at even greater outlay.

The granting, upon appeal, of the patent on the "John Hancock" letter-design will, we think, have a beneficial effect on typography, while remedying an obvious injustice. It will eliminate those imitations of every popular type success which have generally handicapped the printers who bought them. It will stimulate, we hope, the inventiveness of letter-founders who have hitherto relied upon the brains and enterprise of their competitors, while affording them that pleasure which emanates from rectitude in business. It will add a further incentive to the enterprise of those typefoundries which have by their exertions made American typography what it is to-day.

We are informed that the leading typefoundries will vigorously prosecute all infringements of their patented designs, including many which have been appropriated during that period when the typefounders were deterred from maintaining their rights in the courts by various legal uncertainties which the above decision clears away.

THE PRESSMEN'S AGREEMENT.

THE International Pressmen's Union is now realizing some of the responsibilities that inhere in being influential or powerful. If it were not potential it would not have found itself in the predicament in which it recently became involved. Nor would it have invited trouble had it not been conscious of its power and believed itself so strong that it could afford to sweep aside certain nice considerations which it has heretofore prided itself on observing. Down at the bottom, it was not as generous or straightforward as was its wont in dealing with employers. We speak particularly of the "parent" organization, and of the union as a whole.

The agreement with the United Typothetæ may not have been the most advantageous possible, and the method of adopting without reference to the membership was undoubtedly repugnant to the best practices in trade unions, which call for a referendum vote on important matters. But the United Typothetæ was led to believe that the pressmen's negotiators possessed plenary powers and entered into the pact in good faith. If duplicity or deceit was practiced, the Typothetæ does not appear to have been the guilty party. The fault lay with the pressmen's officers or the delegates to the convention that sent them on their mission charged with the duty of reënacting the old agreement plus an eight-hour provision.

Naturally, many pressmen — perhaps nine-tenths of them — were disappointed, for men seldom get all they want in a controversy of that kind. That the officers would be criticized and denounced and even hurled from their positions all can understand — and none more perfectly than the aforesaid officers, if they paid any heed to the ways of aggressive organizations. That an effort would be made to reopen the agreement was also generally expected, but few in the trade harbored a suspicion that this ultra-conservative union would go farther. In the conflict of ideas between those who favored the agreement and those who insisted it had never been adopted, and in the clash that arose around the struggle for office, many wild statements and utopian promises were made. In such earnest and intense battles men mean what they say, and so it happened that when the more radical element won, the new crew cast off, and the pressmen's craft sailed from its old moorings.

There is no doubt that President Berry and his colleagues believe the obnoxious agreement was improperly entered into — may possibly regard it as having been secured through a species of mild fraud. United States Judge Thompson does not appear to think so, and there are not a few pressmen and well-wishers of the union who coincide with His Honor. For our part, we feel certain that if Mr. Berry's program was carried out the courts would be appealed to, if not by the Typothetæ, then by some member who would resist discipline for non-payment of an assessment or refusing to go on strike. This injunction, like others, may be evaded or ignored — it may even precipitate the condition it was designed to avert, but it carries a lesson to the unions. It shows clearly the tendency of courts in the matter of industrial agreements. They will be upheld and enforced, and the judiciary is not lacking in means to make its views effective, as witness Judge Thompson's inhibition of the payment of strike benefits or the taking of a referendum vote on the question of repudiating the agreement or voting on its acceptance according to the point of view. There may be much talk of government by injunction and the encroachments of the judiciary, but, judged by events of the last decade, all that has little effect on the present and real situation.

The unions must learn that their present-day prominence and recognition bring responsibilities, and that being no longer commercial outlaws, they can not act like industrial vagabonds. They must do their thinking and talking before entering into agreements. If their negotiators fail to meet expectations, the unionists may "take it out" on the luckless wights, but the contract will have to be observed, notwithstanding hair-splitting distinctions as to phrasing or the manner of enactment.

THE PUBLIC PRINTER.

THE Government Printing-office has ever been the subject of comment and criticism in the Washington (D. C.) press, as the news emanating therefrom has a distinct local value. In recent years the big printery has achieved a place in the telegraph news of the average daily. There was the Miller case, in which President Roosevelt took part in his attention-compelling way, followed by the resignation of Public Printer Palmer and the appointment of Mr. Stillings as his successor. Whatever else may be charged against that gentleman, it can not truthfully be said he has failed to add to the gayety of the nation — maybe at times unwittingly. Mr. Stillings impresses the visitor, whom he greets cordially, and graciously, as being a person who can take a joke and doesn't much care what is said so long as the wheels go round and he feels he is responsible for their whirling. It is not to be understood that he is impervious to adverse criticism or wholesale condemnation. He probably strives to profit from the former, while never permitting the latter to bring depression of spirit or give a sad hue to his loquaciousness.

Mr. Stillings is where he is by grace of President Roosevelt, which does not seem to have been forgotten for a single moment by the Public Printer. Here, there and everywhere are orders which in phrasing and object are decidedly Rooseveltian — or to be correct, in keeping with the popular conception of Rooseveltianism. For all the writer knows, this may be a pose on the part of the adaptable and affable Mr. Stillings, in which he merely follows the wholesome and homely maxim, "Do the job to please the boss, and let the others go hang." If in the Public Printer and his works we find the natural Stillings — the man who would act as he does without the promptings of a strenuous superior — then his unexpected appointment is quite understandable, even to the stanch partisan of another and less fortunate aspirant for the position.

Assuming this theory to be correct, there was much in common between applicant Stillings and President Roosevelt; their minds ran in the same channel relative to the intensification of labor and an employee's duty to the Government, and it requires small imagination to picture the President impulsively making Mr. Stillings Public Printer with little regard for the political or commercial influences supporting him. Parenthetically, it should be said that Mr. Stillings disclaims having had much support of the kind which is the greatest asset of the average federal officeholder. If one be so perverse or cynical or uncharitable as to hold that the Public Printer is a poseur, his appointment came in the natural order of events, as he must have promised to accomplish things which would be pleasing to an executive who has an insatiable appetite for reforming, or promising to reform, all manner of men and institutions.

Whatever view is taken of the attitude of the Public Printer, all must admit he has made many changes, even if some deny him the credit of effecting any substantial reforms. In doing this, Mr. Stillings has been brought into the limelight — and misrepresented and roasted. He has been accused of sinister designs on organized labor and its enemies have exulted at what has occurred during his régime, which is unfair, as it was inevitable that the application of civil-service rules would lead to the weakening of organized labor's hold on the office. The surety of this result prompted the International Typographical Union to protest against placing its members on the civil-service list. Though this apparent setback has prompted much and colored more of the wild criticism hurled at the Public Printer, one must indeed have peculiar notions of the obligations of a federal official bound by and subject to the law to maintain that he could do other than he has done in this particular. Nor is he to be charged with the baneful effects of discharges that ensued from the curtailment of work due to economies ordered by Congress or the department.

Mr. Stillings is, however, responsible for many changes made for the purpose of putting the office on a basis somewhat similar to that occupied by great private concerns. If a government job is a "snap," to hold which the quantity and quality of a man's work are of no moment, then the Public Printer has assumed the wrong attitude. Few, however, will have the temerity to question the correctness of his position in this matter, and they will not be vouchsafed much encouragement by the people at large. Even the glaring discrimination which permits a departmental clerk to receive visitors, while a printing-office employee can not be seen during office hours, is not likely to arouse public resentment, partly because it has ever been the fashion to regard producers as an inferior class, and partly because the tax-payers are at this time inclined to exact full measure from their servants. To raise such an issue would probably result in the clerks having their privileges curtailed rather than in the printing-office being thrown open.

The most systematic and far-reaching move in the effort to get the office down to a business basis was signalized by the introduction of what is called the audit system. The more important effects designed to be achieved are the ascertainment of cost of production and a knowledge of the capacity of the workers. The basic feature of this system is a time slip so arranged as to be

easily filled out by the workman, on the completion of a job or of his day's work, as the case may be. Daily these slips are sent to the accounting department and the time shown to have been consumed charged against the jobs, in the same manner as a bookkeeper would open and maintain an account. The time of foremen, laborers and artisans, like proofreaders, imposers, etc., in the composing-room, who are employed on many jobs during a day, is apportioned among the jobs running in the department. Not only does this system give very accurately the cost of a stated piece of work, but it is possible to secure information quickly as to the exact status of any considerable job in hand, a great convenience in an establishment employing about four thousand persons.

Ascertainment of cost is an incident — the vital thing is the cost, and the audit system is really important when it comes in contact with the worker. Mr. Stillings says it will separate the shirkers from the workers, thus opening the way to bestowal of proper rewards, by which he means increased wages. The system would seem to keep "close tab" on the worker. If a time slip containing an ambiguous or suspicious entry reaches the bookkeeping department, the foreman of the division is called on the green carpet. This perforce sends that functionary to the journeyman, who is asked to explain why he spent so much time on a job, or any other similar question which may arise. The answer is recorded on the slip, and if of moment is carried through the books. The foremen are relieved of an irritating responsibility, inasmuch as they are not required to estimate the capacity of the men under them — the system makes the record clear, and if there be pruning or changing to be done, the higher executive officers know from the records what measures ought to be applied. It should be stated that employees are furnished vest-pocket passbooks, in which they may copy the details of their time slips so that if there be a green-carpet seance they can be ready with documentary evidence to meet clerical errors. The promoters of the system put great stress on the fact that it will compel every man to stand or fall by his record. The logical conclusion of this is that the deficients will be discharged. This will probably be the fate of the ordinary incompetent. But what of the old soldiers or the men who have grown gray in the government service at this same printery, and who may not come up to the standard? Mr. Stillings did not intimate how he would dispose of this problem — probably for the very good reason that he was not asked. However, if capacity as a worker is to be the only consideration — if the time slips are to constitute the book of judgment — many whose sole fault is age will be compelled to walk the plank. If that should come to pass, will not the people protest — aye, possibly make an issue of it in industrial centers? If the facts are laid before them, it seems inconceivable that they will permit Uncle Sam to indulge in the harshest practices of profit-hungry employers — throwing aside the laborer after he has been worked out. In doing so, the protestors may interfere with putting the printing-office on a business basis, but they will at least be following the dictates of great hearts — not besmirching the fair name of humanity. The Public Printer may partly achieve the ideal by eliminating the influence of political pull of the minor sort, but he will probably find casting aside workers because they have grown old a more difficult task, especially while public funds are given lavishly as salaries to older men occupying positions that are avowedly sinecures. There is no intention to galvanize into life the notion that Mr. Stillings desires to act as headsman for these veterans of the office — indeed he creates the impression of being a man who would like to see everybody have a good time while traveling the highway of life — but if *all* the incapables are to go, regardless of cause of inefficiency, there is sure to be serious trouble.

It is the boast of Mr. Stillings' friends that under the system for ordering and purchasing supplies, graft is eliminated. The method is to have the demand originate in the division requiring the machines or supplies. The foreman fills out a requisition form in which he sets forth what he wants and why he wants it; this is approved by his immediate superior and the Public Printer, after which the purchasing agent's department sets about securing bids from the proper parties. On their reception a board of awards consisting of heads of departments and the Public Printer analyzes them and says who shall receive the contract. Under the law the office can expend to the amount of $10 out of hand, but to avoid the appearance of evil, the most minute purchase has to run the gauntlet of the requisition and board of awards. In this day it need hardly be said that in conjunction with all this is an up-to-date filing system, whereby the history of any purchase may be readily ascertained.

In the executive and clerical departments the hand of the reformer is seen. The number of employees has been increased, and not a few have enjoyed the boon of advances in salaries. Bookkeeping incidental to the audit is responsible for the employment of some forty extra clerks, which is at the ratio of about one clerk to one hundred workers. All in all, the clerical force has perhaps felt the tightening of the strings more than the producers.

Mr. Stillings is a believer in executives at good

wages, and so we have more superintendents and chiefs of divisions, etc., than any of his predecessors ever wished to have when pressed by a horde of importunate office-seekers. Among the new positions is that of solicitor, the statement of whose duties opened the eyes of many to an anomalous condition in relation to government printing. A great quantity of Uncle Sam's work is under the control of departments and institutions which are free to bestow their favors as they see fit. Naturally, much found its way into commercial offices. It is the business of the solicitor to go after these jobs in competition with private concerns, and it is said the venture has proven successful, though greater results are expected when the changes now under way are completed and in full working order.

The audit system may be crude and even fall short of meeting present expectations; the time slip may be subject to manipulation so as to seriously impair its value; the office may be rushing headlong to the dry rot of system; the rules and regulations may be irksome to old employees and many other followers of the craft; yet the visitor who has not been in the office for a few years is not impressed by any of these things. There is ever before his eyes the fact that the men around him are hustling. An air of business and push pervades the building that was missing on other visits. Whatever else it may have been — and the writer never regarded it as especially the habitat of the lazy bug — the Government Printing-office is a busy workshop, a hive of industry in which the current doctrine of intensified labor is believed in by the executives and practiced by the workers.

THE MAN WITH THE CHIP.

He always has something to grumble about,
Has the man with a chip on his shoulder;
The world to the dogs is goin', no doubt,
To the man with a chip on his shoulder.
Nobody is honest, nobody is square,
He finds traps to "do" him were laid everywhere;
Nobody he meets with will deal with him fair,
Thinks the man with the chip on his shoulder.

He looks out for trouble as farmers do for rain,
The man with a chip on his shoulder;
He searches every pleasure to find hidden pain,
The man with a chip on his shoulder.
The clouds are too dark or the sun is too bright,
No matter what happens it never is right;
When peace is prevailing he's spoiling for a fight,
The man with a chip on his shoulder.

The deed may be right, but he thinks it is wrong,
The man with a chip on his shoulder.
He is sure right and honor are bought for a song,
The man with a chip on his shoulder.
He thinks he's the champion mankind most needs,
That the world is dependent on him and his deeds;
But he's the worst pest that society breeds —
The man with a chip on his shoulder.

— *Williamsport Review.*

He is not idle who does nothing, but he is idle who might be better employed.— *Process Work.*

Written for The Inland Printer.

"FOR THIS IS THE LAW AND THE PROFITS."

BY EDWARD S. EBBERT, CINCINNATI.

A FEW days ago one of our occasional customers asked us to call at his office. His greeting to our representatives was "Do you know, I believe all the printers have gone into the shoemaking business, and all the shoemakers have become printers." Recent experiences had brought him only *misfits* he said, and what he wanted from us was *results*. Now, we have a bit of reputation and are proud of it; we do some things the other fellow don't. The meanest thing even our competitors can say of us, is that we do the highest grade work and have the courage of our convictions to insist that the work is worth what we ask for it: in other words, *we get the price.*

The printer himself is responsible that he is "the doormat of all other tradesmen."

"The butcher, baker, candlestick maker" offer no apologies for asking a fair price for their wares; not so the printer. For the most part he don't know what his goods cost him, and apparently is afraid to try to find out.

The customer, who was greeted in a most obsequious manner when he presented himself at the office door a few moments ago, intimated in the course of conversation that Quad & Space, on the next block, would do the job for $10.50. Instantly the printer now under fire concludes if Q. & S. can do it for that figure he had better call the price $9 rather than lose the work, and so, with his heart in his mouth and knees fairly quaking, he does so, and after much discussion and many injunctions as to prompt deliveries, and other insulting stipulations not allowable in any other business, the plum (?) drops into our friend's lap. If the truth were known Quad & Space's price was all too close, not a penny profit in it, and the other fellow at $9 makes an actual loss; still he got the job, and one reason he is head-over-heels in debt, never has a dollar, and with no hopes of ever getting ahead, is that most of the jobs he gets are at cost or less.

Oh, when will this noblest of all crafts rise to a self-respecting plane and insist that it be paid for its service to its fellow man, and that, too, on a percentage plan commensurate with the profit demanded on his wares by the very man who tries thus to beat us down! When, oh, when, will the printer's backbone be where his wishbone now is!

We have but two rules in *our* business — we do every job as well as we know how to do it, and we decline to do *any* job save at a profit. On these two commandments hang all the law and the profits of our establishment, nor do we make

apologies to any man for their enforcement. We have long ago passed the point where our neighbor's price for his work affects ours for the same job. We may ask more than he, but our work is such that the customer is bound to remember it long after the price has been forgotten.

Another reason for our success has been that we do not promise what we can't perform. We hesitate to make *any* promise, knowing, as we do, how many things enter into the daily life of a print-shop; but once a promise is given we strive mightily to keep it.

The highest compliment was paid us by a clerical customer, who, on the matter of our deliveries, quoted:

> "Who gives a promise to his hurt,
> Yet makes that promise good."

The average printer will promise "any old thing" for "any old time," if only he can get the job. All wrong, my boy. Truth is mighty and must prevail. It was Abraham Lincoln, so the story goes, who said, "You can't fool all the people all the time." The printer has every right to the same reasonable time in which to turn out the job as has the architect, the portrait painter, or the author, and to expect the results of painstaking work, designing and novelty in advertising to be taken off the shelf, as it were, is unreasonable, and the printer should, in the interest of his own self-respect, decline to be a party to such hurry-up work. Another point on which the trade needs coaching is the matter of incurring bills and the payment for same.

How few printers the length and breadth of the land discount their bills? Ask the accessory trades, the paper houses, ink houses, typefounders, machine men. They really *own* ever so many of the so-called employing printers, and the day will not soon dawn when this condition will not prevail. You see the majority of employing printers became such at the solicitation of some of the accessory trades; the argument was: "Now you are Quoin & Stone's best pressman; you've been with them many years. Why not go into business for yourself? True, you've no money, but my house will let you have a press on time, the foundry will furnish all the type you want on your own terms, and I'll introduce you to some friends of mine in the paper and ink business; they will help you along. You can make wages any way." Presto! a good employee is converted into a poor proprietor, whose lack of knowledge of accounts, of trade conditions, of figuring costs, of incidentals, not to say human nature generally, keeps his nose to the grindstone and sees the years roll round, and he no better off than he was before those gray hairs were so numerous.

All this is a twice-told tale. If you don't believe it, investigate and note how many, or, rather, how few rich printers there are — count on your fingers the names of the even well-to-do, money-in-the-bank printers of your acquaintance, and in a moment of confidence ask the supply-house man how many employing printers he knows who discount their bills.

And yet it was said recently by a wise business man that the average *net* profit in general business is neither more nor less than the average cash discount! Think of this, ye who lose this one possible good!

Debt is the printer's worst enemy. "It works while you sleep" — get out from under it as fast as you can.

The advice attributed to a thrifty German, "Pay as you go — there will be more paying and less going," should be heeded by the printer man. Think what a happy day in printerdom when every employer owns his own shop!

Another thing that helps to make money for the printer is cleanliness, neatness, order. "Can a clean thing come out of an unclean thing?" Look into the average printing-office — not through the windows, for God's out-of-doors may not be seen from their unwashed panes. The floor is likewise invisible, or if the litter of paper, broken parts and rubbish has by accident been scraped away, tobacco quids, spittle and cigar stubs are equally unsightly. Walls dirty, smoke-begrimed, cobwebbed, marred—rollers unwashed, presses oily and uninviting, while the sink and towels are not to be mentioned in polite society. Can any man do the best work of which he is capable amid such surroundings?

Not long ago a printer neighbor observed our porter giving a friendly polish to the office windows and remarked, "Do you wash your windows? Why, we've been in the building a dozen years, and have never done so." Our comment was, "They look it," and we were rejoiced when a few days later he concluded to clean house.

It pays to be clean. The old fable of Venus rising from the sea means only that to be beautiful one must first be clean, and if you want your employees to do good work, artistic work, work that will pay you and pay your customer in its business-bringing qualities, you must clean up — yourself, your office, your workroom, your machinery, your appliances and your employees. Self-respect is inspired by just such things as these, and if any business under the shining heavens needs self-respect, it is — I believe you will agree with me — the printing business.

A reputation for fair business dealing with the trade, as well as your employees, can not be better built up than on the Golden Rule, which insures fair treatment to the customer, and deals with him

courteously, gives him a full count and just a trifle better job than he contracted for, perhaps.

This is policy, pure and simple, and gives the printer the best end of every trade; for a satisfied customer is the best advertisement you can have. Don't forget, Mr. Printer, that when you rest from your labors your works do follow you.

Every printer who reads these lines will testify to their truth, and with his Amen! he will heave a sigh of regret as he finds himself pictured in any of the above adverse criticisms.

Oh, that with clarion voice I might reach every "printer undignified," urging him to turn over a new leaf in the conduct of his business! — that I might urge him to the self-respect which would put money in his pocket, and at the same time elevate the craft, which is indeed the ladder by which all other businesses climb to success.

IS CONCISENESS A VIRTUE?

The gospel of conciseness, like the gospel of silence, is proclaimed in hundreds of articles and books. Every one, however little he himself follows its precepts, recommends them to his friends and charges disregard of them upon his foes. Now, conciseness is neither a good thing nor a bad thing in itself. Its value, like its appropriateness, depends upon the subject, upon the occasion, upon the audience addressed. But the success of it depends most of all upon the personality of the speaker. If terseness can be united with vigor of expression which conveys the idea powerfully to the mind and with point which fixes it there, nothing can be more all-sufficient. Conciseness, then, has done its perfect work. But to effect this result requires great ability, if not genius; and great ability, to say nothing of genius, is very exceptional. On the other hand, when brevity is united with dulness — as it is very apt to be — it loses not merely the power to influence and to inspire, but to inform. To be concise, without being bald and jejune, is granted only to the highest order of minds. On the other hand, condensation, even when the matter is particularly valuable, is rarely entertaining. Intellectual fare can no more be made palatable by compression than can bodily. Pemmican is described as a food intended to comprise the greatest amount of nutrition in the smallest space. It is useful, in fact invaluable — on certain occasions and in certain places. But no one is likely to choose it as a regular article of diet, still less to entertain his friends with it at a feast.— *Prof. Thomas R. Lounsbury, in Harper's.*

A CURIOUS condition of affairs, says *The Printers' Register*, arose recently in the town of Cuneo, Italy, in connection with the Catholic newspaper, the *Stendardo*. For reasons of economy, the proprietor of the journal recently discharged his male compositors, replacing them by nuns drafted from a convent to which a printing-office is attached. The *Stendardo's* compositors having protested without effect against the employment of the nuns, the whole of the mechanical staff engaged on the paper ceased work. The clerical organ then received assistance from the owner of another establishment, the whole of the employees of which immediately went on strike. As a result, the proprietors of all the other printing-works in the town have been compelled by their workmen to boycott the clerical paper. On the next day the *Stendardo* appeared reduced to half its usual size.

Written for THE INLAND PRINTER.

SOME TWENTIETH-CENTURY FIGURES ON PRINTING AND PUBLISHING.

NO. II.— BY MERSENE E. SLOANE.



IN the former article I made a general review of the printing and publishing industry as a whole, showing the remarkable advance made during the first five years of the twentieth century, and the favorable condition of business at the time of the official Government census of 1905. Before taking up the individual branches of the industry, there are some further items of interest to the craft in general.

The number of establishments increased 5,745 during the last ten years of the nineteenth century, which was at the rate of 34.7 per cent over the showing in 1890. During the first five years of the twentieth century the number of establishments increased 4,111, which was at the rate of 18.4 per cent over the 1900 showing. Relatively, the increase was 43.1 per cent greater during the first five years of the present century than during the last ten years of the preceding one.

The first thought of the conservative printer or publisher will be that too many fool printers have started small establishments, to their own disappointment and to the detriment of the craft in general. But the figures do not confirm such notion. Notwithstanding this remarkable growth in numbers, the average investment per establishment was $1,461 more in 1905 than in 1900 (being respectively $14,572 and $13,111). And yet more significant is the fact that the average product per establishment increased $3,220 (being $18,775 in 1905, against $15,555 in 1900). This puts to silence those who continually cry out against the starting of new enterprises. *The demand for output has been relatively greater than has been the increase in the number of establishments producing.*

The percentage table (from Table 7 of *Census Bulletin*) tells a very interesting story of the fluctuations in the relative activity of the several States and Territories (see page 379).

From this it appears that, at both censuses, the greatest activity in the growth of the number of establishments was in Indian Territory and Oklahoma, following the law of natural conditions of population and industrial development. Kansas showed a slight falling off in 1900, but gained nearly ten per cent in 1905. In the last census Nevada was stationary, while New Hampshire and the District of Columbia showed slight decreases (due in both instances to the discontinuance of certain publications).

Indian Territory and Oklahoma also showed

the greatest percentage gains in capital and value of products at both censuses. In 1900, Alabama, Kansas, South Carolina and Washington showed small decreases in capital, but made large advances in 1905. Also, in 1900, the District of Columbia, Georgia, Kansas, New Hampshire, New Mexico, South Carolina, and Wyoming showed a falling off in product, compared with 1890, but

TABLE 2.

Printing and publishing — per cent of increase in number of establishments, capital, and value of products by States and Territories, 1890 to 1905:

STATE OR TERRITORY.	NUMBER OF ESTABLISHMENTS.		CAPITAL.		VALUE OF PRODUCTS.	
	1900 to 1905	1890 to 1900	1900 to 1905	1890 to 1900	1900 to 1905	1890 to 1900
Continental United States.	18.4	34.7	31.6	49.7	42.9	26.0
Alabama.	23.0	33.3	73.5	* 1.4	67.8	3.3
Arizona.	56.3	52.4	112.8	85.5	98.3	53.3
Arkansas	20.4	52.3	69.0	40.5	42.3	24.2
California	40.6	49.7	67.0	12.8	81.2	15.0
Colorado.	49.6	48.7	40.0	73.2	53.1	34.9
Connecticut	13.8	26.9	9.2	61.1	23.3	28.6
Delaware	17.9	5.4	21.8	6.5	20.7	7.4
District of Columbia.	* 0.8	106.3	0.2	74.2	44.0	*47.7
Florida	55.0	16.3	162.4	23.6	88.8	6.3
Georgia.	23.0	20.6	48.6	40.7	61.2	*12.0
Idaho	31.9	137.9	70.7	97.3	78.8	91.1
Illinois	14.1	44.7	48.0	41.2	45.8	23.0
Indian Territory.	181.0	625.0	314.7	383.4	249.2	546.8
Indiana.	7.2	37.2	48.8	90.8	32.2	81.3
Iowa	6.9	46.6	27.0	39.0	34.9	35.0
Kansas	9.1	* 0.8	38.1	*11.2	30.5	*1.6
Kentucky.	18.8	37.5	39.2	23.2	47.1	7.7
Louisiana.	22.0	24.8	26.7	46.9	55.8	1.6
Maine	3.5	41.1	3.7	54.2	25.6	37.5
Maryland	1.7	38.1	11.6	80.7	12.8	53.6
Massachusetts	3.1	19.0	23.9	54.0	15.4	51.3
Michigan.	14.9	31.1	15.6	51.8	45.5	27.9
Minnesota.	26.7	66.7	12.4	59.8	44.6	36.0
Mississippi	16.6	53.4	54.2	54.4	26.8	83.1
Missouri	9.6	41.4	39.0	38.5	49.9	18.1
Montana.	3.4	117.1	32.8	51.4	51.5	72.4
Nebraska	13.5	25.1	24.8	14.6	44.9	6.5
Nevada.	0.0	163.6	81.5	26.0	127.7	4.3
New Hampshire	* 3.1	7.6	* 7.2	31.2	8.1	* 3.7
New Jersey	25.5	48.0	35.1	94.8	40.5	41.6
New Mexico.	51.4	12.9	63.2	36.1	41.7	* 4.4
New York	22.5	17.5	29.0	69.0	44.9	37.7
North Carolina	27.1	52.6	60.6	47.0	59.1	52.8
North Dakota	63.6	79.5	72.3	27.4	54.2	42.9
Ohio	17.8	27.0	30.2	53.4	38.3	18.6
Oklahoma.	154.9	580.0	209.6	756.2	205.3	570.6
Oregon	18.9	54.6	0.5	89.6	86.3	3.4
Pennsylvania.	11.9	20.7	19.8	30.0	36.5	5.9
Rhode Island.	22.1	30.0	40.4	50.4	44.6	33.6
South Carolina.	25.0	33.3	39.0	* 5.0	31.5	* 0.7
South Dakota	35.4	38.3	89.6	22.4	76.3	10.4
Tennessee.	18.7	35.9	22.4	49.8	46.6	28.6
Texas	9.7	72.7	84.6	28.4	70.8	15.3
Utah.	26.3	158.1	27.5	22.0	90.3	4.9
Vermont.	2.0	30.8	14.6	20.6	19.9	23.8
Virginia.	20.6	21.0	29.8	94.4	44.6	37.0
Washington.	51.6	69.7	132.4	* 3.2	150.8	10.6
West Virginia	24.7	54.8	52.8	129.8	50.1	71.3
Wisconsin.	21.6	33.6	24.3	63.9	49.0	26.0
Wyoming.	23.7	81.0	85.4	7.5	98.4	*17.5

*Decrease.

in every case showed substantial and in some instances marked gains in 1905. (The falling off in the District of Columbia, in 1900, was due to the fact that, at that census, the Government Printing-office was excluded, while it was included in 1890. It is not included in 1905.)

In 1905, the only State that showed a decrease in capitalization was New Hampshire. But in value of products this State showed an increase of 8.1 per cent, which was the lowest record made in this item.

This table shows that, in several States, the percentage of increase in the number of establishments was greater during the first five years of the twentieth century than during the last ten years of the nineteenth century. If computed on the ten-year basis at the same ratio, the showing, not only in this item, but in many others, would be nothing less than remarkable throughout the States.

The table shows that product has not increased in constant ratio to investment. In the former article I advanced the suggestion that the great increase in products was not due so much to expensive automatic machinery introduced into large establishments as to the time-saving perfection of modern typefounders' products and to the increased efficiency of workmen enlightened by educative craft journals. (The statement merits the repetition.) The statistical table now before us very emphatically appears to substantiate the suggestion. It will be noted that, of the fifty States and Territories only nineteen show an increase in relative capitalization equal to or greater than the percentage increase in value of products, while thirty-one of the fifty show a percentage increase in product greater than the relative increase in capitalization. *In other words, more than three-fifths of the States show a greater ratio in the increase of product values than in capitalization.*

Increase of output does not necessarily follow enlargement of equipment. Other factors enter into the problem of prosperity. From this table it appears that as great an increase as 162.4 per cent in capitalization (see Florida) went with an increase of little more than half that per cent (88.8) in product. Whereas, as small an increase in capital as two-tenths of one per cent (see District of Columbia) was attended with an increase relatively more than two hundred times as great (44.0 per cent) in value of product. This might serve as an encouragement to the proprietor of small means, who, by judicious management, may use his little equipment to such improved purpose as to greatly increase his output.

Thus have we surveyed the industry as a whole, and the showing has been quite to the credit of the craft. But it will add value to the record to analyze more closely each general branch. The several phases of the industry are so closely interwoven that it is quite impracticable to make a complete segregation, however valuable that might be. Printing and publishing are often combined in the same establishment. Accounts are not kept in such a way that separate reports can be made of each feature. Following the Census Bureau method, I shall make two general divisions, styled "Newspaper and Periodical Establishments," and "Book and Job Establish-

ments." It should be constantly kept in mind that in each division are included two features — *printing* and *publishing*. Some establishments do only printing; others do only publishing; while many do both. It is the last class that complicates the statistical problem in handling this subject.

In the subsequent discussion, I shall treat newspaper and periodical establishments as one subject, but with the understanding that this designation includes those which both publish and print, and those which only publish, but hire the printing done either by other publishing and printing establishments or by job printers. Book publishing and job-printing establishments will constitute the second class, and, similarly, will include those which do both publishing and printing of books, those which only publish books (hiring the printing done), and strictly job-printing establishments. Originally the publishing and printing of music, exclusively, was treated by itself, but so similar is that work to the book and job industry that it is better to consolidate the subject with the latter one.

The census figures do not distinguish between book printing and job printing. Book printing done by other than the original publishers themselves is classed with job printing. Without keeping this arrangement clearly in mind, confusion will result in interpreting the statistics, and wrong impressions will be received as to the real condition of the job-printing industry, which holds so large a place in the interest and consideration of the craft.

Although it is impossible to make a sharply defined classification of establishments, because of the overlapping and intertwining of publishing and printing interests and activities, it is worth while to note the relative values of products in the different branches.

In the case of newspapers and periodicals, the value of products includes subscriptions (and sales) and advertising. The aggregate for these two items, in 1905, was $256,816,282. The total value of all other publishing products (books, pamphlets and music) was $57,986,177, of which $14,826,902 was the product of newspaper and periodical establishments. That is, a trifle more than one-quarter (25.6 per cent) of book, pamphlet and music publishing was done by newspaper and periodical establishments.

The total value of book and job printing was $149,262,070, of which $32,619,225 was by newspaper and periodical establishments — about 21.8 per cent of the total. Less than one-fourth of the book and job printing of the country is done in newspaper and periodical establishments, although combination establishments are about one-half of the entire number.

The total value of miscellaneous incidental products (binding, engraving, blank-books, etc.) in the combined industry was $31,996,828, of which $5,039,445 (15.7 per cent) was from newspaper and periodical establishments.

Comparatively, the showing is suggestive of the quickened tendency toward specialization that characterizes all activity of the new century. In 1890, of the total output of newspaper and periodical establishments, about one-fifth (20.2 per cent) was for book, job and miscellaneous products. In 1900 these special products amounted to a trifle more — to 21.2 per cent of the total. But in 1905 the ratio dropped to 17.0 per cent. This checks with the unprecedented showing for the book and job branch of the industry, where the increase in value of products from 1900 to 1905 was 50.5 per cent, as against 29.8 per cent for the last decade of the nineteenth century.

As in all artificial industries, so in this the movement is cityward, and the city is the nursery of specialization. There the job establishment has a distinctive field and more and more claims and obtains the patronage for which it is especially equipped.

The aggregate product of the entire industry in 1905 amounted to $496,061,357. Of this $256,816,282 was newspaper and periodical product, and $239,245,075 was book, job and miscellaneous product. In 1900 the figures were: Total, $347,054,430; newspapers and periodicals, $175,789,610; book, job and miscellaneous, $171,264,820. It will be noted that in both instances the amounts were nearly evenly divided between newspaper and periodical products and all other products combined. Computing the percentages it is found that, in 1905, newspapers and periodicals comprised 51.8 per cent of the entire product, while in 1900 they amounted to 50.7 per cent. Thus the first five years of the new century showed a slight tendency in favor of the newspaper and periodical branch of the industry.

When it is considered that this comparison is between classified products (grouping those of the entire industry) and not between the classified establishments, the showing appears the more remarkable and suggestive. *In other words, the subscription (including sales) and advertising incomes of the newspaper and periodical press of the country comprise a little more than half the value of the entire output of all publishing and printing establishments combined.*

[The next article will discuss the newspaper and periodical branch of the industry.]

THE reason some men can not make both ends meet is because they are too busily engaged making one end drink.— *Process Work.*

Written for The Inland Printer.

THE PREPARATION OF COPY FOR MACHINE COMPOSITION.

BY ARTHUR F. BLOOMER.



UCH more now than in the old days of hand composition, the compositor who presses down keys and pulls levers has himself become a machine. He has too many things to engage his attention, and too great speed to maintain, to give his attention to the small details of punctuation, capitalization, and the casual use of figures which made the old hand compositor great or mediocre. Speed is the one great qualification in the operator, and what he sees before him is what he transfers into metal. If his first impulse is to capitalize, to insert a comma — he has no time for real thought — the word is capitalized, the comma inserted, no matter how ridiculous the one or the other may be. The hand man could reconsider and amend; with the machine man "the die is cast."

To accommodate the new condition, on newspapers and similar ephemeral matter the proofreaders have orders to be "liberal," with the result that "anything goes." Abominable divisions of words are permitted; the presence of the useless and often misleading comma or the absence of the needed one is unnoted; all the ethics of good printing are violated in the use or nonuse of figures; the original intent of the capital letter is frustrated with a recklessness that makes an "old-timer" shudder.

While this condition of affairs is undoubtedly unavoidable on newspapers, and more endurable because the life of a single copy of a newspaper is but that of a May-fly, it is not to be tolerated in printing of a permanent character, no matter what the expense that may be necessitated, as some of the finest specimens of the art are now the product of "the machines."

It is not infrequent that an otherwise irreproachable book is found, on reading, to contain a "dead" line, a transposed line, or not to contain a very necessary one. It is to avoid the necessity for much correction, and so the taking of many risks, that these suggestions are made — and then only for printing intended to be of a permanent character.

In the preparation of "copy" for this class of printing — any printing which it is desirable to have done in a uniform and workmanlike manner — the proofreader, or a proofreader, should "read proof" on the copy before it is put into the hands of the compositor, indicating all capital letters, punctuation and the use of figures or their nonuse, as is desirable; all paragraphs and "runins," the sizes of types where changes are necessitated; correcting such lapses of grammar as may be caught in what must necessarily be a rather hurried reading — in fact, having everything so prepared that there is but one way to do it.

The commonest objection made to this is, "We haven't got the time!" But what is the difference whether the time is spent in properly "editing" the copy, or in reading, correcting and revising the proofs? A "dirty" proof requires a great deal more of the proofreader's time than a "clean" one, and the same is doubly true of the time of the reviser, for in the case of cast-line machines every line having an error, having been reset and recast, must be read throughout, with a large probability of a new error being caught — perhaps missed. Occasionally an error will be found uncorrected; then if the reviser is wise he will search the whole job through, for the chances are that the line has been corrected and inserted somewhere else — thirty galleys away in one authenticated instance.

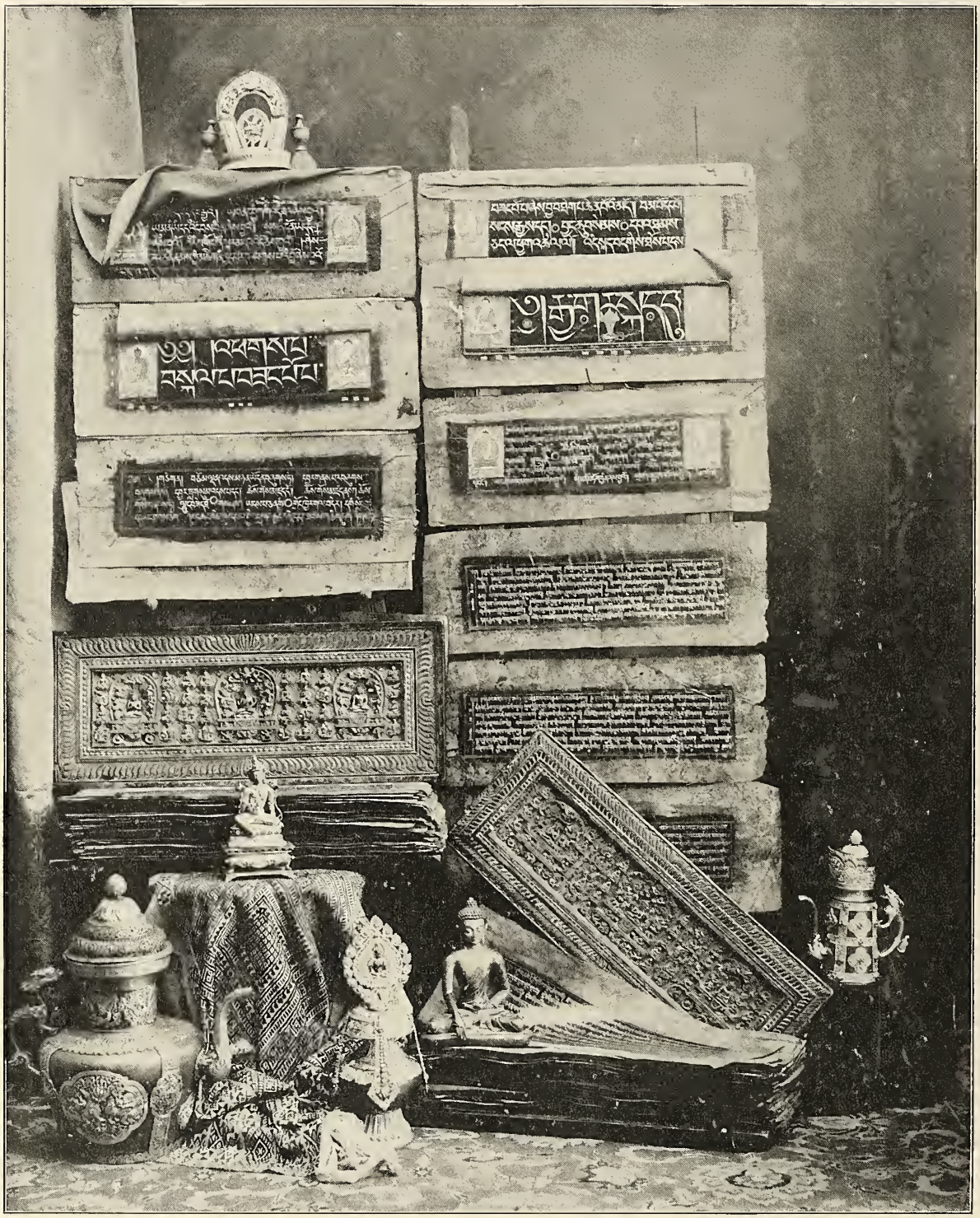
"It costs too much!" is another oft-urged objection. But there is not generally a great deal of difference in the wages of men, that the time of one man should be so much more valuable than that of another. Besides, the time of a machine is taken, as well as that of man, while corrections are being made. If a close account is kept of the wage cost of a job, it will be found less where the copy is exactly as wanted than where the proofreader exercises his taste on the product of the metal and the proofs are consequently bad. Every one has noticed the difference in the condition of proofs and the greater speed of the operator on "reprint copy," and the advantage will be equally great if the copy is edited "just like reprint."

There is not one author in fifty — meaning by "author" all those who write to be printed, and especially lawyers — who either knows or cares anything for the little niceties of printing of which punctuation and capitalization form so large a part. These small matters are like the second fiddle in an orchestra — only noticed when not there or out of tune. Mr. F. Horace Teall occasionally, in abstruse questions of punctuation, recommends giving the author his preference. But if the proposition is abstruse to men who make a lifetime study of such matters, how much more so must it be to those to whom it is but an incident, and a trifling one at that? Punctuation that is particularly abstruse, unless the sense is involved, can not affect matters much either way.

This is written with a view to the economical use of machines without violating the canons of good printing.

The safest place to avoid and the cheapest place to correct an error is in the "copy."

Fortune does not change men; it unmasks them.— *Process Work.*



BOOKS FROM A THIBETAN LAMASSERIE.

Photographed for THE INLAND PRINTER by W. H. Kelly, Darjeeling, India.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

BOOKS FROM A THIBETAN LAMASSERY.

To the Editor: CALCUTTA, INDIA, October 8, 1907.

While in Darjeeling, India, I came across what I consider a real curiosity in the way of two volumes of sacred Buddhist writings, and by permission of the owner, had them photographed especially for THE INLAND PRINTER. The illustration hardly does justice to the elaborate carved covers and brilliant coloring of the leaves. To give an idea of the work the pages and covers were arranged on easels, the main part of the volumes being shown at the bottom. The ornamentation in the way of the figures of Buddha and pots are a portion of the owner's curios introduced to dress up the subject.

Each volume contains about one hundred pages. The leaves are 10 by 32 inches, and the paper is made from the bark of the wild daphne, which is reduced to pulp and laid, giving a thickness of eight-ply. The natural color of the leaves is dull drab. The central panel is given a dark varnish and the characters are then painted on with a brush. The lettering is finished in gold and silver bronze. The title-pages are ornamented in colors, each corner giving the divine Buddha in various poses. Red and blue predominate in these colorings. The painting is done by lamas, and it is said that they take as long as three days to each leaf. The covers are of wood about one and a half inches thick, and intricately carved with numberless images of Buddha, surrounded with panel scrollwork, the whole covered with gold leaf. The title-pages have a yellow cloth curtain glued at the top.

The title translated from the Thibetan Sanskrit characters is "The Happy Period," pertaining to a belief that at a future period one thousand and one Buddhas will visit the world in a body (possibly a sort of a grand-jury affair).

The books were secured or "conveyed" (to use the owner's term) from a lamassery at Gyantse, about 150 miles from the Indian border line, and some nineteen thousand feet above sea-level. The "conveying" was variously and laboriously accomplished on the backs of yaks, cows, mules and coolies by Mr. A. C. Rigo de Righi, who also brought out numerous other curios. Mr. Righi is mine host of the Drum Druid hotel, Darjeeling. He has been offered various figures for the books, but says he holds them at £200 each, which is little enough for his hardships and difficulty in getting the lamas to part with them.

Mr. Righi was one of the party who met with disaster attempting to climb the famous Kinchanjunga (twenty-eight thousand feet). At the height of twenty-two thousand feet the party of six fell a distance of five hundred feet, forming an avalanche. One European and three natives were buried in the snow, Righi escaping with an injured leg.

W. M. KELLY,
Traveling Representative "The Inland Printer."

WANTED THE PREACHER TO PAT HIM.

To the Editor: CHICAGO, October 15, 1907.

Some time ago I read an editorial note in THE INLAND PRINTER which brought to my mind an incident that might be considered another note for insertion of like value *to some*, as the note in question interested *me*, which read as follows: "The employer who neglects to commend earnest endeavor or praise the doer of a job with a touch of talent or art in it, is not only remiss in his duty, but is throwing away money."

The other day a preacher stepped into the composing-room where I am employed, with copy in his hand, and asked for the proprietor. I replied that he was out. "Well, you'll do," he added, and handed me the copy, knowing that I was the compositor, continuing: "I want five hundred got up as neat as you can possibly do it." "All right," said I, and the preacher was on his way. I laid the copy on my case and proceeded to fulfill the preacher's request to the best of my ability. I finally accomplished my task and slid the job on the stone. It was soon run off by the proprietor and later the preacher called for it. This time the proprietor was in. "Is my job done?" the preacher asked *the proprietor*. "Yes, sir," the proprietor replied, handing him a printed sheet, and proceeded to wrap the job up. The preacher looked it over, and turning to the proprietor patted *him* on the shoulder, saying. "*YOU* are the *A1* printer; that job is neat. It is *very* neat. *YOU'RE all right.*" And the *proprietor* simply ran the job off and wrapped it up. Did *he* deserve the patting on the shoulder? Was *he* entitled to the preacher's complimentary words: "*YOU'RE the A1 printer?*" Mum's the word, boys, mum's the word. *Courage!* Our reward will be paid in ———?

E. F. BLAIR.

TWO BOOK INDUSTRIAL MUSEUMS IN EUROPE.

To the Editor: CHICAGO, October 13, 1907.

The purpose of this letter is to call the attention of American printers to two European institutions which, to the writer's knowledge, have no counterpart in this country, and to induce such printing establishments as devote special care to the artistic development of the art to send specimens of their work to be exhibited there. If American printing is not represented, or very insufficiently represented, the reason for that would seem to lie in ignorance of the existence of these institutions, not, as a writer in THE INLAND PRINTER seems to imply, in some lack of appreciation from the authorities of the institutions themselves. There does not, as I already said, seem to exist any museum in this country devoted exclusively to the book as a technical and artistic product; art museums have their graphic arts departments, and a few libraries their exhibits of early printed or else remarkable books; the two museums of which I here speak are devoted exclusively to the graphic arts, with the very natural addition of paleography, and their purpose is to show in actual specimens as well as in graphic presentation the development of the arts, and especially the art of printing, from the earliest times.

The Gutenberg Museum in Mainz dates from the year 1900, when that city celebrated the five hundredth anniversary of the birth of the inventor of printing. It forms a part of the city library, although it has a special endowment of 100,000 marks, and its basis is the collection of early printed books in that library, as well as objects which constituted the historical exhibition held in connection with the festivities of 1900. It is at present located in a couple of rooms belonging to the city library in the old so-called German House, or Grandducal Palais. When

the library in a not-distant future shall move into its own building, the space devoted to the museum is to be extended and the library's bibliographical collections incorporated with it. For the present the smallness of the rooms devoted to its use precludes very extensive exhibits. These might be roughly divided into two parts, the historical and the technical. In the historical part we find the specimens of early printing, in the latter the more particularly graphic exhibits, including reproductions of machinery. The somewhat remarkable poverty of specimens from Gutenberg's own time — though there is a copy of the *Catholicon* and also the Fust-Schoeffer *Psalterium* of 1459 — is accounted for by the devastation of the city library by the French in the time of the revolutionary wars, and the removal of the electoral library by the Swedes during the thirty years war. The loss of the latter is irreparable, as the vessels which should carry it to Sweden were lost in a storm on the Baltic, but the books taken by the French are now part of the National Library in Paris. The museum possesses, however, one of the most interesting of the discoveries of the last years, namely, the "Weltgericht" fragment, believed to have been printed in 1444, and thus antedating with ten years the earliest piece of printing having a printed date. The modern department is, of course, much richer, as the museum has been the recipient of many gifts from European — especially German — printing establishments.

The Stockholm museum, Bokkindustrimuseet, was also founded soon after the Gutenberg celebrations of 1900, on the initiative of the printer W. Zachrisson in Gothenburg, and is managed under the auspices of the Swedish Association of Master Printers, by the secretary of that body, Captain A. Hasselquist. It is at present housed in the society's rooms. Located in Stockholm with its many printing-offices, and directly connected with the trade, its aims are not merely historical, but also pedagogical; connected with it is the trade school which is also maintained by the association of printers. It attempts to collect at least one specimen from every printing-office established in Sweden, and has already quite a respectable beginning, consisting of several hundred pieces, most of them donated by a Stockholm printer, C. F. Bernström. Perhaps I might be allowed to suggest that particularly Swedish-American printers send specimens of their work to this museum. AKSEL G. S. JOSEPHSON.

The John Crerar Library, Chicago, October, 1907.

"THE AMERICAN HANDBOOK OF PRINTING."

To the Editor: EASTON, PA., October 13, 1907.

I was sorry to see the October INLAND PRINTER harbor such a malicious, incompetent, also inaccurate review of Gress' "American Handbook of Printing."

I have read THE INLAND PRINTER for the past five years, and have any number of times passed copies of it along to friends in the craft as a good thing.

I had studied carefully the "Handbook" and was therefore acquainted with "Quadrat's" subject, and when I noticed that the book was to be "dissected" by an "old-timer" I read the article with special interest. But really I was disappointed with his remarks.

In one instance at least he seemed to have deliberately lied. Furthermore, after having stated as a prerequisite that an author should of all things be *accurate*, he then makes a number of foolish errors himself, even being so careless as to misquote the book he claimed to have read so attentively.

It surprised me, too, to see "Quadrat" take exception to Mr. Gress' frequent use of the word "about" when giving the date of the invention of some new process, or the like. This struck me as being not a poor attitude, but a good one. My reason is this: If Mr. Gress had stated in a definite way that such-and-such an invention was made at such-and-such a date, it would have meant to have accepted the arguments of one authority as unquestionably right, and to have rejected those of probably three or four other equally competent writers as being incorrect.

I did not think the editor of THE INLAND PRINTER would permit such an article to appear in that very excellent magazine, but having done so, I hope to see him publish some remarks exonerating the paper from the responsibility for the attitude "Quadrat" took in the matter.

I believe there are many who, having read the article, will feel as I do, though they may not take the time to write you. M. C. GEORGE STONEBACH.

[NOTE.— "Quadrat" will go further into his "dissection" in the January INLAND PRINTER. "The Critic criticized" will be given opportunity for reply, and this discussion will be closed.— EDITOR.]

TEACHING PRINTERS HOW TO PRINT.

To the Editor: WHEELING, W. VA., Nov. 5, 1907.

Your articles, and the utterances of Mr. James M. Lynch, president of the International Typographical Union, from time to time, have sounded a warning note to printers generally on their apathy to technical education; and I, for one, am glad that the typographical union has taken cognizance of the fact that there is need of some kind of education outside the workshop. But how technical education can be gained by those living in some subordinate union, with but few members, is a matter fraught with much moment.

For many years I have been a reader of THE INLAND PRINTER, and have been interested and instructed thereby. I have, with the possible exception of the Linotype, worked on every class of work as a compositor. *But I am learning.* I am an Englishman, but have resided long enough in this country to become a citizen. What has struck me more than anything else here is the lack of elementary knowledge evidenced by the average compositor. And, needless to say, I have had to suffer accordingly. I had to work next to a fellow who could not set a stick of straight matter correctly; he was a jobber. I guess he had better been "jobbering" outside a print-shop. Then another could not put four pages together in a chase; he was also a jobber. Then your straight-matter hands — and tariff men! Where I am employed at present one is supposed to be a specialist in tariff composition. The declaration is: Not every one can set *tariffs*. Not in this pied-up place, may be. But give any average workman instructions correctly and there ought to be no difficulty in his doing so.

With such a state of affairs as this, it is not to be wondered at that employers desire the "open shop."

Why should not every compositor at least have the knowledge of how an ordinary thirty-two-page form is to be imposed? What man has a right to a union card that can not punctuate his own letters? And, again, why give a card to any one who doesn't know the relative values of spacing as to words and lines?

There are things some of us will never be able to do as well as others; but we ought to have at least an idea of how they are to be done.

I have a suggestion to offer to your readers and to the management of your journal, and it is this: That you have a directory of your subscribers made (in such towns as ours, for instance), and then ask these same if it would not be well if they could band themselves into coteries for

the study of their art and the interchange of ideas. You will never be able to do anything at all through the different unions, and I have greater faith in the foregoing plan than any other I can think of. H. R. H.

[NOTE.— Our correspondent expresses a feeling which exists among a great many progressive printers. It is possible that technical education can be gained by apprentices and printers in the most remote localities by a plan which is now in course of development. The suggestion offered by our correspondent was tested out by THE INLAND PRINTER a number of years ago and technical clubs were formed among INLAND PRINTER subscribers. THE INLAND PRINTER sent boxes filled with specimens as a sort of traveling reference library among these various clubs. Interest waned, however, and the boxes never came back. This was due to the fact that no uniform progressive and specific plan of instruction had been laid down. We do not agree with our correspondent that nothing can be done through the local unions. On the contrary, we believe that on the local unions depends the permanent success and development of technical education in the printing trade, with the coöperation of the employers in the several towns and guided by the several art institutes. Los Angeles Typographical Union has a technical school, but has not yet fully rounded out its plan of instruction. Indianapolis Typographical Union has a school of instruction, with forty apprentices. They are laboring under the same disability as Los Angeles union. The International Typographical Union has appointed a commission on technical education, which is preparing a plan comprehensive enough to unify and direct the efforts of the local unions in this work, announcement of which will be made in due course. We direct the attention of all interested to the leading article in this issue of THE INLAND PRINTER.— EDITOR.]

IS "FROM WHENCE" CORRECT?

Perhaps the commonest as well as the most illustrative of usages of this character, the predominant idea of which is the desire to impart clearness rather than force, is the employment of *from* before *hence*, *thence*, and *whence*. To the linguistic economist the use of the preposition with these words has long been a subject of sorrow, when it has not been one of denunciation. He has this justification for his feelings, that it conveys nothing to the mind which is not found, or at least implied, in the adverbs themselves. Yet it is equally true that almost from the very beginning the users of language seem to have felt the need of the preposition to bring out the meaning distinctly. These words came into the language — of course, the language of literature is meant — as early at least as the latter half of the thirteenth century. They then terminated in the genitive suffix *-es*, and had the forms *hennes*, *thennes*, *whennes*. The ending is now represented in our spelling by *-ce*. In the fourteenth century the practice began of reinforcing the sense of these adverbs by what is, strictly speaking, the unnecessary *from*. Were language constructed on pure business principles, the preposition would never have been introduced, or if ever, by any accident, introduced, would have been cast out with contumely. Yet, as a matter of fact, it has not only been always in use since its first appearance in these phrases, it has always been in the best of use. From the days of Wycliffe and Chaucer to those of Tennyson and Browning one can point to an unbroken line of great authors regularly employing it.— *Thomas R. Lounsbury, in Harper's.*

ERUDITION does not advertise nor answer advertisements.— *Process Work.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE printing trade in London is very slack at the time of writing, there being over one thousand members of the Society of Compositors out of work, and about the same number of non-society men. As the Christmas season comes nearer, however, trade will brisken up and a considerable number of these out-of-works will be employed. In the provinces trade is good, orders are plentiful, and not only printers but engineers, brokers and material dealers are quite busy.

A LEEDS firm of engineers has just introduced two machines that promise to be of great service to printers in the stereotyping department, a section of the business in which handwork is still the rule. One of the machines is intended for matrix-making in the jobbing office, and imitates mechanically the hand beating by brush, but turns out the work at a very high rate of speed. The form is fixed on a traveling table that moves to and fro under a brush having an up-and-down motion that beats the flong into the type very quickly. The other machine is of the same class, but is intended for newspaper work, being larger and more powerful, and capable of turning out the finished matrix in a few seconds. The machines are very strongly built, and the simplicity of construction is a great point in their favor. There are no complicated parts to get out of order, and a boy can be instructed in their use in a very short time. The number of matrices they are capable of turning out is remarkable, and this, combined with the excellent quality of the finished result, renders them indispensable to printers who have a fair amount of stereotyping to get through. These are the first matrix-making machines ever built in England, and, although a German machine was introduced a few months ago, they have a wide field before them. Some enterprising firm in the United States should secure an agency for them, as they are certain to meet with appreciation.

THE Bradford Master Printers' Association is to be congratulated on the possession of a chairman who is possessed of tact and common sense, and so much have his services been appreciated by the members of that body that they have kept him in office for the long period of ten years. To celebrate the decade of his possession of the presidential chair, Mr. Byles was, the other day, presented with a valuable gold watch and chain, at a dinner given in his honor, at which the Lord Mayor and other influential people were present. Mr. Byles is a great believer in the conciliation of the worker by granting him shorter hours and better wages, and he has so organized the master printers of Bradford that labor disputes in that city are now a thing of the past. In the course of an interesting speech, in which he thanked the members of the association for their kindness, Mr. Byles referred to the settling of trade disputes by arbitration, and said that: "The Federation of Master Printers of Great Britain and Ireland had already done a great deal, and was destined to do a great deal more for the printing trade, because their federation had carried collective bargaining a great deal further than a local association could possibly carry it. Some of the negotiations — notably those which resulted in the Monotype agreement — were very difficult, and involved much hard work, but surely that was better than fighting. The Monotype agreement was of special importance, for it contained a principle which would, no doubt, ultimately cover the question of overtime hours in all branches of the trade. Another clause provided for the

submission to arbitration, under certain conditions, of any difficulties that might arise. Only recently he had been asked to serve on a committee for the drafting of a scheme for a permanent conciliation board for the settlement of all disputes arising between masters and men. He did not know how far the typographical society and other societies interested had been consulted, but he felt sure they would fall in with the scheme, and the trade would have a court to which appeal could be made with the certainty of receiving absolute justice."

THE young British printer has much done for him in the way of providing facilities for the gaining a thorough technical knowledge of his business and just now the various technical schools are in the full swing of the winter session. In London alone there are many schools for printers, among them being the Regent Street Polytechnic, the Borough Polytechnic, St. Bride Institute, Aldenham Institute, Northampton Institute, and the Camberwell School of Arts. In the country, too, there are many good centers of instruction, notably at Manchester, Glasgow, Liverpool, and Reading, and in these institutions full practical training is given in letterpress, composing and machining; lithography, stereotyping and electrotyping, process engraving, and tri-color work; the various workrooms being fitted with the most up-to-date plant and machinery. The London County Council has also taken a hand in instructing the young idea, and has opened special classes for boys engaged in the printing trades. These classes have for their object the continuity of the elementary education given in the board schools. A special course of instruction, extending over two years, is given to boys engaged as compositors, machine hands and lithographers. The subjects include elementary science (including the science of color, for machine minders); drawing (design), especially arranged for compositors and lithographers; first aid; and intermediate French. With all these aids to perfecting the student of typography in his work, the printers of the coming generation should be much in advance of their fellows, although there are many employers who say that these classes are only useful for the turning out of what they term "technical prigs," a class of youth that suffers from swelled head and who imagine that because they have been successful in gaining a medal or a certificate at the technical school, they know more than men who have had a real practical training in the workshops. Many employers, in fact, will not engage men who boast of a school training, but despite these adverse opinions, the schools are certainly doing good work and are turning out youths who are better trained for their profession than the old-class apprentice, who gained his knowledge of the trade by rule-of-thumb methods.

THE new postage rates on British periodicals, which came into force a few months ago between Britain and Canada, is likely to have an unpleasant result for American printers and publishers, as it has had the result of increasing by more than 100 per cent the volume of British periodicals and papers in the Canadian mails. These periodicals are now carried for 1d. per pound, instead of 4d., as formerly. A corresponding decrease is noted in the volume of American literature sent to Canada, and British periodical publishers are rejoicing at their increased sales.

THE "yellow" press has got a new title, an eminent divine, Dr. Horton, of the Baptist Union, having, in the course of a speech at the annual assembly of that body, called it the "Corrosive Press," and the name seems likely to stick. However smart the so-called American newspaper methods may be they do not go down with the great body of Britishers, who prefer their news free from sensationalism, and of a character that is dependable, not palpable untruths that are published one day only to be contradicted the next. A section of the London press, which is apparently run by office boys, for office boys, is notoriously untruthful, and, unfortunately, such newspapers have an immense circulation among the younger members of the community, who revel in the sensational, if apochryphal, stories therein.

ONE of the famous Otley printers' engineers, Mr. William David Payne, has died, and thus is removed a personality that was a prominent figure in the life of that busy Yorkshire town. Mr. Payne was the youngest son of Mr. David Payne, the inventor of the Wharfedale machine, which still forms the model of which all our flat-bed printing-presses are but variations, improved, no doubt, and more rapid in their execution of work, but still embodying the original principles of the earlier machine. The deceased gentleman had a life-long experience in the building of printing machinery, and with his brother, Frederick, had carried on the business of the extensive Atlas Works at Otley. Over four hundred employees of the firm attended the funeral.

R. HOE & Co. have just finished the erection of a new rotary web printing-press for the proprietors of the *Petit Parisien*. It is intended for the printing of a weekly periodical issued by that firm, and is specially adapted to suit its requirements, printing, folding, and adding the cover, and also wire-stitching the papers at a high speed. The press is in three sections, two of which have a capacity for papers in multiples of four pages up to sixteen pages, and then, increasing by eight pages, up to thirty-two pages. Thus, four, eight, twelve or sixteen page papers may be printed at the rate of twenty-four thousand per hour, and twenty-four or thirty-two pages at half that rate. The third section of the press prints the cover in four colors on one side and one color on the other. The product is assembled in the cover and the whole is stitched, folded, cut, and delivered. A number of other combinations may be made with the press, which is a fine example of Messrs. Hoe's high-class work.

A NEW departure has been made by a firm of type-founders' and printers' furnishers, Messrs. John Haddon & Co., who have fitted up a complete printing-office with their own makes of frames, cases and other labor-saving inventions, together with a full supply of the type cast at their foundry, and the machines for which they are agents. The object is to show printers how they may economize space, increase output, and practice economy, by adopting the firm's materials and methods. The idea is a good one, and as the office is at all times open, free, and all visitors welcomed, whether they purchase or not, the firm should reap the benefit of their enterprise in increased sales.

THE law prohibiting the giving or taking of secret commissions, which came into force at the beginning of the year, is being strictly enforced, and has already done a lot of good in preventing bribes being given and taken in the printing trades, especially on the installation of new machines in an office, an occasion on which it was well understood that, unless the builders of the machine paid heavily in "palm oil," there would be many breakdowns. The printing-ink business, too, was rotten with bribery, and that too is much decreased under the new law. As an example of the severity with which it is administered a case came before the London courts a few days ago, when the managing director — or as you would call him in the States, the president — of a firm of printers, was prosecuted. It was alleged that he had paid sums amounting to $200 secret commissions to an employee of a gramophone company to secure extensive printing orders. Defendant denied that he had any corrupt motive, and it was stated

that some of the orders were obtained after open tender. The magistrate imposed a penalty of $250 and $52 costs. He also imposed a penalty of $250 on the employee, for receiving the commission. The maximum penalty for giving or receiving bribes in connection with business transactions is $500 and a year's imprisonment, but the full penalty has not yet been imposed in any case that has come before the courts.

In these notes, in the October number, mention was made of the new rotary newspaper web press placed on the market by Joseph Foster & Sons, 134 Fleet street, London, E. C. Messrs. Foster write that the capacity of the press was not correctly stated. The machine is capable of producing four-page papers at a running speed of twelve thousand per hour; eight-page papers at six thousand per hour, and twelve-page papers at four thousand per hour, all the papers being cut at the heading, inset and delivered folded to half or quarter-page size, counted in bundles of any predetermined number. We are pleased to have the opportunity to publish this correction, which shows that the company has a remarkably interesting proposition.



"WHERE HAVE THEY GONE?"
Photo by R. R. Sallows, Goderich, Canada.

WAITING FOR GOOD LUCK.

The foolish man sits down,
Without the wish to strive,
And twirls his thumbs and waits
For good luck to arrive.

The wise man bares his arms
And works to make the way
A smooth one for the good
Luck that may come some day.

—*S. E. Kiser, in Chicago Record-Herald.*

ELECTROTYPING AND STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

Increasing the Plasticity of Clay.—In a recent paper read before the American Institute of Electrical Engineers, reported in the July, 1907, Proceedings, Mr. E. G. Acheson, of Niagara Falls, New York, referred to his discovery that the addition of gallotannic acid, extract of straw, greatly increases the plasticity of clay. This information will be of interest to papermakers and stereotypers who have a taste for experimenting.

Celluloid Plate Machines.—H. F., Oklahoma City, Oklahoma, writes: "Can you give me the address of a manufacturer of celluloid plate machines? What I want is a machine to make plates of six-column page of thirteen-em, twenty-inch matter, similar to those made by the 'Mail Plate Company' of Chicago." *Answer.*—The "Mail Plate Company" is out of business, and there is no one now engaged in this business, as far as we know. Address the Western Newspaper Union, of this city, who own the assets of the Mail Plate Company.

Wood-base Cuts, Etc.—J. J., Johnstown, Pennsylvania, writes: "I have had an argument with our stereotyper in regard to small wood-base cuts, which he claims take a great deal more time to dry out in the steam press. I claim that a small cut does not require more than a minute or two longer to dry with a wood base. Where can I procure a first-class book on stereotyping?" *Answer.*—It takes two or three times as long to dry a wood-base cut as a metal base. All cuts, if possible, should be mounted on metal bases before stereotyping. We now have in preparation a book on "Stereotyping" which will be out in a few weeks. The Inland Printer Company will have it on sale.

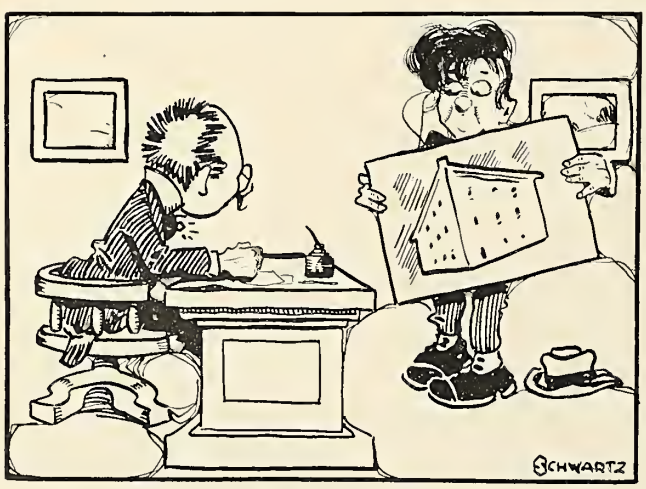
Has Trouble with His Metal.—J. A. M. writes: "Enclosed find a piece of metal which I would be pleased to have you examine and tell me what the matter is. The casts are porous and when the metal freezes it wrinkles on the side. Kindly tell me how to fix it and if there is any charge let me know." *Answer.*—The appearance of your metal indicates the presence of zinc or other impurities. It would be impossible to suggest a remedy without an assay, which would cost about $10. It would probably be cheaper to sell your old metal and purchase a new supply than to attempt to refine the old metal. If it contains zinc in any quantity you would be unable to get it out with your facilities.

Electrotypers' Graphite.—Mr. E. G. Acheson, of Niagara Falls, describes in the Proceedings of the American Institute of Electrical Engineers for July, 1907, what he calls "deflocculated graphite" as being of such extreme fineness that its particles will pass through filter paper. This prepared graphite should prove of value to the electrotyper, for, other things being equal, the smaller the

particles the more faithful will be the shell made from a given wax impression. Mr. Acheson has been actively connected in the production of graphite by means of the electric furnace. His earlier years were spent in the development of carborundum products at Niagara Falls where the large demands for current are easily met.

STEREOTYPING WOOD TYPE.— C. S., Dayton, Ohio, writes: "We have trouble stereotyping from large wood type. The letters become concaved. Can you give the reason for this and a remedy? Also please, good paste recipe for brush process." *Answer.*—The ordinary process of stereotyping is not suitable for duplicating wood-type forms. The heat required for drying the mold shrinks and warps the type and eventually ruins it. In stereotyping large type of any kind the spaces between the type should be packed full on the back of the mat, otherwise the pressure of the metal will force back the spaces and at the same time curl the mold of the type around the edges of the letters, thus causing the concave of which you complain. The following is a good paste recipe: Starch, eighteen ounces; flour, twelve ounces; dextrin, twelve ounces; alum, two ounces; water, seven quarts; cook in a steam-jacketed kettle.

RECOVERING METAL FROM DROSS.— The following is from an Australian correspondent: "(1) In stereo room we make a considerable amount of dross, which consists of skimmings mixed up with dirt in sweeping, etc. I have sold this, but wishing to reduce it in the office I have found considerable difficulty in doing so. The dross amounts to about one hundred pounds per week. Would you kindly give me the most recent methods of reduction so as to get most of the metal back? (2) Dipping stereo plates into a nickel bath has been recommended for half-tone work. Do you approve of this? If so, what will be the effect and also in what way would the nickel affect the stereo metal in recasting plates?" *Answer.*— Dross can be reduced effectually only when the quantity is large enough to warrant the employment of a smelting furnace. About forty per cent of the total weight of the dross can be extracted, however, by using a Wagner & Nelson extractor. This extractor is a small furnace holding about one hundred pounds of dross. In the bottom of the kettle is an orifice which permits the metal to run out into an iron pan as fast as it is melted. It is claimed that about forty pounds of metal may be extracted from each hundred pounds of dross of average richness. The remaining sixty pounds of dross would still have a market value to the smelters and would represent the actual saving effected by the extractor, less the cost of fuel and labor. (2) Dipping stereo half-tones into a nickel solution could have no beneficial effect, as the amount of nickel deposited by simple contact with the solution is so small that it amounts to no more than a color. To obtain any advantage the nickel must be deposited on the stereo by the usual plating process. When so deposited it improves the stereo by giving it a better printing surface and making it more durable.



MR. KNOWITALL (to artist who has made a drawing of the building): "And you call yourself an artist, eh? Why, this building is just as high on one side as it is on the other, and it don't run down hill either!"

INSECTS THAT DESTROY STEREO PLATES.

The astonishing fact that in the Vienna mint the leaden walls of a reservoir containing sulphuric acid, although forty-three millimeters, or about 1.7 inches thick, were eaten through by an insect; that the leaden gas pipe in a café was also damaged in like manner, and that also in the sulphuric-acid factory in Nussdorf the wall of the lead chamber was found to contain defects from the same cause, has recently attracted attention to the damages done by insects both to wood and to metal. Such damages are due to a sort of wood wasp, of which there are many sorts in central Europe. The largest of these, the black and yellow giant wood wasp, resembles the true wasp, which is so feared by reason of its sting; but close observation shows it to be very different. Its breast and belly are joined by a wide connecting piece, whereas in the case of the real wasp the "waist" is proverbially small. On the under side of the elongated belly, the female has a very hard boring device, about nineteen millimeters (¾ inch) long, black and fluted, and which lies in its sheath. Ordinarily this borer is directed backward; but when in use it is turned about its base, so as to make a considerable angle with the axis of the body, and is used like a rat-tail file until it makes a hole about eighteen millimeters (0.7 inch) deep in the wood which it usually chooses to perforate. The egg which the female lays in the wood develops into a caterpillar-like creature with six short legs, and without eyes. (What would it do with eyes? About two years — during almost its entire life — it lives in the wood, in perfect darkness!) With its sharp, hard jaws it bites in the trunk of the tree tubular channels, which increase in diameter as it grows larger. It swallows the wood which it gnaws off, digesting the nutritious portions and discharging the rest in a meal-like form. For two years it eats its way forward in this manner. In the third year the insect creeps out, biting with its jaws through the thin wall which separates it from the outer world, leaving the home of its childhood to enter upon a short life in freedom.

Should a tree trunk that has been perforated by such a wasp, and in which an egg has been laid, be employed when insufficiently seasoned for building purposes, it may happen that some day the insect, which has been two years working its way through the piece, will suddenly appear in the building.

If a piece of such timber which contains a larva is surrounded by a leaden plate, the insect will not stop at this, but will bite its way through just as though it were of wood.

Almost more wonderful are the performances of the boring cricket. Although this is a dwarf compared with the wasp, it has been able in Rochelle to gnaw through the leaden roof of a building and to make holes fourteen millimeters (0.55 inch) deep and four millimeters (0.16 inch) in diameter in printers' stereotype plates, despite the fact that by reason of the antimony in such plates they are much harder than lead.— *Scientific American.*

THE simple life and the larger income is what we are all aspiring to.— *Process Work.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

INDIVIDUAL MOTOR FOR PRESS (133).—"What size of individual motor is most economical to use for a 10 by 15 platen press? Am thinking of putting in an individual motor and do not wish to have it larger than necessary. A direct current motor will be used." *Answer.*—A ⅓-h. p. motor will be a suitable size for the press, where an ordinary class of work is to be done. See reply to "Electric Motors for Press Driving."

A BROWN INK (139).—"Can you give me approximately the amount of red and black that will make the brown ink as shown in sample enclosed? Also, what tint would harmonize with it?" *Answer.*—A mixture of rose lake and black, ten parts to one, will give a brown which approaches very close to the sample. A tint made of white mixed with a small quantity of the foregoing shade of brown will be in harmony with that shade; or a small amount of lemon yellow may be added if the tint approaches too near the violet tones. A light blue made with bronze-blue and mixing white or magnesia will make a very harmonious tint for this particular brown.

CHALK-RELIEF OVERLAYS (136).—"In the September INLAND PRINTER I read an article on chalk-relief overlays, and would like very much to know where I can secure the prepared paper used for this purpose. We print a large number of imitation letters on our presses, and would like your opinion on the kind of packing most suitable for this work—hard, medium or soft." *Answer.*—The paper for chalk-relief overlays is made in Germany, but at the present time there is no American agency for the goods. Lankes & Schwärzler, No. 2 Finkenstrasse, Münich, Bavaria, are the manufacturers. If the letters are to be printed on hard paper, like bond or similar grades, the tympan should be medium hard, consisting of a pressboard and about four sheets of manila, with a hard manila top sheet.

GLOSS INKS (131).—"Will you please give me the formula for making a compound or varnish to put in ink to give it a nice gloss?" *Answer.*—The use of a gloss varnish in the ordinary letterpress inks usually results in giving a weak body to the ink, as it adds an abnormal amount of vehicle to the pigment, which will also tend to a loss of color and make ink work poorly on hard papers. If a glossy finish is desired, it is advisable to procure the gloss colors already prepared from your inkman, rather than to "dope" your inks. In some cases where only a small quantity of ink is required, a heavy gloss varnish is mixed with the ink to give the gloss finish desired. Some printers give a glossy finish to certain prominent lines in a job by taking a second impression with gloss varnish after the ink has dried thoroughly.

OILING OF TRACK ROLLERS (134).—"I have put the following questions to a number of pressmen and they are of different opinions, and I thought it would be well for others besides myself to know the usual way. On a two-revolution press, should the tracks in which the rollers run that carry the bed be oiled? On platen presses should the tracks for the roller-bearers be oiled?" *Answer.*—It is a common practice to oil bearings of that sort, whether they be roller or ball bearing. The purpose of the oil is to reduce the friction by interposing a thin film between the two surfaces. The tracks for the roller-bearers of a platen should not be oiled, as this would give the rollers, which should rotate, a tendency to slide. The difference between bed-rollers and the truck-rollers, of course, is clear when you examine and see the purpose of each and the work that each performs.

ROLLERS "SKIPPING" THE FORM (140).—"I am enclosing sample of a job done on a 12 by 15 platen press. Please note the upper right-hand corner in the eight-point roman, which does not show up. We have had this trouble only the past month or two and can not locate the cause. We recently attempted to run a two-line date line on heralds with form set in this corner and we could get no results, the ink apparently not getting on the type at all. We lock up with metal furniture." *Answer.*—The difficulty you are having with the forms is no doubt due to the weakness of the saddle springs, which allows the rollers to "skip" the parts of the form lying close to the head rule. These springs, with normal tension, should hold the roller trucks firmly enough to bearers to cause them to rotate, rather than to allow them to slide, which permits the rollers to "skip" after the head rule is struck on the return of rollers. The little ink that appears on the type was deposited when rollers were descending. If bearers were locked up inside the chase, this trouble would not appear so strongly. To prevent a recurrence, remove all the springs and stretch them to equal length, thus giving about equal tension. If any springs are found broken (rather a common occurrence), order new ones to replace them.

PRINTING ON HIGHLY FINISHED SURFACES (132).—"Will you kindly give me a few suggestions regarding printing (in both red and black) on the face of the enclosed cards, which are double coated and plated? I find it quite impossible to produce a smooth, clear print. The form used is quite solid in places and the ink refuses to 'take' to the plated surface. My press is a 12 by 18 and is in first-class condition as regards rollers, etc. What method is employed in printing on celluloid? Would not the same method produce good results on these cards?" *Answer.*—On account of the highly finished surface on the cards, the ordinary inks do not cover well, not having the necessary body, so it will be necessary for you to order some special ink from your inkman which will have these properties—that is, being of sufficient body to cover well and still lacking that "tackiness" which might tend to peel the stock. Submit a sample of the stock and an impression of the forms to your inkmaker, who will be able to supply you with suitable grades and colors. In printing on celluloid, a fairly heavy-bodied ink is used, to which a small quantity of "acetone" is added; this is to act as a solvent of the celluloid, causing the ink to adhere, since it must dry on the surface. We do not believe that the "acetone" would help the covering qualities of any ink, as it is not used in the ink for that purpose.

ELECTRIC MOTORS FOR PRESS DRIVING (130).—"I desire information regarding electric motors for presswork and hope you can assist me. Are the motors such as the ——— and ——— successful both from the pressman's and electrician's point of view—especially on alternating current? Do the motors supply a variable speed without waste of current? The Electric Lighting Company of this city has recently installed a day current so that it is possible for concerns using small power to replace gasoline engines with motors. The service here is 113 volts, sixty

cycles, single-phase machine, alternating current. So far as I am able to learn, no one here has had experience with a variable speed motor. There is a motor on the market here, but it has a speed of one thousand eight hundred revolutions a minute, and in order to apply it to the operation of a job press, would it be necessary to resort to a system of speed pulleys? I am conducting a small job-printing business and use a gasoline engine to operate a 10 by 15 press. I should like to put in an electric motor if I can secure the variable speed without using a system of pulleys. What power of motor is required for a 10 by 15 press?" *Answer.*— The motors you refer to are for direct current, so could not be used with an alternating current. We believe you could use the motor which you say has a speed of one thousand eight hundred revolutions, by placing a two-inch pulley on the motor and driving to a sixteen or eighteen-inch pulley on the fly-wheel shaft of your press. This would give you around two thousand impressions an hour; that is, if the fly-wheel makes the usual number of revolutions per impression. A ⅓-h. p. motor will be sufficient for driving the 10 by 15 press.

Make-ready on a Mixed Form (135).— "I have been a constant reader of your valuable journal for some time, but have never taken the liberty to make use of your knowledge and experience up to this time. I am now going to ask a few questions, with your permission: I enclose a sheet marked 'A,' and would like to know the required time to make same ready; of course I mean for the pressman to do nothing but work on the same. The edges on the enclosed vignetted half-tones do not look soft and even as they should. I have read your articles on this subject and you have mentioned a vignetting punch, and I would like to know where I can get one and the price of same." *Answer.*—A mixed form, such as the sample submitted, could be made ready properly in about six hours. We presume that cut overlays have been prepared in advance, or if of zinc or other mechanical methods, that they are prepared during time of "spotting-up" of "mark-out" sheets. Of course in some cases the condition of cuts may lengthen the preliminary work of make-ready — that is, the leveling up of cuts. The vignetted edges of some of the half-tone cuts appear soft and clean. Possibly where they are harsh in tone, the cut-mount may be above type-high. We believe you could have improved the appearance of the cuts with the make-ready. Many pressmen who do this class of work start the make-ready of a vignetted cut by having it at least one thickness of tympan stock below type-high. This may be about .003 inch. The cut is only leveled up, but not brought high enough to give a strong impression for marking out. The bringing up of cut depends almost entirely on the cut overlay and "spotting-up." The work on the catalogue pages shows careful attention to details, except for the slight harshness on the vignetted edges of the cuts before mentioned. A vignetting punch of any screen desired may be procured from the F. Wesel Manufacturing Company, 70-80 Cranberry street, Brooklyn, New York.

A "Rush" Job (138).— "We beg to submit a booklet herewith for criticism. The job was a hurry-up one." *Answer.*— The presswork on the booklet might be criticized for several reasons, namely: on the selection of inks for the cover and text; on the unevenness of color; on account of the make-ready of some of the cuts and the make-ready on the type pages; also on the registering of cuts and corner-pieces with type pages. The offset might have been avoided had the color been kept more uniform. The colors used on the cover do not harmonize well with the tint. If you had used a dark green for the key-plate and a light green for the tint, the effect would have been more pleasing, and it would have been especially suitable for that class of work. A more harmonious combination of colors for the text would have been a Milori blue, with a warmer brown, or a bronze-blue to which a minute quantity of lemon yellow had been added. This color for the type, while a warm photo brown would bring out the half-tone cuts to great advantage. The make-ready both of the cut and type forms could have been improved, the greater neglect being shown in the type forms. The "offset" which appeared on some of the pages could be attributed to uneven setting of the fountain. The unevenness of color on opposing pages is so noticeable in some instances as to give the appearance of two type-faces. While most of the half-tone cuts appeared to have been given a make-ready, some of them could have been improved by "spotting-up" with tissue. The ink for the cut forms may have been all right as to quality, but the same trouble was experienced with these forms as with the type forms — that is, very uneven color being carried. This produced some strongly contrasting pages, giving the appearance of two different colors of brown being used. It is evident, from a comparison of the make-ready of cover and text, that it was a lack of time rather than of skill that caused the weak appearance of the cut and text forms as compared with cover form. We believe that a "rush" job is never carefully done because of the lack of time for the finer details of the work so necessary to give that finish to the finer classes of work. In a job of this kind care should be exercised in selecting the colors which will harmonize and which will have the working qualities suitable for the grade of stock to be used.

Cutting and Scoring on Platen Presses.— Frank Estes, Chicago, writes: "On page 870 of The Inland Printer for September, you advise a correspondent as to the best way to make ready a cutting and scoring form on a platen press. The methods you advise are so at variance with the generally accepted practice of up-to-date workmen that I wish you would allow me to offer a few hints to those of the craft who are not up on this class of work. In the first place, I think you misapprehend the correspondent's question, which is as to whether the cutting rule of a form should come in direct contact with the iron sheet *on the platen.* Your answer states that the cutting rule should not come in contact *with the platen.* This statement is correct, but is not an answer to the question. Cutting and scoring forms are made ready on ordinary platen presses, by securing a sheet of soft metal to face of platen. If much work is to be done, a topped hole should be placed in each corner of platen. Corresponding holes should be drilled and countersunk in corners of metal face-plate, which is then fastened to platen with countersunk screws. The expense of these holes may be avoided, if cutting jobs are infrequent, by securely gluing to face of platen a sheet of rather heavy manila paper. On top of this glue the metal face-plate. With the metal face-plate firmly in position and the cutting form in place, draw a sheet of paper over face-plate, securing lightly at top and bottom with paste or glue. On this sheet take a light impression, merely to show where cutting rules will strike, as an aid in setting guides. *Outside* the line of cutting rule, at the proper distance, glue a strip of paper on which to mark position of and glue feed guides. Discard loose sheet of paper, set guides, adjust impression to barely cut through the stock in use, make up for any inequality in height of cutting rules by underlaying, and job is ready for the feeder. If a sheet is missed, the impression should be thrown off to save sharp edges of cutting rules. Soft steel is far preferable to brass for a face-plate. Steel lasts longer, does better work and is no more destructive of cutting rules than is brass. It may be obtained at a saw fac-

tory, or from the makers of the platen presses known as the Universal type. These face-plates are ground and polished to an even thickness throughout, which is a very important feature in cutting-rule work. If time will not permit the delay necessary for obtaining a polished plate, get a thin sheet of steel from any dealer in iron supplies. Paper, pressboard or cloth pasted on the cutting surface of face-plate merely serves to make the edges of the job ragged and increase the feeder's work in placing stock. It is not generally known that for many classes of cutting and scoring a cylinder is more convenient than a platen machine. Almost any dealer in secondhand printing-presses can supply a drum cylinder without the inking apparatus. For the work under discussion, a sheet of steel takes the place of paper packing and draw-sheet.

INSUFFICIENT MAKE-READY (137).—"We will appreciate it if you can give us the following information. We had an order for circulars in two colors on 140-pound enameled stock, such as sample sent you. We found it difficult to print the job properly; we could not get the high lights of the half-tone cut to work clean. We reduced the ink, but that did not help matters, so we had to keep washing out the cut every few minutes. The three samples sent you show how it worked before and after washing out the cut and after reducing the ink. We wasted a great deal of time trying to get it right, but without success. We used the best half-tone ink we could get and tried our best to get it to work right, but the cut would not print well. We were told that the cut was O. K. and correct in every detail. Can you tell us what was wrong? Also, please answer these questions: (1) Should a soft or hard tympan be used for such work? (2) What is meant by 'make-ready' for such work? (3) What is the 'overlay' process we have heard about? (4) What ink would you recommend for such work as this? Kindly give us any other information that you think will help us to finish this job. We are to get out about two thousand more circulars and want to do it right." *Answer.*—There are several reasons why the high lights of the half-tone cut would fill in so persistently and cause such a loss of time. As the cut was of a subject having strong contrasts, the major part being solids and dark shades, it must necessarily require a strong make-ready to properly bring out the various tones, since the ink alone will not do it. The causes, then, for your failure to produce satisfactory results are: Inadequate make-ready and carrying too much color, the latter trouble being somewhat intensified by the ink having been reduced. If you had made a firm cut overlay of thin, hard book paper, it would have given the varying pressure required to print such a cut properly. The enamel stock was all that a pressman could desire, as regards printing qualities, and together with the cut should have given a neat-appearing job, had the conditions regarding make-ready and proper manipulation of the ink been satisfactory. It is quite possible that your ink was suitable for the work before it was reduced, but having started to print the cut without the proper "make-ready" you found it necessary to carry considerable color; this "filled in" the high lights and shadows of the cut. Then, to make matters worse, you reduced the ink, which immediately commenced to give mottled solids, also filling in the high lights and shadows. This, of course, made it necessary to wash out the cut more frequently than before. The letterpress part of the form, both in the black and green, could have been greatly improved by a sheet overlay "spotted up" with tissue. (1) You should use a hard tympan. (2) The "make-ready" for a form of this description would consist, first, of the necessary underlays to bring the cut even to type; then the necessary cut and sheet overlays to give the varying pressures required, as before described. (3) The method of making cut overlays to use in connection with the make-ready of a form consists in taking impressions on varying thicknesses of hard book paper and by cutting out the high lights and the intermediate tones and then attaching the cut-out sheets to form what is then a cut overlay, which will be denser in the solids and of a varying thickness as the shadows and tones in the cut vary, the purpose being to give a varying pressure to the cut as the tones of the subject may demand. The mechanical methods of making cut overlays have been described at various times in this column. They are as follows: The Bierstadt-De Vinne swelled gelatin process; the Gilbert-Harris zinc overlay; the Lankes & Schwärzler chalk-relief process; also the "dusting-on" method, which consists of covering freshly printed impressions of cuts with a compound which is afterward heated; this causes the liquifying and "setting" of the compound, which gives a varying density to the sheet as the tones of the cut vary, on account of the deposit of the compound which is held by the ink. (4) A good grade of half-tone ink, costing at least 50 cents, would be suitable for the job, since the stock and half-tone cut appear to be about what should be expected on a job of that kind.

A LARGE FOUR-COLOR PRINT.

Nearly three hundred square inches represent the area of a large four-color reproduction from a water-color called "Before the Assassination" that is being distributed by the C. B. Cottrell & Sons Company of Westerly, Rhode Island, to their friends in the printing field. This reproduction is a very fine one and shows good handling in the production of the four color plates — red, yellow, blue and black, and as well the best of presswork, in evenness of ink distribution and exactness of register. The plates are 150-line screen effects, which serve the interpretation factors very well indeed. If anything, the color pitch is a little high, which, when it is considered that usually an appreciable percentage is lost in color values, is the more remarkable. It is claimed that this retention of brilliancy is due to Messrs. Cottrell's patent system of ink distribution, which provides for the combined lateral and rotary motion of certain of the table composition rollers, in opposition to the vibrators, thus evenly and quickly spreading the ink over the entire table, to the great advantage of the pressman, who has, in consequence, a more certain control of his inking conditions.

Color-printing is a severe test for any printing-press, for in addition to having all the fine qualities necessary for printing black work it must have the best of register. If perfect register is not present, then the whole conception of the artist, the integrity of the color filters, the skill of the photographer and etcher avail nothing, for the reproduction will be faulty in every respect. Its color and general appearance will be far short of what is required in the best colorwork of to-day.

The subject is dazzling in its contrasts of colors — blue, red and green velvets forming a striking ensemble. The vividness of the scene is marked and one almost shudders to see the captain of the guard stand at one edge of the portieres with dagger in hand awaiting the entry of the plotting Duke of Guise, who is just about to step into the presence of the retainers of King Henry III. of France. The composition is one that would be very easily marred were the mechanical perfection of the presswork not so well to the front and the color distribution not in such harmony with the motif of the subject.

SUCCESS, so called, is often the echo of the laugh of the devil.—*Process Work.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

STUCK SLUGS IN MOLD.—An Indiana operator writes: "What causes slugs to frequently stick in the mold? Metal is not overheated, the slugs being solid most of the time. I have taken the mold apart and cleaned and polished it with graphite, and sharpened the trimming-knives and set them so they do not gouge into the slug. It occurs mostly with eleven-point, which I eject with a ten-point ejector. Can you help me out?" *Answer.*— Perhaps the ejector-blade does not strike the back of the slug squarely. You can test this by lowering the vise and backing the machine enough to allow the ejector to be advanced through the mold. Bring it flush with the face of the mold and lay a straight-edge across the slot, first at one end of the mold and then at the other.

SET THE ASSEMBLER RIGHT.— Many operators write that the vise automatic or pump stop of machines they are working are out of adjustment, so that the machine stops occasionally without visible cause, or that a line without spacebands casts, etc. In many cases the trouble lies in the assembler being set too wide, so that whenever a line is a trifle long in the assembler it stops in the vise. It is entirely possible, if the assembler is set wide, to get a cast of a line without spacebands in machines having the new-style pump stop, operated by the right-hand vise jaw. The full matrix line presses the jaw over when the line is lowered between the jaws. Again, if the assembler is set too narrow it will be almost impossible to get a cast without hand-spacing lines unless they have a number of spacebands in them. See that the assembler is set about a thin space narrower than the proper measure. A little attention to this will save many lost lines and much profanity.

ALIGNING MOUTHPIECE.— There are various methods of testing the alignment of the mouthpiece of the metal-pot with the back of the mold. Some machinists use red lead or printers' ink spread over the back of the mold and then allow the pot to lock up against it, disconnecting the pump meanwhile to prevent a cast. The ink is thus transferred to the mouthpiece, and an examination will reveal where it does not touch the mold. Some preserve the impression on the back of the mold by stopping the machine immediately after the pot has retracted so that the back knife will not scrape the ink from the mold, as the impression in the ink shows where the greatest pressure is. Another good plan is to coat the mouthpiece with red lead and insert a thin sheet of paper between it and the mold when the pot locks up. The impression is thus left on the paper. The remedy, of course, in all cases lies in throwing the pot around by the adjustments in the pot legs, if either end of the mouthpiece presses the mold too hard, while if it shows high or low in the middle, the file must be used to make it true. It is important, also, that the cross-vents be deepened after the mouthpiece is filed, preferably with a cold-chisel, but the rough edges must be afterward smoothed off with the file. The vents should be deep enough to allow a sprue of metal about three-quarters of an inch in length to escape and show on the foot of the slug before it is trimmed.

BLOW-HOLES IN SLUGS.— J. S., Flushing, New York, writes: "Will you kindly examine the enclosed slug and let me know in your next issue how I can get rid of air-holes or cave-in on letters? You will notice the last word on slug how it caves in. I have been troubled with this for a long time; it comes and disappears again, but nevertheless it is a nuisance. You will notice on the bottom of the slug the vents are deep enough for the air to escape. I removed the mouthpiece and cleaned out the metal-pot recently, but it did not seem to do any good, and I drill out holes once a week." *Answer.*— Perhaps matters can be improved somewhat by having the plunger work freely in the well and by increasing the tension of the plunger spring. See to it that the hole in the side of the well which admits metal is not clogged up. The addition of tin to the metal will make it flow more freely and help drive out the air in the mold cell, the presence of which causes the blow-holes.

FRINGING OF METAL ON MOLD.—A. L., Fulton, Kentucky, writes: "I was troubled with back squirts of metal recently and changed the adjustment of the screws in the pot legs and since that time have had trouble with fringing of metal on the mold. There seems to be some connection between my fooling with the screws in pot legs and the lock-up of the mold against the matrices, but it doesn't look reasonable that there should be. I will not have much time to theorize and experiment with it this week, but am not going to give up. I feel that if I can find or learn the whys and wherefores of this trouble I will have learned a point that is worth while. If you have any suggestions to make they will be thankfully received." *Answer.*— The "fringing" may be due to a weak pot-lever spring. Note how much the pot lever moves forward just as it locks up the pot to cast. If there is a greater movement than 1-16 inch, the tension of the spring should be increased by the front jam nut. If the elevations on the pot cam are worn down so that there is no perceptible movement of pot lever forward, then the cams should be patched. Test the lock-up of the pot against the mold to see if it is even, and set the pot leg-screw jam nuts so that they can not move.

DISTRIBUTOR.— W. R. K., an Iowa operator, writes: "For the first time since leaving your school in 1903 I am compelled to appeal to you for advice. I am having trouble in the upper distributor box of a Model 2 machine, and it is the most aggravating trouble that I have ever had. The trouble is this: About two times a day a matrix will get caught in the box and the distributor screws will catch it and bend both upper ears and lower outside ear. On examining it I find that the upper ears are caught against the upper rails, just as if the lift did not raise the matrix high enough to clear the rails. The lift is adjusted as it should be, i. e., so it will just pick up a matrix. The distributor-box bar, both upper and lower rails, lift, lift spring, and screw that holds the lift, are all *new*. It affects thick matrices as well as thin ones. I have decreased the speed of distributor, but that makes very little difference. Under separate cover I am sending you some of the matrices, so that you can see how it treats them." *Answer.*—An examination of the matrices sent shows that there is an interference with their movement upward, as each shows a mark in the groove as if the bar point in distributor-box bar were catching them. This would retard the matrix long enough to allow the screws to engage and bruise the ears of the matrix. Would suggest that you remove the bar and examine the point and also

see that the bar point is in line with the center of the lower rail of the distributor-box bar. Also try the thinnest matrix and see that there is room for it to be raised without any binding by the bar point.

TWO-MOLD DISK.—A Pennsylvania operator writes: "I have read with much interest and profit your book, 'The Mechanism of the Linotype.' It has helped me out of many a hole, as I am a greenhorn of the greenest dye. We installed about two months ago a new Model 5 machine and it is working nicely, but I am up against one particular proposition I want further light on. In adjusting the knife-block for eight-point slug I had considerable trouble in getting the slug to measure alike on all four corners, but finally made it. The left-hand knife now just cuts off the overhang and slightly grazes the body of the slug. If I adjust it any finer it does not take off the overhang; but here is my difficulty: We are using on our paper a two-letter font of eight-point matrices — or, I should say, ten-point Clarendon blackface for heads and eight-point No. 1 Roman for body-type. This, of course, requires two molds. I have the eight-point slug right, but when I turn the disk and shift the knife-block adjusting lever to trim the ten-point slug for the head the left-hand knife cuts away too much from the face, or left-hand side of the slug, and besides, the slug does not caliper true on one corner, being off nearly .001. Can you explain my difficulty? Am using an eight-point ejector for both the eight and ten point slugs. Both slugs are .001 under size, but as I had so much trouble to get the eight point true I let it go at that." *Answer.*— It may be that the two molds are not in identical relation to the center of the mold disk. Both molds should be seated firmly against the bottom of their pockets in the disk, and as far to the right as they will go. In tightening them in place, be sure that they do not shift their position. There can be a slight variation in the measurement of the slugs without producing any practical difference in their working.

RECENT PATENTS ON TYPESETTING MACHINERY.

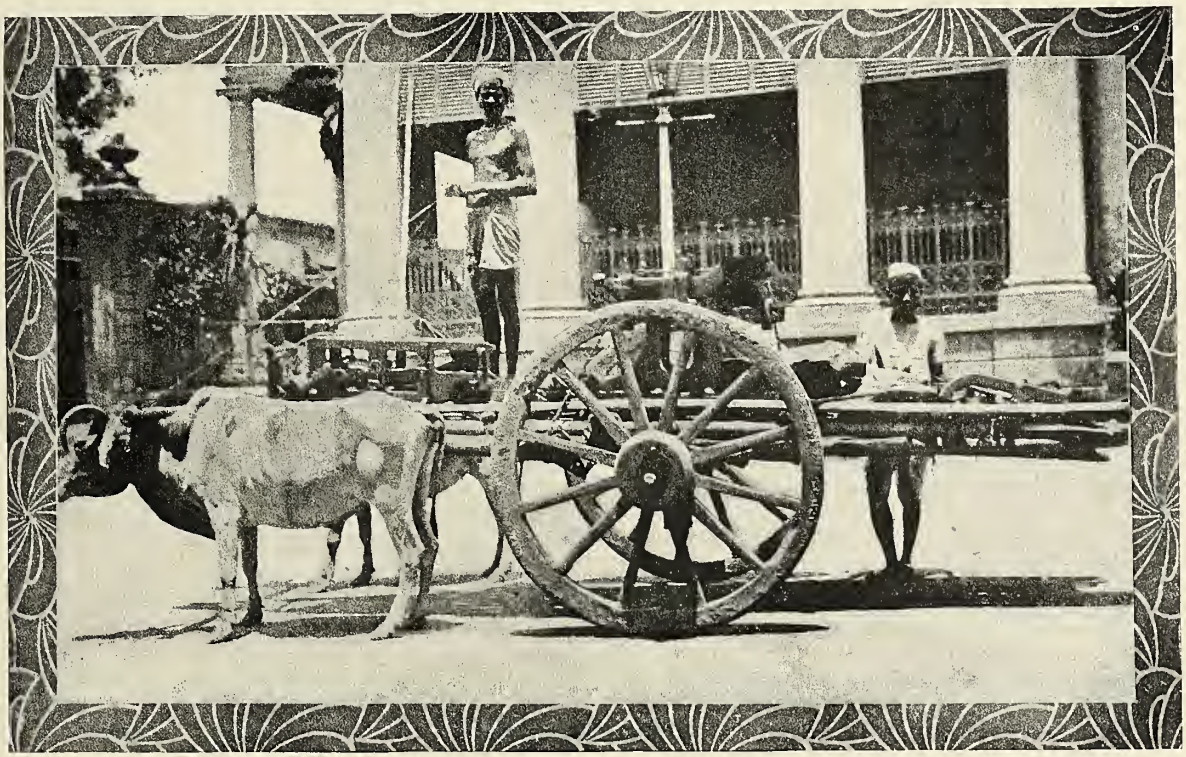
Paper-perforating Mechanism.— Heinrich Drewell, Hanover, Germany. Filed August 25, 1906. Issued September 17, 1907. No. 866,343.

Typecasting Machine.— F. A. Johnson, New Bedford, Massachusetts, assignor to Unitype Company, Manchester, Connecticut. Filed November 14, 1898. Issued October 1, 1907. No. 867,277.

Justifying Machine.— E. V. Beals, Boston, Massachusetts. Filed February 21, 1898. Issued October 8, 1907. No. 867,867.

Justifying Mechanism.— E. V. Beals, Boston, Massachusetts. Filed February 21, 1898. Issued October 8, 1907. No. 867,867.

Composing Machine.— Heinrich Drewell, Charlottenburg, Germany. Filed April 19, 1907. Issued October 15, 1907. No. 868,538.



HOW LINOTYPES ARE DELIVERED IN INDIA.
From *Linotype Notes*, London.

Magazine Escapement.— P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed March 27, 1906. Issued November 5, 1907. No. 870,019.

LITERARY CALAMITY.

"I was sorry to hear that your new venture in the publishing field turned out to be a failure. I suppose there wasn't really enough of the magazine to carry the necessary ads."

"Not on your electrotypes! There weren't enough ads. to carry the magazine." — *Chicago Tribune.*

SORRY FOR THE AUTHOR.

"What did the rector say when the curate read the lesson from Genesis so badly?"

"Suffering Moses!" — *Harper's Weekly.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, papers must be marked "For criticism."

HIGHER ADVERTISING RATES.— That advertising rates are too low will be conceded by the publishers of fully ninety per cent of the dailies and weeklies of the country, yet they seem powerless to overcome this condition. The cause is not due so much to competition and cutting of prices, as to a failure to realize the actual cost of space. The old simile, that it costs a railroad company absolutely nothing to carry an additional passenger, when it must run its trains anyway, has been applied so long, that the price of "additional inches" has been figured down until it is even below the cost of composition. When two or more men in the same town have an article for sale, and none of them knows what it costs, each is governed by the price of the other, and each accepts low figures, never realizing the danger, but reasoning that "if Jones can do it at that price, then I can." To the activity of the advertising agencies is due much of this low-price condition, as they hammer away until the publisher, rather than lose a contract, yields a little, and then a little more, and a little more, until often a deal is closed at even a higher price than might have been conceded if there had been more time. The agencies can not be blamed, however, as they certainly would be foolish to make contracts at high figures when they can get lower ones, and when a publisher once yields the agencies never know when they have reached rock bottom. Some publishers even issue a lower card rate to agencies than they do to local advertisers, and allow discounts of fifteen and five per cent in addition. How many country publishers are barely existing on personal incomes from their properties of $15 to $25 a week? They ought to be receiving twice these figures for their services alone, with an additional ten to twenty-five per cent annually on their investment. To the majority of publishers this will seem unreasonable and impossible, but it is not. There are publishers in the smaller cities and towns who are doing this, and others who are doing even better, but they are publishers who charge much higher prices for advertising and who never cut a rate. It is not necessary to form a combine with other local publishers in order to get higher rates. It is oftentimes not even necessary to have the larger circulation. Confidence in yourself, confidence in your paper and in the justness of your position, will beget confidence from the advertiser. Suppose your competitor has thirty columns of advertising at 5 cents an inch, and you have but fifteen columns at 15 cents an inch. Who is making the most money? Not only that, but your competitor must go to the expense of extra pages to accommodate his larger volume of cheap business. The Spokane (Wash.) *Spokesman-Review* has just increased its advertising rates, and its card is published in full, as it gives not only a good idea as to the rates obtained in the far West, but also contains many interesting details regarding special positions, etc.:

TYPOGRAPHICAL RULES.

Standard of display measure is agate — 14 lines to the inch. No display advertisement taken for less than seven lines.

Advertisements two columns wide must be at least 50 lines deep; three columns, 75 lines; four columns, 100 lines.

All cuts, heavy-faced type, or reading matter subject to approval of advertising manager.

Cuts must be unmounted metal plates.

Columns: width, 13 ems pica; length, 21 inches; seven columns to a page.

Daily edition, 16 to 24 pages.

Sunday edition, 56 to 72 pages.

POSITION CHARGES.

One specification, 25 per cent additional. Two specifications, 50 per cent additional. Three specifications, 75 per cent additional. Apart from other advertising, 100 per cent additional.

No position will be sold on advertisements less than two inches in size, except the following:

One inch or over can have next reading for 25 per cent extra.

Where any part of a contract requires position, position rates must be paid on all space used.

DISPLAY.

FIXED SPACE — CONSECUTIVE INSERTIONS.

Daily, without Sunday, Edition.

Agate, per line.	6 ta week.	3 ta week.	2 ta week.	1 ta week.
One time	10 c	10 c	10 c	10 c
Two times	8 c	9 c	9 c	10 c
Three times ...	7 c	8 c	9 c	10 c
Four times	7 c	8 c	8 c	9 c
One week	6½c	8 c	9 c	10 c
Two weeks	6 c	7 c	8 c	10 c
One month	5¾c	6½c	7½c	9 c
Three months ..	5½c	6 c	6½c	8 c
Six months ...	5¼c	5¾c	6 c	7 c
One year	5 c	5½c	5¾c	6½c

Add 10 per cent to above rates for the Sunday edition when used in conjunction with the daily.

When Sunday edition is used alone add 10 per cent to 1 time a week rate.

DISPLAY — OPEN CONTRACT.

To be used in the daily edition within one year as desired.

500 lines, per line.....9 c
1,000 lines, per line.....8½c
1,500 lines, per line.....8 c
2,500 lines, per line.....7½c
5,000 lines, per line.....7 c
7,500 lines, per line.....6½c
10,000 lines, per line.....6 c
15,000 lines, per line.....5½c

For Sunday edition add 10 per cent to above rates.

READING NOTICES.

MARKED "ADV."

Set in agate, daily edition, per line.....20c
Set in agate, Sunday edition, per line..... 25c
Set in nonpareil, daily edition, per line.....32c
Set in nonpareil, Sunday edition, per line.....40c
Set in nonpareil, with position following news guaranteed, daily edition, per line.....40c
Sunday edition, per line.....50c

Readers charged by the line count. Figure six words for a line.

Heads on readers are measured. Minion, 10 lines to the inch; nonpareil, 12 lines to the inch; agate, 14 lines to the inch.

Readers implying editorial endorsement will not be accepted.

CLASSIFIED.

10 cents per agate line, daily or Sunday edition.

Classified advertisements charged by the line count. Figure six words for a line.

It will be noticed that the lowest rate is 5 cents a line, or 70 cents an inch. Spokane is a city of less than one hun-

dred thousand people, and yet there are eastern cities of this size where advertising is accepted for 15 cents an inch, and even lower. It might be contended that the cost of materials and of living is much higher in Spokane. This may or may not be true, but even if it is, they are surely not five hundred per cent higher, and that is the difference in rate. One unusual feature of this card is that it gives time discounts, but no space discounts except on open contracts. One inch, run consecutively for a year, costs just as much per inch as twenty inches. The position charges are also unusual: "Top of column" or "next to reading" (one specification) would be twenty-five per cent additional, while "top of column and next to reading" (two specifications) would be fifty per cent additional. This is a good feature. Publishers should give the question of rates more serious thought, and not sit back and say, "I can't get more than 10 cents an inch because Jones is only charging 9 cents." Put the rate up where it should be regardless of Jones — not just a cent or two, but double, if necessary — and then convince advertisers that the paper is worth the price.

THE Moulton (Ala.) *Advertiser* has started a "Baby Department" which has proved a popular feature. In addition to a careful chronicle of all births in the county, it contains articles on the care and treatment of babies.

ONE cent a copy for a newspaper is about as low as we can get in this country, but over in Belgium it is different. *Le Petit Populaire*, published at Liege, is delivered to regular subscribers seven successive days for only 1 cent for the entire week. Yet the total number of pages in the whole bunch is only thirty-two.

THERE is more than one way to change an advertiser's adverse opinion of the value of a paper, as is evidenced by a story from Portland, Oregon. A real-estate dealer said, "I do not think advertising in your paper would do any good, for the people who read it are not real-estate buyers." The paper printed an editorial, warning its readers not to buy property in mushroom residence sections, as it was the intention to remove the car-tracks as soon as the lots were sold and the purchasers would have to walk. The real-estate dealer found it extremely difficult to find a prospective customer who had not seen the editorial, and he changed his mind regarding the character of that paper's readers.

AD.-SETTING CONTEST NO. 23.— THE INLAND PRINTER'S twenty-third ad.-setting contest was announced last month and will undoubtedly prove as helpful and interesting as the many others which have preceded it. To the student of correct ad. display, these contests have been of great benefit, as usually there are nearly two hundred ideas shown of how to display the same copy. Those who do not compete miss by far the greatest help, as only those compositors who enter specimens of their own work secure complete sets of the ads. The copy and full details were published in this department in the November issue, and as the contest does not close until December 15, there is still plenty of time to enter.

NEWSPAPER CRITICISMS.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement.

Daysland (Alberta) *Press.*— There are several light spots in your pages evidently due to poor rollers. A little more impression would help, but what is most needed is a more even distribution of ink.

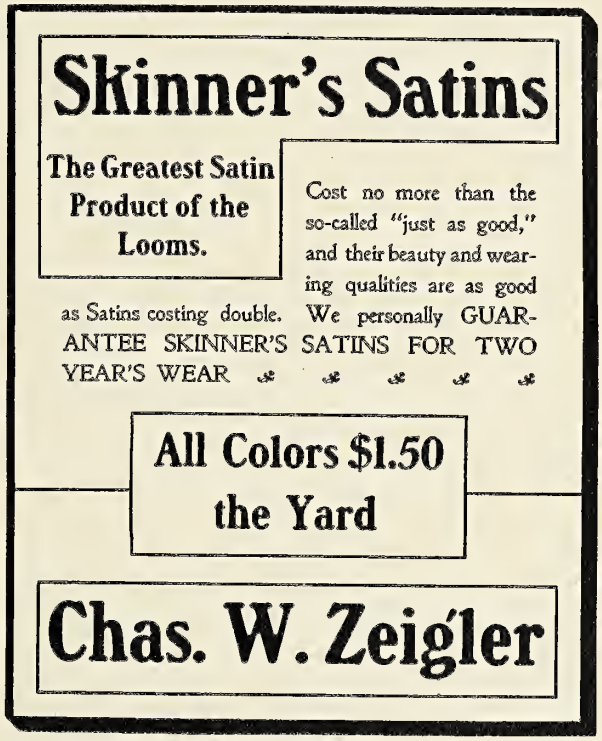
Cass County Democrat, Harrisonville, Missouri.— It is just seven years since the *Democrat* was last criticized. There is excellent presswork on the paper, and many good ads., but there is an entire absence of prominent heads. Three or four display heads at the top of the first page, and some two-line heads scattered through the paper, would improve its appearance greatly.

Northwood (Iowa) *Anchor.*— The heavy double dashes used to separate the editorials should have two leads on either side, and more care should be taken to have columns even at the bottom. Those first two columns on the first page of your issue of October 15 should have had at least two more lines each, or the extra space should have been equally distributed between the ads. Another good way to have utilized these two inches would have been to insert an ad. of your own. Not simply, "Advertise in the *Anchor*," but a good strong advertising argument.

Northwood (N. D.) *Gleaner.*— There is a bad bit of make-up in your issue of October 11, when you placed in the third column of the first page what was left of the article in the fourth column. It is the small matters which need attention, such as the proper spacing of plate matter, getting the columns even at the top, and "volume" is omitted from the date line, although "XIX" appears.

Arapahoe (Neb.) *Pioneer.*— Head rules should be transposed and there is a poor distribution of ink. Ads. show that considerable care is taken with the display and the results are good. The placing of dashes at either end of a "catch line" is a style which has been abolished in all modern composition.

W. A. TAYLOR, of the Attica (Ind.) *Ledger*, submitted the ad. reproduced (No. 1) for criticism. The whole effect is good, and aside from the misplacing of the apostrophe



No. 1.

in "year's," which should have been after the *s*, as it is plural possessive, there is nothing to criticize. The upper panel is unusual, but quite appropriate, while the connecting rules on either side of the central panel give the ad. an artistic touch. Caps and lower-case, as a rule, make the stronger display.

SPECIAL editions of all kinds, many of them most elaborate, are received every month, but viewed from a purely business standpoint none have excelled that of the Vancouver (B. C.) *Daily Province*. Vancouver has grown in a few years to a city of over seventy thousand, and with the characteristic progressiveness of the Pacific Northwest the business interests were very liberal with their advertising patronage, nearly two-thirds, or about eighty-five pages of the 128 comprising this issue, being filled with their announcements. Without the embellishment of the customary illuminated cover, or the comparatively expensive process of flat-bed presswork on enameled stock, the edition must have netted a handsome profit. The first thirty-two pages are of the customary seven-column size, while the balance is in three thirty-two page sections, one-half the regulation size. This made it possible to print the entire issue on the web press. Two other

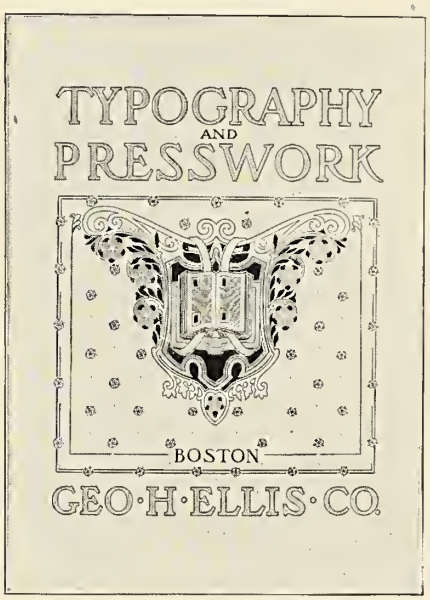
special editions of particular merit were the "Carnival Edition" of the Cedar Rapids (Iowa) *Republican* and the "Jubilee Number" of the Grand Rapids (Mich.) *Germania*. The latter was an exceptionally fine piece of presswork and included forty large pages and cover, printed on supercalendered paper.

PUBLISHERS will be interested in the outcome of a suit brought by a clothing merchant in Waterloo, Iowa, who is attempting to compel three papers, the *Courier*, *Reporter* and *Times-Tribune*, to print his advertising. The refusal to publish the advertising was brought about through the requests of local dealers, who learned that the plaintiff intended to conduct a special sale and then leave town. It is doubtful if he can carry his point, as there is no specific law covering the case, although the question has been raised many times. There is a question that every publisher must answer presumably in the affirmative who makes application to enter his paper in the postoffice as second-class matter, to the effect that any business of proper standing may advertise in his journal, but the object of this is to guard against "house organs," and it is not to be inferred that all advertising presented must be accepted.

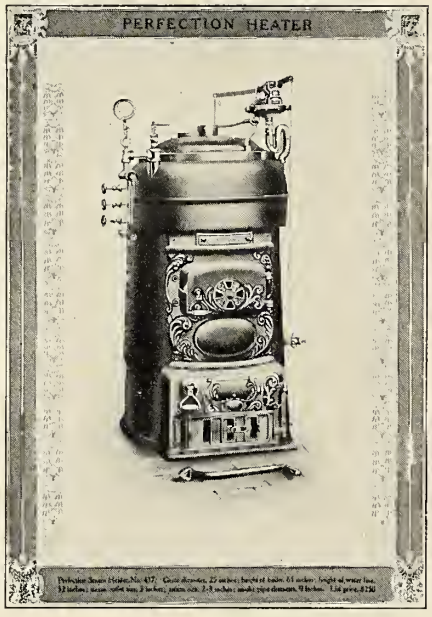
ADVERTISING

ON the occasion of the formal opening of their new retail store, Marshall Field & Co., Chicago, arranged with some of the most noted artists in this country and abroad to make designs for full-page newspaper advertisements, during the week of September 30 to October 5. By the courtesy of Marshall Field & Co. we are enabled to reproduce a number of these designs in this issue of THE INLAND PRINTER.

THE highest type of advertising is exemplified in a book recently produced by the George H. Ellis Company, Boston, Massachusetts, to further the interests of its high-







Cover and two of the inside pages of a handsome book by the Geo. H. Ellis Company, Boston, Massachusetts.

FROM CONSTANT READER.

Henry White, our Secretary of Embassy at Paris, tells of a brilliant reporter on a French journal who holds a strong objection to the notebook, dear to most of his associates.

The Parisian newspaper man wears large white cuffs, and on these he is said to jot down such events as appeal to him, with suggestions for his subsequent articles. At first, the story runs, his laundress was much puzzled by these hieroglyphics, but as time went on she became able to read them, and apparently derived much benefit and pleasure therefrom.

One day the journalist received with his laundered garments a slip of paper on which was written:

"Your last washing was very interesting, but we should be glad to have you give us more political news."—*Harper's Weekly.*

A SHARP man cuts his own fingers.—*Process Work.*

class printing, engraving and binding. No one who has the pleasure of examining a copy of this work can fail to be impressed with the Ellis company's ideals regarding the art of printing nor with its ability to put those ideals into the most attractive form. The cover is beautifully printed in violet, green and gold on Strathmore Japan stock, giving an exceptionally handsome effect. Specially designed end-papers add much to the appearance of the book. The body of the book, of which each alternate two pages are left blank, with heads uncut, is printed on the finest coated and unfinished book papers in various color schemes, the violet and green used on the cover predominating. The pages consist of specimens of booklet pages, catalogue pages, title-pages, etc., taken from former productions of the Ellis company. The platemaking, typography and presswork are of the very highest order and too much could not be said in their commendation. The cover and interior pages reproduced herewith, while lacking the beauty of coloring of the original, will give an idea of the work. The title-page is in violet, green and black



THE FORMAL OPENING
OF OUR
COMPLETED RETAIL STORE
DURING WEEK OF SEPT. 30TH TO OCT. 5TH
MARSHALL FIELD & CO.

COPYRIGHT, 1907, BY MARSHALL FIELD & CO.

"TRIUMPH OF LABOR AND ART."
Drawn by Edward Penfield.
Copyright, 1907, by Marshall Field & Co.



FORMAL OPENING NOW IN PROGRESS

For several generations this store has been closely associated with the daily life of the women of Chicago. When the grandmothers of to-day were the belles of this city, and the hoopskirt and the poke bonnet were the vogue, this store was then as now the logical source of supply. The treasured memories of the social life of the past are closely interwoven with those of the quest for style which inevitably led to Chicago's great homelike store.

The significant influence this store has had in the evolution of style has been due to its ability to anticipate undeveloped tendencies and its power to mold them in accordance with the high standards of taste and refinement which have always characterized this institution.

MARSHALL FIELD & COMPANY.

COPYRIGHT, 1907, BY MARSHALL FIELD & CO.

"YESTERDAY AND TO-DAY."
Drawn by H. Heyer.
Copyright, 1907, by Marshall Field & Co.



THE FORMAL OPENING
OF OUR
COMPLETED
RETAIL STORE
NEXT WEEK, SEPTEMBER 30th TO OCTOBER 5th.

After a notable period of expansion and reconstruction this store will celebrate its completion by a public reception on a scale characteristic of this institution—an event which will have a conspicuous place in the commercial history of America.

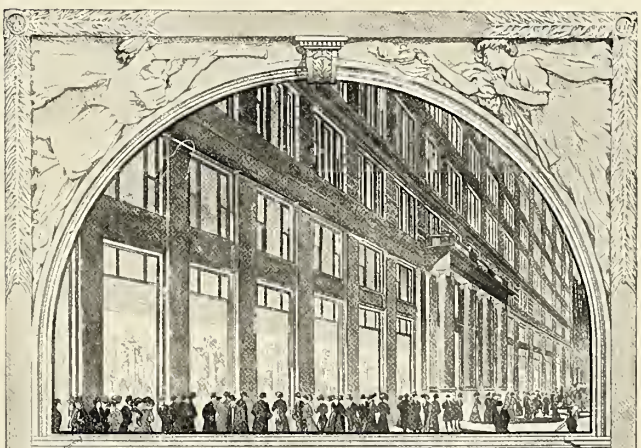
Every portion of this great establishment will be in a completed condition and will present a scene of unusual beauty and interest. The interior decorations will be one of the most elaborate artistic conceptions ever wrought out for temporary purposes.

MARSHALL FIELD & CO.

"PROGRESS."—By Charles A. Winter

Copyright, 1907, by Marshall Field & Co.

"PROGRESS."
Drawn by Charles A. Winter.
Copyright, 1907, by Marshall Field & Co.



OUR DISPLAY WINDOWS

arranged for the FORMAL OPENING of our Completed Retail Store, in progress this week, form one of the most interesting and beautiful features of this important occasion.

The Windows on State Street have been arranged to represent the principal historical periods of decorative art, and are of unusual educational and artistic interest. Beautiful as they are by day, they are made even more beautiful by illumination at night. Each window bears a number.

No. 1—Classic Greek (500 B. C. to 168 B. C.). An impression of Greek Art. The scene represents an amphitheatre after a Greek Festival.

No. 2—Pompeian (100 B. C. to 79 A. D.). Greek art with Roman influence. Etruscan figures in cameo effect.

No. 3—Roman (500 B. C. to 200 A. D.). Greek form modified by Roman temperament, representing an age that was essentially architectural.

No. 4—Gothic (1100 A. D. to 1400 A. D.). Characterized by designs taken from leaf forms, colored glass, and gilded and decorated woodwork.

No. 5—Late Italian Renaissance (1500 to 1643). A reaction from the Gothic and a radical return to the classic. All classic Greek and Roman forms were assigned with the utmost freedom and used in connection with designs of leaves, flowers, birds, cherubs and the human form.

No. 6—Louis XIV (1643 to 1715). This period is classically French, breaking away from Italian models. The window represents the golden period of Louis XIV and reflects the gallantry of his court. A tapestry shows Louis XIV and Louise de la Vallière and the Queen of France strolling in the Gardens of Versailles.

No. 7—Louis XV (1715 to 1774). The Rococo Period. Both interior and exterior characteristics of the time are represented. Two tapestries in Watteau tones show Louis XV and Madame de Pompadour in the Gardens.

No. 8—Louis XVI (1774 to 1793). A reaction is shown from the frivolity of the Louis XV period and a return toward the finer styles, the delicate use of lace cuts and garlands. The tapestries are of the time of Marie Antoinette after the Beauvais and Gobelins.

No. 9—Empire (1804 to 1814). Characterized by a return of treatment toward the Roman, where the Pompeian and Greek were the models. The tapestry shows Napoleon and his Empress Josephine and an adaptation of the Athenic motifs characteristic of the arts of the Napoleonic wars and industries.

The windows in Randolph Street and Washington Street are designed in the style of the new art movement—L'Art Nouveau.

The interior Decorations present "The Feast of the Seasons" in style of a Roman festival, with the Main Aisle and Rotundas arranged as a "Temple of Mercury," forming one of the most elaborate artistic conceptions ever wrought out for temporary purposes. The central theme is "The Seasons' Tribute to Commerce."

Mercury, the god of Commerce, is surrounded by a group of figures representing the Four Seasons bringing their tribute of fruits, flowers and foliage.

The Four Seasons are again represented by groups of three figures, each gathered about a large vase bearing the offerings of the season.

The Twelve Months are represented by twelve Cupids bearing festoons appropriate to the time of the year. The seasons are again represented in the grouping of the four large figures at the base of the staircase in the characteristic attitudes of the figures.

The Zodiacs suspended above the passages are all the "Temple" signifies the protection of Mercury, the god of Commerce, of the commercial activity of the world.

The entire lamps on either side of the passageway symbolize the light that commerce has thrown upon the pathway of men.

The people passing to and fro form part of the solemnities of the festival, leading their presents to the homage of Commerce and receiving the beneficial gifts that Commerce brings to humanity.

The decorations for this occasion were designed and executed in the store by our own artists and decorators.

MARSHALL FIELD & COMPANY.

"AT NIGHT."—By Frank Turner Godfrey

Copyright, 1907, by Marshall Field & Co.

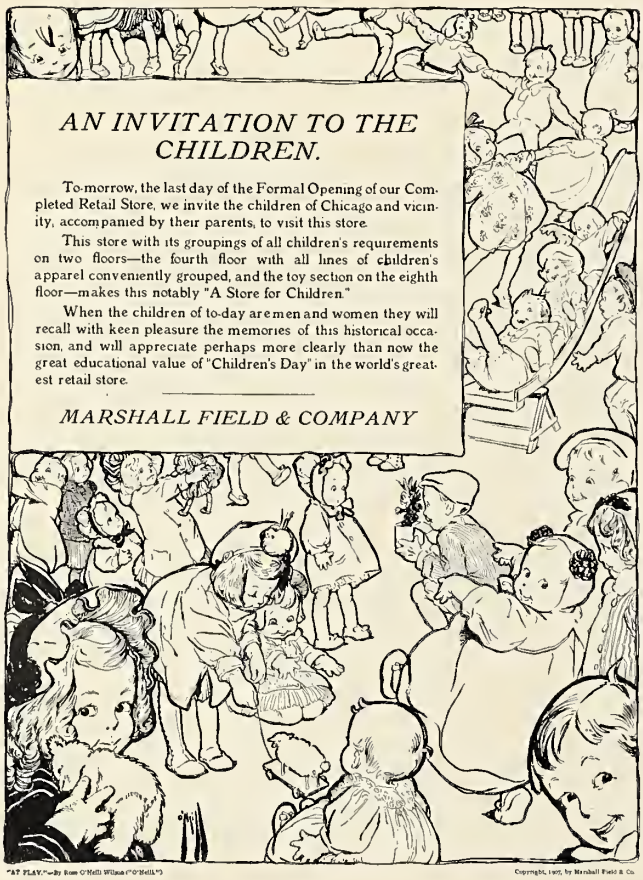
"AT NIGHT."
Drawn by Frank Turner Godfrey."
Copyright, 1907, by Marshall Field & Co.



"LIFE'S SPRING-TIME."—By Alice Beach Winter. Copyright, 1907, by Marshall Field & Co.

"LIFE'S SPRING-TIME."
Drawn by Alice Beach Winter.
Copyright, 1907, by Marshall Field & Co.





"AT PLAY."—By Rose O'Neill Wilson ("O'Neill"). Copyright, 1907, by Marshall Field & Co.

"AT PLAY."
Drawn by Rose O'Neill Wilson.
Copyright, 1907, by Marshall Field & Co.



"THE WORLD'S TRIBUTE."—By Orson Lowell. Copyright, 1907, by Marshall Field & Co.

"THE WORLD'S TRIBUTE."
Drawn by Orson Lowell.
Copyright, 1907, by Marshall Field & Co.



"TWO MEN OF TO-DAY."
Drawn by Frank K. Leyendecker.
Copyright, 1907, by Marshall Field & Co.



"THE NEW AMERICAN GIRL."
Drawn by Harrison Fisher.
Copyright, 1907, by Marshall Field & Co.



"THE GENIUS OF ART PRESENTING HER GIFTS TO THE PUBLIC."
Drawn by Alphonse Marie Mucha.
Copyright, 1907, by Marshall Field & Co.

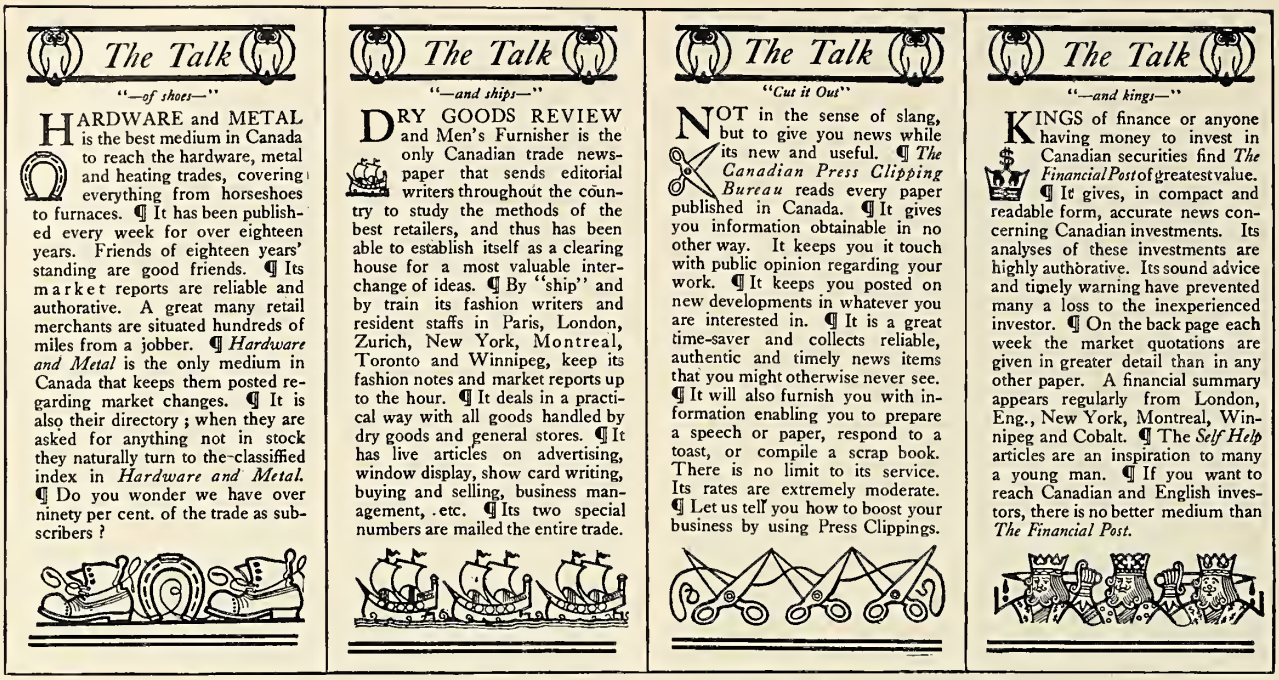
on a light orange-brown tint, the lettering in white being embossed. Altogether it is a specimen that can not fail to impress the recipient with the excellence of the Ellis company's products.

THE Werner Company, Akron, Ohio, has recently issued a very handsome booklet, the occasion being the firm's twentieth anniversary. A complete illustrated description of the magnificent plant of the Werner Company is given, the whole enclosed in a cover heavily embossed in gold and colors and tied with a heavy silk cord.

"THE Belt Book," a magazine for users of belting, published by Charles A. Schieren & Co., New York, is a very attractive house organ. The text is timely, the illustrations are clever and the cover-design is very pleasing. It should prove a strong factor in furthering the interests of the firm by which it is issued.

THE Thomson Printing Company, Philadelphia, Pennsylvania, has recently issued a handsome booklet entitled "A Visit to Our Plant," being a well-illustrated description of its facilities for producing high-grade printing. The mechanical execution of the booklet — which is printed in light green, dark green and black — is evidence of the ability of The Thomson Company to successfully handle the highest grades of advertising literature.

THE imprint "Created and produced by the Norman Pierce Company, New York, Chicago, San Francisco," stands for specific excellence in printed things. The latest specimen of high-class advertising from this source is a booklet descriptive of the Hotel Potter, Santa Barbara, California. While the booklet is excellent in every way, the chief features are the dainty pen-and-ink decorations



Four pages from an attractive booklet issued by the MacLean Publishing Company, Toronto, Canada.

which are to be seen on every page and which are thoroughly in keeping with the text.

UNDER the title "The Time Has Come to Talk of Many Things," the MacLean Publishing Company, Ltd., Toronto, Canada, has issued an attractive booklet dealing with "many things" in the shape of its various departments. A page is devoted to each department, the verse that forms the motif for the booklet running across the various pages, the decoration on each page being in keeping with that part of the verse which the page contains. The reproduction of the pages herewith will make this clear. In the original the rules at the top and bottom and the marginal cut under the initial letters are in orange, balance in black. The text is forceful and well written and reflects credit on "one Peabody of the printing department," by whom the booklet was written and designed.

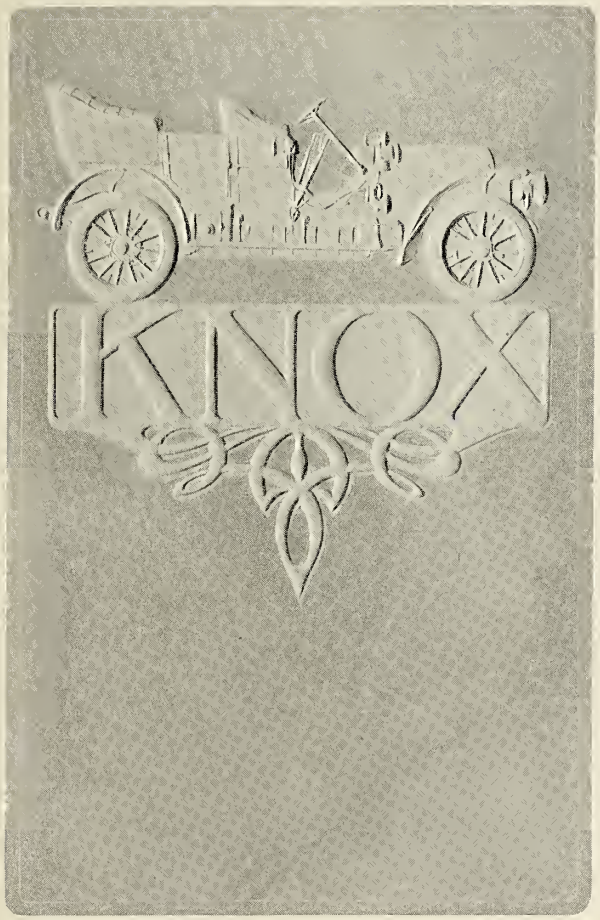
THE advertising department of The Globe-Wernicke Company, Cincinnati, Ohio, has recently issued an elaborate booklet containing specimen copies of some of its magazine and newspaper advertisements. Printed in colors on heavily coated stock, with pages 12½ by 19 inches in size, these advertisement reproductions present a handsome appearance. The mechanical execution reflects great credit on the printing department of The Globe-Wernicke Company.

ALL sorts of removal notices are constantly being devised and used, but perhaps the most realistic notice of this kind to reach this department is that of the Detroit Photo Engraving Company, Detroit, Michigan. The original, a reproduction of which is shown herewith, is a blotter printed in black and colors.



Realistic removal notice of the Detroit Photo Engraving Company, Detroit, Michigan.

"ONE thing you must watch, and watch carefully in booklet advertising. When you send a booklet to a business man you are really asking him to give you ten or fifteen or perhaps even twenty minutes of his time. *You have no right* to ask him to do that unless your booklet is written, illustrated *and printed* in a thoroughly attractive and inviting manner." The above quotation is one of the many good things to be found in the current issue of "Catalogueisms," the house organ of The Imrie Printing



An original cover-design embossed in one color by the Griffith-Stillings Press, Boston, Massachusetts.

Company, Toronto, Canada. This issue also contains the third installment of an interesting article entitled "The Making of a Catalogue," the present installment dealing with how the catalogue is printed. "Catalogueisms" is well printed in colors and should prove a good publicity medium for its producers.

THE American Type Founders Company has issued an especially attractive booklet bearing the title "Are You in the Saddle?" the text of which is a reprint of an article published in THE INLAND PRINTER in April, 1907. A unique type and rule design has been used throughout the booklet, an idea of which may be gained from the reproduction herewith. The original is in light brown and black, on brown stock.

THE high standard of excellence which was established in the first issues of "The Philosophy of Peter the Printer" has been fully maintained in the present number — the fourth of the "six improving tales." Handsomely printed in colors on Mexican onyx plate-finish stock, with a beautiful cover embossed in three colors and gold, it presents the highest type of advertising. And, what is more, the recipient will read it from cover to cover. The improving tale, which deals in a most entertaining manner with the politics of a small city, carries the reader along to an interesting finish, and no one who reads the story will fail to turn the few remaining pages and examine the specimens of platemaking, printing and embossing shown thereon. In the present issue the majority of these specimens consist of half-tone reproductions of automobile and silverware subjects, and to say that they are beautifully printed would be hardly stating it strong enough. One of the specimens, an original cover-design embossed in one color, light green, is reproduced herewith.

3–6

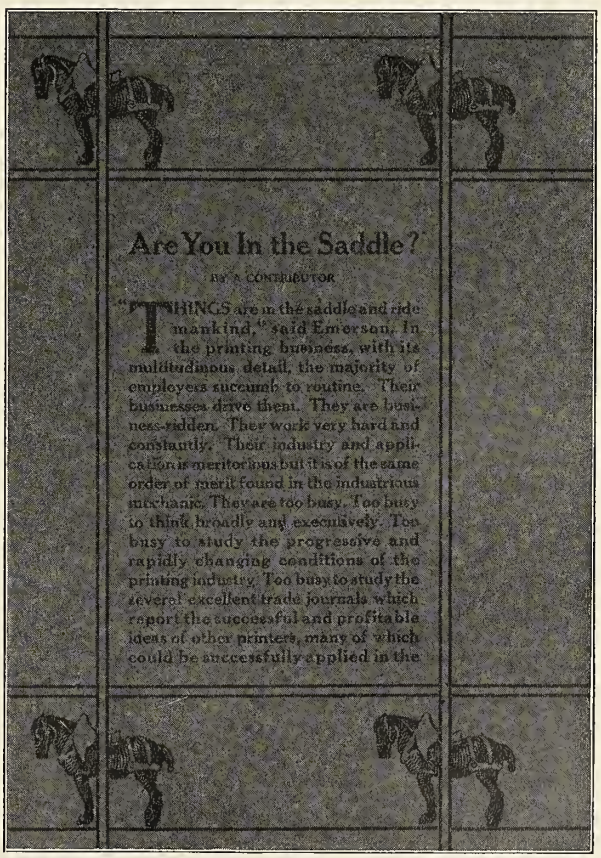
EDITORIAL COURTESIES.

The *State Capital* is pawing up the sand worse than a piney woods bull. An article purporting to come from Ada, but which in all probability originated in its own office, says that union labor in Pontotoc county is up in arms against the commissioners because they accepted the bid of the Bennett Printing Company for the county printing instead of giving the contract to the *Capital* at a little lower figure. It says that a good-sized scandal is brewing because the work was given to an outsider instead of a "reputable union house within the State." That is the first we've heard of the scandal. Please cite us. If a reputable union house in the State had put in a bid it should have had first consideration, but hanged if we ever heard of the *Capital* being classed as reputable. For the commissioners to have awarded the contract to the arch enemy of the interests of the Indian Territory would have been rank treason.— *Ada Democrat, Ada, I. T.*

CHIVALRY AND DICTION.

That young lady who resigned her position as teacher in the public school last week in Oklahoma City rather than be forced to sit in the same room with a lot of stinking negroes at an institute meeting, may have sacrificed her salary, but she will never lose the admiration, and if a time of need should ever come, the protection of every true-born son of the South, a class of men whose inborn chivalry is of a type that gladly faces death in defense of just such women, whose purity and high sense of caste and just pride of birth and blood causes every white man worthy of the name to stand with uncovered head when in her presence. — *Ada Democrat, Ada, I. T.*

A PRINCIPLE hung on a wall may be worse than none at all.— *Process Work.*


Are You In the Saddle?

BY A CONTRIBUTOR

"THINGS are in the saddle and ride mankind," said Emerson. In the printing business, with its multitudinous detail, the majority of employers succumb to routine. Their businesses drive them. They are business-ridden. They work very hard and constantly. Their industry and application is meritorious but it is of the same order of merit found in the industrious mechanic. They are too busy. Too busy to think broadly and executively. Too busy to study the progressive and rapidly changing conditions of the printing industry. Too busy to study the several excellent trade journals which report the successful and profitable ideas of other printers, many of which could be successfully applied in the

A page from a unique booklet by the American Type Founders Company.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

To Dispense with a Router on Copper.— Some one queries *Process Work* as to the deep etching of copper so as to dispense with the routing machine. The way it is frequently done in this country when there is a combination plate of line and half-tone work is to roll up the enamel-coated plate, after it is etched as far as it can safely be carried, with a stiff etching ink, and powder four ways with dragon's-blood, as is done in zinc etching, and then suspend it in a strong chloride of iron bath, face down, and leave it there for a half hour or so while other work is being attended to. If after that time it is not etched deep enough it is rolled up once more, brushed with dragon's-blood as before, and etched again. One writer in *Process Work* recommends that the most powerful etching solution for copper is a mixture of ferric chloride and ferric hydrate, the stronger the better. In France where they most frequently use deep etching in place of a router, they roll up the enamel-etched plate with asphalt, melt the latter down the sides of the lines and etch in a warm bath of perchlorid of iron.

Violet Ray Arc-lamp Carbons.— It has been a well-known fact for some time past that the richer the rays proceeding from an arc lamp were in violet emanations, the more serviceable the source of illumination became for photographic purposes, but it is not generally known what special treatment the carbons of such lamps were subjected to in order to produce this effect. *The Keystone* says that a German inventor has discovered a special method of treating arc-lamp carbons, which gives the light from the lamps a special quality that is much superior to the ordinary lamp for photographic purposes. These properties are obtained by treating the carbons with a solution containing one-half to one per cent of a mixture of equal parts of nitrate of yttrium and nitrate of lead. When carbons are prepared in this way one is unable to distinguish them from ordinary untreated carbons as regards their general luminosity and the amount of current which is used, but because of the preponderance of violet rays the illumination is of a very much higher actinic value. Carbons so treated will burn without forming a slag. These specific directions as to the chemical treatment of carbons will be a valuable clue to the experimental photographer. It is possible that by the combinations of such carbons with a very long arc, the emanation of violet rays may be still further enhanced.

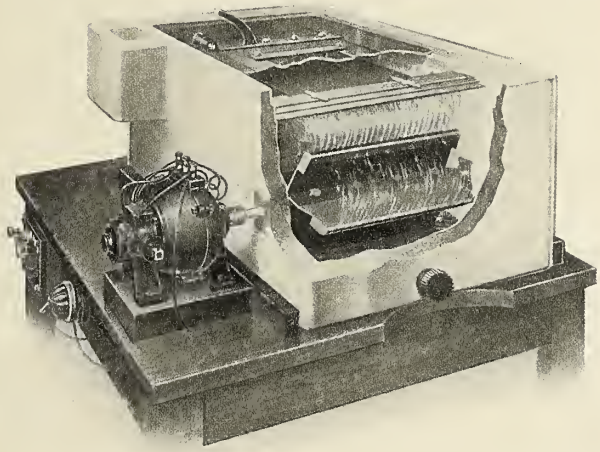
Half-tone on Large Stones.— R. W. G., Boston, writes: "What is the usual plan adopted to print half-tones on large stones? Years ago I printed half-tones on stone in an experimental way. I then turned the half-tone negative on a plate-glass about the size of the stone. When the plate-glass supporting the negative was put in contact with the sensitized stone it was held in place by four joiner's clamps while exposing to light. This plan worked well but the stones were not larger than 10 by 12 inches. Now I want to take up this work again on a large scale, where plate-glass would not be only expensive but unwieldy." *Answer.*— It is customary in litho houses now to make the half-tone negative as usual, but instead of turning on plate-glass, as you did, to turn it on the litho stone, using an oil to insure contact between the film and the stone. The procedure is as follows: The turning collodion must be thicker than customary. When the negative film is stripped it is laid on a dry lintless blotter, a similar blotter laid on top and the whole put under light pressure until thoroughly dry. The sensitized stone has a slight coating of olive or sweet oil or castor-oil spread over it, the negative film is laid down on the oil coating, and with the aid of a soft rubber squeegee, wet with the oil, it is manipulated from the center outward until all of the surplus oil is squeegeed out from under the film and it is in intimate contact with the stone. After exposure the film is peeled off and the remaining oil cleaned off with benzine, when the stone is inked up and developed. The whole takes longer to describe than to put in operation.

Wise Saws About Saws.— From Vernon Royle, of Paterson, comes a beautiful little book about saws, which should be invaluable to saw-users. Here are a few hints from it: "It pays to keep a saw in good condition. A dull saw, or one without proper set of the teeth, besides cutting badly, is in danger of stretching and buckling; and when this occurs the blade is as good as ruined. When a saw begins to screech and smoke it is a danger signal. A smoking saw needs sharpening. Frequent applications of a suitable lubricant to the sides of a blade are essential when cutting metal. Metal clods can largely be avoided by lubricating the sides of the blade. Good lubricants for a metal saw are oil, turpentine, mutton-tallow, Albany grease, beeswax, etc. Use the coarser-toothed blades for the softer materials and the finer-toothed blades for the harder materials. See that every tooth in the saw cuts. Avoid too much set. Set over only the points of the teeth. Avoid a worn throat-piece — renew it frequently. Don't be stingy with saws — keep an assortment. A piece of emery-wheel or grindstone is good for truing up a saw. Adjust the table top so that the saw will just reach through the material to be cut. In filing, first sharpen the face or the front of the tooth, then file off the back of the same tooth. File straight across. Different persons should not file the same saw. While using a circular saw be mindful always that you have but one set of fingers — duplicates are not obtainable." This is circular No. 210 that John Royle & Sons have issued and priceless as it is, it can be had for the asking.

Steel-facing Copper Plates.— J. McCarthy, Brooklyn, New York, asks: "Can you tell me if steel-facing a copper half-tone will protect it from wear? I know that photogravures are steel-faced but am not sure that steel-facing would add to the life of a type printing-plate. I want half-tones that will stand editions of over one hundred thousand. Where can I find out how steel-facing is done?" *Answer.*— Photogravures and valuable intaglio copper plates of all kinds are now steel-faced, for the pressure on them is much greater than upon a relief printing-plate. Copper half-tones are now frequently steel-faced, and so are stereotype plates, for newspapers with large Sunday editions, showing that steel-facing is a protection to relief printing-plates, and the surprising thing is that it is not more frequently done, as it is a simple process. Any dealer in electrotyper's supplies will furnish the material and method of doing it. When the writer was in the intaglio engraving business he took his copper plates

around to an electrotyper, who showed him how it was done. All the apparatus required was a large glazed earthenware pot with three or four battery cells. The solution he used was sal ammoniac, one and one-half ounces to two gallons of water. He first saturated this solution with iron by hanging in a soft iron plate opposite a copper one and connecting up the current. He left it for a couple of days or until there was no more action shown on the iron plate. Then the bath was ready for deposition. He used to say that the most difficult thing about the process was to get the copper plate to be steel-faced properly clean. This cleaning was done by scrubbing with strong potash and using plenty of clean running water. He soldered the two hooks that held the plate suspended on the copper rods, to the back of the plate, and after coating the back of the plate with asphalt varnish it was put into the depositing bath for a half-hour, or more, when it was finished. When the intaglio engravings showed signs of wear they were sent back to him, he removed the remaining steel coating with a weak nitric acid solution, cleaned the plate with potash again and steel-faced it once more. It seemed like an extremely simple process.

THE MARK SMITH ETCHING MACHINE.— The newest of the etching machines is illustrated and described by *The Process Engraver's Monthly* as follows: The machine is constructed entirely of earthenware and aluminum, and throws a fine spray of acid against the surface to be etched. The mechanism, consisting of a central spindle carrying four paddles, the bottoms of which are arranged in the shape of long troughs, perforated the entire length. The rapid revolving of those paddles catches up the acid from the bottom of the bath, and, with a rotary movement, throws it in a fine spray against the face of the plate, which is placed, work side downward, in a holder that is easily adjustable for any size or for several plates



THE MARK SMITH ETCHING MACHINE.

of smaller size. Practically for any size of work, up to the full size of the bath; a second etch is not necessary. For newspaper work and for everything wanted quickly this machine offers great possibilities owing to its great rapidity, and so far as we have been able to judge, the quality of the work is excellent and uniform. The body of the machine is of earthenware, so there is no wear. The paddles and spindle being of aluminum also resist the acid. It is complete with a small direct-connected motor, which can be run from an ordinary electric lighting wire. An outlet at the bottom of the bath lets off the acid and one at the top is for carrying off the acid fumes outside the building.

COMBINED PLURAL SCREENS FOR NEWSPAPER HALF-TONES.— The Carl Richter process for producing newspaper half-tones is a very interesting one, because two separate screens are successively used for the production of a single negative, and we are indebted to the *Zentralblatt für Photochemigraphie*, of Berlin, Germany, for the following information. The one real difficulty in the production of newspaper half-tones on the present basis is the holding of detail in the shadows. So in order to overcome this fundamental difficulty when using a single screen, the Richter process utilizes a single screen for the detail of the subject, and another screen effect superposed over the first, which will give the contrast, and a purity of high lights that is unattainable when a single screen only is used. With this system it is, of course, necessary to make preliminary tests as between the two screens so that the series of dots formed through the screen openings of the coarse screen will register exactly with the effects of the finer screen. In carrying out the details of the process, it is necessary to use two screens, the coarse one having half the number of lines that are found on the fine screen. The effect is quite startling, for the shadows are very soft, being composed of white dots in harmony with the fine screen, and the high lights are formed with very open dots that harmonize with the lines of the coarse screen. In the middle tones there are formed large black dots due to the coarse screen, and small black dots lying between the large ones formed by the fine screen. Thus producing to the unaided eye a series of definite black cross-lines in the middle tones, which are more open than the usual dots. These conditions have much to do in the printing quality of the plates, for the contrast is held up without sacrificing the detail in the shadows. The increase in interpreting power is quite marked when illustrations made with the old and the new process are placed side by side. A number of results in portraiture and commercial illustration are shown in 75-line combined with 150-line screens in contrast with the usual 75-line effects; also in 90-line ordinary and 90 and 180 combined, and 65 ordinary in contrast with combined 65 and 130 lines per inch screens. In addition it is desirable to point out that where the two screen effects are combined — in the grays — the coarse dots coincide in position with the same number of fine dots, and in addition have between them a second set of fine dots. It is, of course, understood that the first set of fine dots are lost through occupying the same space as the dots held by the coarse screen. The accompanying Fig. 2



Showing effect of combined coarse and fine line screens on same plate. Carl Richter's process.

shows the relation of dots, H representing the high lights, S the shadows and M the middle tones. The dots of the fine screen are identified by the letter F and those of the coarse screen by C.

A Comparison — Metzograph, Half-tone and Zinc Etching.— Benjamin Franklin Portrait.— In all the realm of reproductive processes there is no more profitable study than the making of engravings from the same original by more than one process. The present trio of specimens sustains the previous assertion. The original — an old copperplate print, by "W. Grainer, sculpt." "Published by H. D. Symonds, Paternoster Row, September 25, 1794," in possession of the editor of The Inland Printer, is a choice print of our illustrious philosopher-printer, Benjamin Franklin, being in a fine state of preservation and a splendid example of the plate-engraver's art as practiced one hundred and thirteen years ago. The color of the print is a deep brown and it is extremely interesting to note the interpreting susceptibilities of the three methods of reproduction. The zinc etching has accentuated the contrasts so that the result appears somewhat akin to old-style woodcuts in which cross-line effects were perpetuated. Many of the finest dots adjoining the high lights are lost entirely and the small white dots in the shadows have been filled in so as to print solid, thus emphasizing the contrasts. Fig. 1 shows this type of reproduction. In the half-tone method a 133-line screen was used without any material pattern effects on account of the curved lines of the copperplate interfering with the straight lines of the screen. The lines per inch of the original vary from about thirty-five to 120. This method holds a greater degree of softness than the zinc etching. Fig. 2 illustrates the half-tone values in contrast to Figs. 1 and 3. Metzograph methods and susceptibilities are clearly differentiated in Fig. 3. Neither half-tone nor metzograph plate has held the finest lines of the high lights, but instead of these being a pure white as in the zinc etching, both methods, by reason of their inherent screen structures, show some tone values at such points which in a measure compensate for the loss of the finest lines of the original. The metzograph — a No. 4 screen — does not seem to have held the entire gamut of variations as well as the half-tone. There is a little tendency toward flattening because the pure whites of the original are interpreted by a remnant of screen grain and the white interstices of the shadows have become filled so as to cause the solid color to run into the shadows, thus darkening them, which, when taken in connection with the darkened high lights, flattens the tonal range somewhat. The three specimens will call out divers opinions as to the relative merits of the reproductions, which, unfortunately, must be more or less handicapped because of the impossibility of direct comparison with the original.— N. S. A.

Negative Output a Week.— Engraving Company, New York, asks: "What is considered an average day's work for a half-tone photographer? There seems to be an understanding among them in this city that ten negatives constitute a day's work. What is the average in Chicago and western cities?" *Answer.*— This is a question of individual operators, the facilities furnished them, the sizes of the negatives, the character of the work and the quality of the results demanded. It is not a geographical question. The writer had a half-tone operator who could make eighteen to twenty-four half-tone negatives in eight hours besides taking care of his chemicals. It could be said of him that there was no lost motion in his movements. He knew little about anything other than half-tone negative making. He thought he understood the mysteries of the race-track, though that knowledge always kept him poor. So much depends on the facilities at a workman's disposal — the lens, camera, light and dark-room — that books are written on these subjects alone. Take, for instance, the size of camera. In some shops the operator is obliged to make large and small negatives with the same camera and long-focus lens, which means a tremendous loss of valuable time, besides the physical labor



Fig. 1.— zinc-etching effect.



Fig. 2.— 133-line half-tone effect.

of lugging a large plateholder to and from a darkroom, not always as convenient to the camera as it might be. In large shops the work is distributed to the varied-sized cameras, resulting in much economy. Now that workmen travel from one city to another there is no appreciable difference in the speed of workmen East or West, though there might be between North and South, owing to the proverbial slowness of my brother Southerners. There is a difference in the negative output in the shops of the same city, due to the energy, or lack of it, in the various shop foremen. Labor being the chief factor in the cost of halftones it behooves employers to see to it that their workmen have all the facilities necessary in the way of up-to-date lenses, cameras, etc.

Panchromatic Plates.— Dr. E. König supplies in the *British Journal of Photography* the results of his experiments in making panchromatic plates which should be of value to three-color workers. He says: "It is well known



FIG. 3.— NO. 4 METZOGRAPH SCREEN EFFECT.

that in all orthochromatic and panchromatic plates in the market it is necessary to use a yellow filter during exposure to reduce the action of the blue rays. I have endeavored by bathing ordinary plates to introduce the yellow screen in the film. There are not many yellow dyes suitable for this purpose. The dye must be easily soluble in water, it must stain the gelatin, but must be easily washed out; it must not react with the sensitizer, nor be prejudicial to the keeping powers of the film. All these conditions are perfectly fulfilled by 'filter yellow, K.' To make the sensitizer (for the red record negative) 77 grains of filter yellow K and 1½ grains of erythrosin should be dissolved in 21 ounces of distilled water, and 10½ ounces of alcohol added. In this solution, which will keep indefinitely, the plates should be bathed for two or three minutes and dried without washing. The bath may be used over and over again and only needs filtering from time to time. The plates are always clean, free from streaks or spots, and will keep for three months unchanged. I should not omit to mention that it is not every dry plate that can be sensitized with erythrosin. While developing some of the yellow dye remains in the developer and some more in the fixing bath. After a short washing the plate is quite free from stain. Neither the developer nor the fixing bath is spoilt with the dye. To make a panchromatic plate which could be used for the blue-record negative through the red filter, the doctor succeeded in making a bath with pinacyanol by adding to 10½ ounces of the above-named bath 31 minims of a 1 : 1,000 pinacyanol solution. Plates thus prepared show an extraordinary action in the yellow, orange and red; only the green sensitiveness left something to be desired. The sensitiveness of the plates, sensitized with erythrosin, are about 0.4 times less sensitive than the unbathed plates."

Mr. Gamble Is Still Talking About Us.— "Life in American cities would seem to you dull, monotonous, and cheerless after London. The amusements are comparatively few, and often bad, and there is little or no opportunity for self-improvement," said Mr. William Gamble in a lecture before the Bolt Court School for Processwork in London. The writer had the pleasure of accompanying Mr. Gamble to Coney Island while the latter was visiting this country and he remarked then that Mr. G— was rather blasé, nothing at Coney seemed to startle him, giving one the impression that he was accustomed to much gayer scenes at home. Now he rather confirms that impression by saying that "life here seemed dull and monotonous after London." Of our business life, he continued: "Hospitality in business is carried to great lengths in America. A favored customer will generally be offered a cigar in an American business office, and he will be taken out to lunch if it is anywhere near the hour for it. I know of one firm who reserve a table at one of the leading restaurants, and the two partners of the firm go there every day, letting it be known to customers that they are welcome to drop in at this rendezvous. The result is that a good deal of business is transacted over the luncheon table, and many valuable orders are obtained. Business is generally closed in American shops at 5:30. There is no interval for breakfast or tea, and the luncheon is generally at 12 o'clock. No eating or drinking during working hours is allowed or expected. On Saturdays, during the winter months, the workmen go on as usual until 5:30, the Saturday half holiday not being a recognized institution there, but in summer time they are allowed to have Saturday afternoon, and make up for it by overtime on the other days of the week. In some shops they have a night and a day staff, and in a few cases three staffs, each working eight hours, and so keeping the business going the whole twenty-four hours, Sunday included. Most of the newspaper offices have a night and day staff. In the summer, long holidays are indulged in. Those who can afford it will take as long as three months' vacation, and spend all the savings of the other nine months. You seldom find any one saving money out of wage-earning. They earn large sums, but it goes in the expense of living. The wealthy people get their money out of stocks and shares, or by speculating in some big deal. I have not heard of any photoengraver in America who made more than a decent competence of his business."

The Photographic Reproduction of Colors.— There has recently come from the press of *Le Procédé*, Paris, a very thorough treatise on "La Reproduction Photographique des Couleurs," by H. Calmels and L. P. Clerc. This volume is the twelfth of the "Biblothéque des Procédés' Photomechanique." Eleven other volumes are announced, but not all have been issued as yet. The authors are well known in the field of photomechanical processes; Mr. Calmels being at present editor of *Le Procédé* and

formerly was professor of industrial photography at the Polytechnic, London, and Mr. Clerc is demonstrator of chemistry in the Faculty of Sciences of Paris. The book is paper covered, ¼ inch by 5¼ by 8⅜ inches, containing 132 pages. There are eight special inserts. Eighty-six figures are interspersed throughout the text. The principal paragraphs or minor divisions are all numbered, reaching to 100, including a short appendix. The work gives a short historical résumé; a description of the scientific basis of colorwork; an interesting presentation of enlargements from Lippmann's color-plates showing the striæ of developed silver for the violet and red ends of the spectrum after microphotographs by E. Senior of the Chelsea Polytechnic, London. A very exhaustive analysis of a diffraction grating and a prismatic grating is given on page 6. A large number of graphic curves are interspersed throughout the work, and on page 13 is found a very complete color circle diagram. The functions of color filters are very carefully presented. The book is divided into three main divisions: the first relates to the steps involved in the production of the color record negatives; the second to the photomechanical synthesis or the printing from color-plates; the third to the photographic synthesis relating both to the various photographic processes as well as the optical synthesis of natural colored images. The various formulas used are grouped in one division under the head of "Formulaire." These relate to the composition of liquid and dry color filters, the resensitizing of dry plates, the color staining of gelatin relief prints, and color filters suitable for the chromoscope and triple lantern projection. The principles of diffraction are explained in detail, and the experimental determination of filter formulas are also presented, and the novel method of producing a gelatin tonal scale by means of wedge-shaped films is described in detail. The procedure in three and four color work is treated of at length, including the screen relations in four-color usage which will give reproductions without the presence of moiré. A specially fine three-color insert by the Société Lyonnaise de Photochromogravure is followed by the progressive proofs. The half-tone dots of these plates are made the same as in ordinary black-and-white work without any preponderance of line in either direction. An exceptionally fine four-color insert is given by Jean Malvaux, Brussels, Belgium, in which the progressive proofs including the black are also shown; the screen dots are similar to those of the three-color inserts mentioned, having no accentuation of line in either direction. A very novel insert showing a marine view, produced by the arograph, is interestingly treated. The book, which is written in French, sells for $2.40, and orders for the same may be sent to The Inland Printer Company, 120-130 Sherman street, Chicago, Illinois.

Modern Photogravure.— Color Phototype Company, Springfield, Ohio: You can learn how modern photogravure is done from a paragraph in this department for July, page 869. Herbert Dennison's Treatise on Photogravure will give full information on the subject. Price, $2.25 through The Inland Printer Company.

Preparation of Color Sketches for Reproduction.— Webb & Ware, Dallas, Texas: There is no work published giving instructions for the preparation of color sketches for reproduction. Hellmuth's color chart can be had from Charles Hellmuth, whose Chicago and New York addresses will be found in our advertising pages.

Information Concerning Photoengraving.— Herbert Sullivan, Effingham, Illinois: The publications giving most information about photoengraving, besides The Inland Printer, are *The Process Engraver's Monthly*, $2 a year, and *Process Work* at 75 cents a year. Both are published in London, though subscriptions are received by The Inland Printer Company.

Collodion Emulsion.— George Terry, Dayton, Ohio: You can increase your knowledge of collodion emulsion by studying Henry Oscar Kline's book on the subject, which can be had through The Inland Printer Company for $2.50.

Transferring Illustrations from Prints to Other Surfaces.— Norman V. Thurston, Merrillan, Wisconsin: You will find a formula for transferring illustrations from newspapers to other surfaces in The Inland Printer for July, 1899, page 468.

THE PRACTICAL VALUE OF BEING ABLE TO PUT YOURSELF IN THE OTHER MAN'S PLACE.

BY R. T. CRANE, IN THE "VALVE WORLD."

Conducting a business like that of Crane Company presents many problems, not the least of which is the persuading of the men who work for you to see things through your eyes.

It is a wise and profitable policy to cultivate the habit of putting yourself in the other man's place. Such an attitude has many advantages and few drawbacks.

Aside from directing the general policy of an extensive business, it is practically impossible for the man at the head to do everything himself, or to know always just what is being done. He must depend to a large extent on others, and the ease with which he manages his business rests considerably upon the manner in which these others perform their work.

To make this clear and specific, let me say that putting yourself in my place has to me two distinct and important sides, and they should be just as distinct and as important to those who are employed to carry out my policy.

In the first place, it means doing things as I should do them had I the time; in the second place and still more important, it means keeping me informed of what is going on where it is practically impossible for me to keep in touch with everything.

The kind of information I want must be considered. I don't wish to simply be tickled with facts and incidents; I want to know of defects, if any exist. I wish to know the unpleasant things as well as the things that please. How am I to go about the correction of mistakes, the remedying of defects, if I do not know they exist? To strengthen the weak spots it is essential first of all to know their nature and where they are. The man who puts himself in my place will be just as ready to give me information that points to a defect as to tell me where he finds the business strong and the details gratifying.

There seems to be too much of a tendency to-day among employees to assume that the head of the business would not be interested in this or that detail. This is a wrong attitude.

Not only is it for the head of the business to decide how he wishes his work carried on, but it also is for him to determine what information he wishes regarding the business. And he should be able to get this information without having to ask a long string of questions or happen upon it by accident.

In the business world, putting yourself in the other man's place simply means keeping out of a rut, avoiding the doing of your work like a machine, using your head as it ought to be used.

Get the other man's point of view; and, if this man be your employer, then act in all things intelligently, frankly, quickly and loyally.

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

THE Forget-me-not Press, Billings, Montana, has sent several very neat folders, well printed in colors and constituting excellent advertising literature.

Howell County News, West Plains, Missouri.— The copy of the revised ordinances is very creditable indeed, the advertisement composition deserving especial mention.

SPECIMENS of commercial printing from the A. B. Doerty Printery, Findlay, Ohio, show an excellent taste in design and careful printing. They are excellent examples of business stationery.

THE *Republican*, Bloomfield, Iowa.— The club program is open to much criticism, the most noticeable thing being the presswork. The forms which are printed in black show a feature quite common — the appearance of having been made ready with ink instead of impression. It is the custom of many printers to pay too much attention to the back of the sheet when making a job ready, seemingly afraid to have the least bit of impression show through. This often results in the ink being piled up thick on the face of the sheet in order to make the job show up. Less ink and more impression would improve much of the work which reaches this department for criticism. Then, too, the red varies throughout the book, the ink appearing to have been dirty when some of the forms were run.

TRENT PRINTING COMPANY, Knoxville, Tennessee.— The Lewis & Adcock letter-head too plainly shows the attempt to make the reading matter fit a certain design instead of vice versa. This is a common error. However interested the compositor may be in a certain arrangement of rules he should not use it unless he can do so without subordinating the text. The design used on the letter-head



Attractive letter-head of the Trent Printing Company, Knoxville, Tennessee. Original in black, orange and gray.

C. R. LEPPMAN, Easton, Pennsylvania.— The booklets are well written, the arguments convincing, and the printing very neat. Would suggest, however, that the cover-designs be a trifle stronger.

COPIES of "The American Photographer" and "The Kansas City Amateur Photographer," both house organs of Z. T. Briggs & Co., Kansas City, Missouri, have recently been received. Both are attractively arranged, well printed and a credit to the publishers.

THE Magnet Press, Angola, Indiana.— The booklet is very attractive throughout and there is little to criticize, although some of the pages are a trifle gray owing to a lack of ink. Then, too, the use of rule of half-point face instead of the light rule would have helped some.

HARTZELL BROTHERS, Altoona, Pennsylvania, have recently sent in some very attractive printed matter. Among other original and clever things is a menu for a horseshoer's union in which the sheet on which the menu is printed is fastened to the cover by a horseshoe nail.

O. W. ATTERBURY, McLeansboro, Illinois.— Your work is neat and very creditable, but could be improved by a few minor changes. In combinations of red and black the red in question is an excellent one and with a certain amount of copy would give very satisfactory results, but as it now stands it is too confusing. Your firm letter-head, which we reproduce herewith, is an excellent piece of work, the three colors — orange, black and gray — giving very pleasing results.

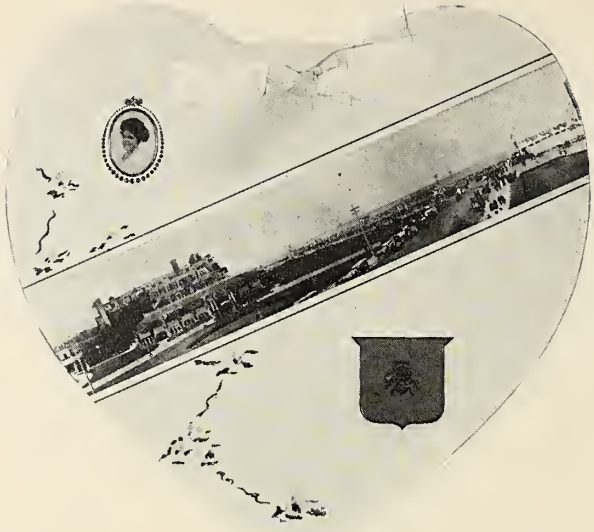
O. F. COLLIER PRESS, Duluth, Minnesota.— The catalogue of the Clyde Iron Works is a very creditable production. Especially attractive is the title-page — a design thoroughly in keeping with the subject. While some of the tint-blocks could be slightly improved, the work on the whole is very attractive and well printed.

BLACK, the printer, Blakely, Georgia.— While the color combination used on the blotter — red and green on pink stock — harmonizes, you have used altogether too much of the red. A complementary harmony such as red and green will always appear to better advantage if a large amount of one color is used with a small amount of the other, the small amount being of the warm color — in this case red. A spot of red is sufficient to brighten up a job, but too much red gives a glaring appearance. The addition of the yellow on one of the blotters is not an improvement — in

fact it is decidedly the reverse. Unless one is absolutely certain of his third color it is better to use a two-color combination.

H. F. CLUNY, Fall River, Massachusetts.—The squaring up of lines by means of word-ornaments at the ends is hardly a satisfactory method. If the panel effect can not be attained without such a strained effort as is noticeable on the title-page for the piano-player company, the lines should be left uneven. Otherwise the page is satisfactory.

THE Asbury Park Carnival is always the occasion for the production of new and attractive ideas in printed matter by J. Albert Hood. This year the chief feature in the printed matter is the menu of the banquet given by the queen of the carnival to the carnival association and her attendants. The reproduction herewith of the cover gives a faint idea of its richness and attractiveness. The original is some fourteen inches across and is of heavy white stock, tied with a white ribbon. The portrait and view are photographs in a rich warm brown and are tipped on. The decorations are in water-colors. No expense has been spared in the production of this work and the results certainly justify the effort.



Cover of the handsome menu of one of the banquets of the Asbury Park Carnival. Designed by J. Albert Hood.

R. F. HARRIS, High Point, North Carolina, sends a package of exceptionally attractive specimens this month, of which the two letter-head reproductions herewith are

BEING A COMMUNICATION FROM

The High Point Publishing Company

Incorporated

Printers Writers Designers Embossers

Producers of Artistic Catalogs, Booklets, Brochures & the Better Class of Commercial & Society Stationery

Dated at High Point, N. C. [ ] 1907

AWARDED FIRST PRIZE BY AN EMINENT CRITIC IN AN INTERNATIONAL CONTEST FOR FINEST SPECIMENS OF PRINTED THINGS

High Point Publishing Company

Incorporated

Printers Writers Designers

Makers of Fine Catalogs, Booklets
Brochures & Stationery

Dated at High Point, N. C. [ ] 1907

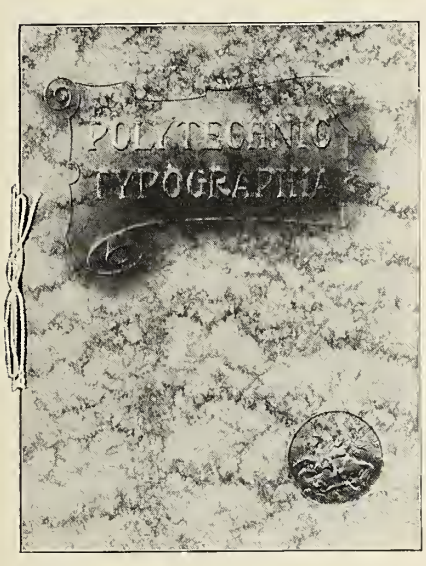
Two exeellent letter-head designs by R. F. Harris, High Point, North Carolina.

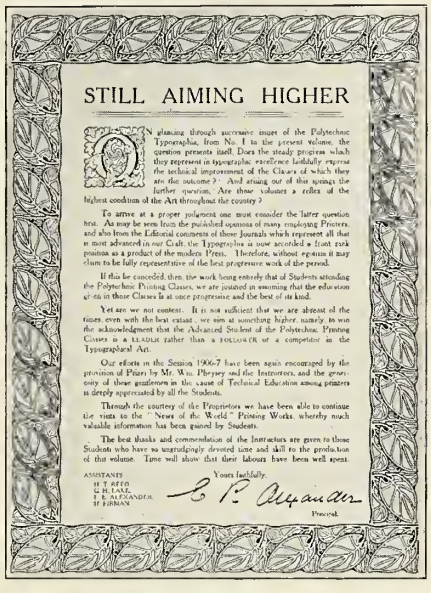
representative examples. The one in geometric design is printed in light blue and dark blue on blue-tinted stock, the type-matter being in the dark blue. The other letter-head is printed in orange-red and deep brown on white stock, the initials in the feature line and the rules being in the red.

FROM F. W. Joebges, with Ware Brothers Company, Philadelphia, Pennsylvania, has come a copy of " The Carriage Monthly Daily and Album of the Vehicle Industry." The first part of the above title refers to the daily edition which *The Carriage Monthly* published during the recent convention of the Carriage Builders' National Association in New York. This daily edition, consisting of thirty-two pages 10 by 12½ inches in size and set in eight-point, was

on the desks of the members at the beginning of each morning session, and contained a complete account of the previous day's proceedings. The fact that it was printed in the plant of Ware Brothers in Philadelphia each night speaks volumes for the ability of this firm to handle good work quickly.

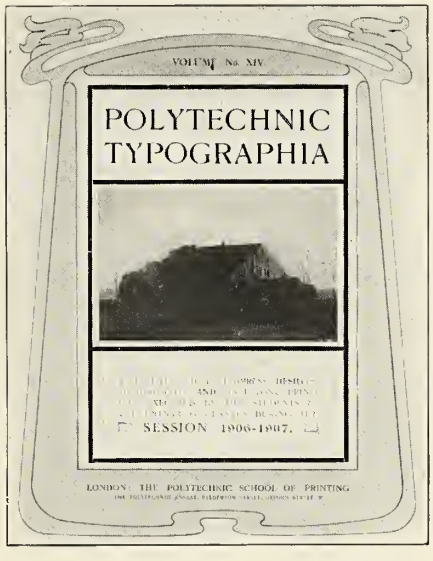
THE "Polytechnic Typographia," a selection of letterpress designs, trichromatic and half-tone printing executed by the students in the printing classes of The Polytechnic School of Printing, London, during the session of 1906-1907, has reached this department and proves to be thoroughly in keeping with the previous issues. As an exponent and example of the benefits of technical education it is an excellent production. The reproductions shown herewith of the cover, title-page and introduction page will give a faint idea of the beauty of the book. The cover is heavily embossed and tinted. The title-page is in five colors and gold, the heavy rules being in gold, the light rules and type in black, the tint-block border in gray and




STILL AIMING HIGHER

ASSISTANTS
H. T. REED
F. H. LAKE
T. E. ALEXANDER
H. FIRMAN

Yours faithfully,
E. P. Alexander
Principal.



Cover and two inner pages of the "Polytechnic Typographia," the year book of the Polytechnic School of Printing, London, England.

advertising device in the well-known ingenious Haigh style; J. M. Whillow, San Antonio, Texas, original and neat card designs; The San Antonio Printing Company, San Antonio, Texas, attractive announcement; Davis & Mason, Pittsburg, Pennsylvania, handsome blotter in colors; The Imrie Printing Company, Toronto, Canada, neat removal announcement; Louis van Hartesveldt, Grand Rapids, Michigan, specimens of good commercial printing; The Bensler Press Company, Buffalo, New York, attractive "old home week" souvenir; G. Murray Seal, Baltimore, Maryland, very neat and tasty booklet specimen; Shoop & Morrison, St. Paul, Minnesota, dainty four-page leaflet; G. Barton Wilson, Cedar Vale, Kansas, very neat commercial work; E. W. Stutes, Spokane, Washington, excellent specimens of envelope slips; The Mills Printing Company, Griffin, Georgia, attractive blotter; Dave Patterson, Jr., Cananea, Sonora, Mexico, high-class commercial printing; McAuliffe Printing Company, Vicksburg, Mississippi, neat blotter; *The Lincoln County Times*, the landscape in the center in three colors. The introductory page is in brown with a green tint underneath the border. Many excellent specimens of typographical design and color-printing appear throughout the book and all reflect great credit on the school from which it is issued.

IN addition to the above, the following specimens have been received during the month: Thomas Todd, Boston, Massachusetts, the usual attractive monthly calendar; Live Coals Press, Royston, Georgia, neat school catalogue; Axel F. Ericson, Chicago, Illinois, attractive blotter in two colors; D. Hulse, Homer, Louisiana, letter-head and envelope in blue and red, which would have been much better if the red were of an orange hue instead of inclining toward the violet; Brower-Morse Company, San Francisco, specimens of neat commercial printing; The Star Printing & Label Company, Denver, Colorado, attractive label and blotter specimens; E. C. Daniel, Del Rio, Texas, very neat page advertisement; H. F. Cluny, Fall River, Massachusetts, attractive business card; The Review Publishing Company, Pomona, California, a fairly successful attempt to print half-tones on blotters in order to avoid the coating on one side, although designs for zinc plates would give far better results; James H. Furbershaw, Scranton, Pennsylvania, original and clever private mailing card; Nolan Brothers, Brooklyn, New York, clever advertising device; Fred Haigh, Toledo, Ohio, regular monthly calendar with Davenport, Washington, rather odd but attractive business card.

TYPEFOUNDERS' SPECIMENS.

The Hamilton Manufacturing Company's showing of Unit Gothics and Roman Borders is very effective. The latter are especially desirable in the production of posters and are more elaborate than anything heretofore offered.

The "Keystone Insert," the house organ of the Keystone Type Foundry, devotes its fourth issue chiefly to the new Paul Revere type, an excellent face for general work. A series of decorative designs entitled Parisian Fancies is also shown to advantage.

The American Type Founders Company makes excellent showings of its Bold Antique series and Globe Gothic Bold. Both are strong faces, especially adapted for heavy work. In the circulars devoted to their interests considerable use has been made of the popular geometric designs, and with excellent results.

The Inland Type Foundry has issued an attractive booklet containing a history of the Swastika and showing specimens of the Swastika border, which seems destined to become very popular. The Shaw Text, a very handsome letter of its kind, is shown to advantage in an artistic booklet, as is also Condensed Caslon, the latest addition to the Inland's family of Caslons.

A RESOLUTION

TO keep my health! To do my work! To live! To see to it I grow and gain and give! Never to look behind me for an hour! To wait in weakness and walk in power! But always fronting forward to the light! Always and always facing toward the right! Robbed, starved, or defeated, fallen, wide astray—On, with what strength I have! Back to the way.

18-POINT

BERKSHIRE ORNAMENT NO 12

Trees

And their Foliage



Published by

The Forest Club
Chicago

BERKSHIRE ORNAMENT NO. 103

HUNNEWELL

SOLD IN BODY FONTS

The smaller sizes of the Hunnewell Type up to eighteen point will be sold at body type rates in fonts of twenty-five pounds and its multiples

Violin Recital

NEW ENGLAND CONSERVATORY

Wednesday, April the fifteenth at 8 o'clock. Jordan Hall, Essex Street

Admit Bearer

BERKSHIRE ORNAMENT NO. 67

10-POINT UNIVERSITY BORDER

THE H. C. HANSEN TYPE FOUNDRY

190-192 Congress Street, Boston
43 Centre Street, New York

One Line, Point Body, Unit Set

vi HENRY WADSWORTH LONGFELLOW

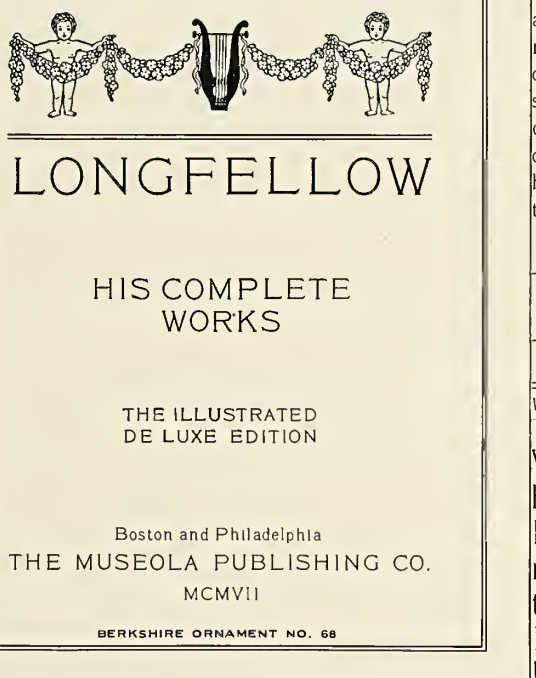
IN THOSE days he was described as slight and erect in his figure, with a light, delicate complexion like a maiden's, a slight bloom upon his cheeks, "his nose rather prominent, his eyes clear and blue, and his well-formed head covered with a profusion of brown hair waving loosely." The class to which he belonged had several memorable names, not the least memorable of which was that of Hawthorne. Longfellow held high rank. He was regular and studious in his habits, though he cared more about general reading than the regular curriculum. It is interesting to find him at that early day taking the side of the Indians against the prejudices that have always followed "that reviled and persecuted race." He was greatly delighted with Gray's poems, and regarded Dr. Johnson's criticisms upon them as very unjust. In the winter of 1823 he had some thought of teaching a school, but was on the whole glad that he had failed to obtain one. His chief exercise was walking. When the snow was deep he cut wood, and he found it rather irksome. As a makeshift for either, he wrote his father: "I have marked out an image upon the closet door about my own size; and whenever I feel the need of exercise I strip off my coat and, considering this image as in a posture of defence, make my motions as though in actual combat. This is a very classick amusement.

6-POINT

HENRY WADSWORTH LONGFELLOW viii

SO FAR not a ray of originality, nor one of those graceful, if not always accurate, comparisons or metaphors which peculiarly mark Longfellow's fancy. The Yankee "woodman" is not a singing being, nor have we "larks" under New England skies. It is interesting to know that the *Gazette* then paid its contributors a dollar a column for prose, and got its poetry for nothing. The editor regarded Longfellow's, however, as so full of promise — and any flower in the desert has a smiling aspect — that he had proposed that the poet should receive some compensation for his regular contributions. This, small as it was, seems to have been enough to excite his ambition toward a literary career. He brought up various objections against the profession of a physician—there were quite enough in the world without him! In another letter to his father he said, "I hardly think Nature designed me for

8 POINT



xv HENRY WADSWORTH

THE following few months in Spain were among the happiest and most romantic of his life, and he never cared to go to Spain again lest the illusion should be destroyed. Longfellow spent a month at Dresden; but social advantages and amusements prevented more serious studies, and as his friend Preble was at Gottingen, he determined to follow and study as much of a year as possible. In the Spring of 1829 he went to England and spent a few days in London, returning through Holland. The Rhine he thought a noble river, but "not so fine as Hudson." The old castle of Vautsberg, near Bingen,

10-POINT

WORTH LONGFELLOW vii

When in Copenhagen he took lessons in the Danish, and he was made a life member of the Royal Society of Northern Antiquities. During a month's enforced stay in Amsterdam he studied Dutch, which he found "in sound the most disagreeable" he remembered having heard except the Russian. His wife was in failing health: she died on the twenty-ninth of November, 1835. Longfellow travelled sadly to Heidelberg, where he found charming companionship, and, as he says of the hero of "Hyperion," "buried himself in old

12-POINT

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THE H. C. HANSEN TYPE FOUNDRY
190-192 Congress Street, Boston
43 Centre Street, New York

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

WRONG WORDS IN PRINT.— The other day a newspaper clipping was handed to me which contained the statement that a man had been for years "a restaurant" of a certain town. It is not supposable that any one can think a man can be a restaurant, but how can a proofreader fail to see that restaurant appears where resident should be, and allow it to go into the paper? Being in a newspaper, of course there is just a chance that the proofreader did not fail to see and correct it, but it is much more likely that he did. The strange thing is that words just as strikingly wrong get into books. For instance, the Encyclopædia Britannica says that Liguori established the first house of the Redemptorists "in the force of much opposition." A book on "The Story of the Earth" mentions the "consistents" of rocks. How can such things go two or three times through the hands of a proofreader, or, worse yet, through those of a number of readers, without correction? Why can not the readers learn that what they read should have sense in it, and put it there when they find that it is lacking?

POSSESSIVES.— We have often discussed the formation of possessives, or rather the question when to use the possessive form and when not to use it; but it is one of the questions that will never be answered so clearly or so authoritatively as to free everybody from doubt. The question has come to us again in a letter that need not be printed, as it merely asks whether "six days sale," as printed on an accompanying slip, is right. To the one of whom the question is asked it is not right, and he would have it "six days' sale." What we call the possessive case does not always imply possession, as it does in "a man's coat." A man's thoughts, for instance, are not simply those which he possesses, but those which he originates. The older and better (because literally more inclusive) name for the class of relationship indicated is genitive; but genitive is hardly known now except in a more or less scholarly way, and we must call such terms possessives. It has become very common, and is becoming more so, to reject the possessive form in cases like that of our question, but it is still wrong grammatically, and those who care to be correct use the possessive. Every one uses it — must use it — in the singular. No one would hesitate over a one day's sale; then why balk at a six days' sale? The relation of the words and the construction of the phrase are identical, and so the form should be, except for the difference between singular and plural.

CAPITALS AND PLURALS.—A. S., Bellingham, Washington, asks: "Is it proper to capitalize Teddy bear, Russian bear (in speaking of the animal), China cup, Panama hat? Also, would you use Gentrys or Gentries, Kentuckys or Kentuckies, drys or dries?" *Answer.*— It is proper to capitalize all but china cup, and the plural words should be spelled *ies*. All terms in which a noun is used as a proper name, or an adjective is used as a proper adjective, should preserve the capital letter that belongs to a proper name. Some such words do become common, and so have lower-case letters, but they are very few, and only those that have lost all conscious reference to the place or person from whose name they come. A Teddy bear is a bear named so that one always thinks of a person named Teddy, and thus Teddy preserves the proper-noun nature. A Russian bear can be nothing but a bear of Russia, and so this also preserves the capital that marks it as a proper name. Even when such names do become very much like common nouns, as through pluralizing, they do not lose the particularizing lack of a sense that is really common, and so are always capitalized. Thus we write Washingtons, not washingtons; Lincolns, not lincolns; Kentuckies, not kentuckies. A certain kind of earthenware was first named China ware, consciously referring to the country where it originated; but this name became so common that it crystallized into the common noun chinaware, and a china cup is simply a cup made of such ware, and not a cup made in China, nor one made as they are made in China, nor one that in any way but a very remote one suggests China. The word as used in china cup is simply short for chinaware, and not China at all. A very few words, originally proper nouns, become common without any such evolutionary process. Of these one is boycott, which is simply the name of a man, but so used that no one thinks of the man. Some are properly usable in either form, as Herculean or herculean, Procrustean or procrustean; but even these are strictly amenable to the differentiation indicated, as Herculean when with direct reference to Hercules, but herculean when without such reference, Procrustean directly connoting Procrustes, procrustean if otherwise. Many people still use Roman of type, even when they do not capitalize italic; but all thought of Rome or Italy has been eliminated from these terms, and most people long ago dropped the capital letters. It is probably because in these few instances the capital is correctly rejected that some persons — very few comparatively — write paris green, brussels sprouts, etc., and that a few proofreaders in making style-books have made a rule that "words derived from proper nouns begin with lower-case letters." But here the joker is the fact that Paris, Brussels, etc., are not derived from proper nouns, but are the proper nouns themselves, without derivation or any kind of change, and the capitals belong to them as strictly as they do to anything. Our grammarians and rhetoricians have not yet furnished us with any unmistakable system of capitalization, presumably because real system has been lacking in practice, and their work is properly restricted to the recording of what is found in usage, and does not include the making of new systems of practice. An almost insurmountable obstacle exists in the fact that different people see the same thing from different points of view, and capitalization has been, and probably will be, indeterminate, like compounding and punctuation. Plurals are not subject to so much difference of opinion, though even they are not all absolutely fixed in form. One rule as to their spelling is universally regarded — that a word ending with *y* (not *ey*) changes to *ies* to form the plural. This means, of course, common nouns. It covers without doubt all such terms as dry, of which the plural is dries. Personal names are not so clearly amenable to this rule, and some of them are often pluralized by merely adding *s;* but it can hardly be said that there is any incorrectness in spelling even such plurals in the regular way, with the change of letters.

TO ERR is human; to forgive (the person who found you out) impossible.— *Process Work.*

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"WRITING FOR THE PRESS," by Robert Luce, Boston, is now in its fifth edition. It has been rewritten and enlarged and improved, and contains 302 pages. It should be in the hands of every writer for the press. It contains a vast amount of instructive matter, not alone for the correspondent, but also for the practical printer. Price: cloth, $1; paper, 50 cents. The Inland Printer Company.

"GRAMMAR AND ITS REASONS," by Mary Hall Leonard, will fill a unique place among the language books which are so frequently making their appearance. It is written for the general reader of culture as well as for the educator. In the form of pleasing little essays the author discusses the use of language. She traces the growth of idioms and compares our speech of to-day with old English and with other languages ancient and modern. Miss Leonard is particularly interesting when she talks of our tongue as the most logical of all forms of speech. While the volume is in no sense a text-book, it throws a flood of light upon many obscure points which are usually passed over in grammars, and will prove most helpful to teachers as a supplementary volume. "Grammar and Its Reasons" will be published in January by A. S. Barnes & Co., New York. May be ordered through The Inland Printer Company.

THE CHEMISTRY OF COMMERCE.— This work is by Robert Kennedy Duncan, and is published by Harper & Brothers, at $2. It is an intensely interesting book, written in popular though scientifically accurate language. The subjects treated of are, Catalysis; The Fixation of Nitrogen; Rare Earths and Their Applications; High Temperature and Modern Industry; Modern Chemistry and Glass Making; Industrial Alcohol; Floral Perfumes; the Making of Medicines; The New Microbe Inoculation; Cellulose; and a closing chapter on Industrial Fellowship. The book covers 263 pages, is 1½ by 5½ by 8⅜ inches. The illustrations in many instances are very striking, and in all cases specially pertinent to the purpose of the work. Fifty-eight are interspersed throughout the book. Among these are two very interesting tracings showing the effect of adrenalin chlorid on blood pressure from the very exhaustive researches of Dr. George W. Crile, of Cleveland, Ohio. Orders for the book may be sent to The Inland Printer Company, 120-130 Sherman street, Chicago, Illinois.

KARL KLUTH'S LITHOGRAPHIC YEAR BOOK.—This important year book of 152 pages for 1907 upholds the reputation of previous numbers. It is 1-2 × 4 3-4 × 7 3-16 inches, paper covered, with pages 3 1-2 × 5 1-2 net, published by Karl Kluth at Karlsruhe, Germany, and is the seventh number issued. Combined with the valuable inserts and profitable text is an annual calendar after the usual continental practice, with original monthly headings. There are ten conventional colored inserts; four in free-hand line etching on stone; six half-tone plates of which five are by amateurs — a new departure in processing. Three machine-ruled line etchings on litho stone show very fine results, in some respects almost equal to steel-engraved effects. One of these specimens shows a very nice color result; one sheet of pen-and-ink work is included; one sheet of photo-lithographed penwork shows very sharp lines in the smallest details. A single half-tone litho is shown; one plate showing a combined half-tone and tint is given and one plate showing a spitzertype result is inserted. A nicely graded color scale in red forms an attractive specimen to the analytical reader. A chapter on perspective as applied to lithographic work describes in detail the various phases of the technic of perspective. "The History of Our Type Forms," is quite exhaustive. "Original Zinc Etchings" is an important article, though short; it is important because it points out the method of doing original work direct on the zinc in line and crayon. "Why Is the Litho Stone Etched" is another interesting article. Relief plates, zinc etchings, half-tone screen effects on stone, and numerous other articles, about twenty all told, fill the volume with intensely practical material which the up-to-date lithographer will do well to acquire. For sale by The Inland Printer Company; 75 cents.

"KLIMSCH'S 1906 YEAR BOOK, VOL. VII." This admirable volume of 238 pages, while not so large as the 324 pages of the previous year, yet upholds the reputation of earlier numbers for thoroughness of treatment in every detail. It is published by Klimsch & Co., Frankfort-a-Main, Germany. The volume is 1¼ inches by 7½ inches by 11 inches, and contains twenty-three articles dealing with the various phases of engraving, printing, lithographing and bookmaking, as well as typefounding. There are twenty-seven special inserts of three-color, four-color, two-color, duplex half-tone, collotype and photogravure, and several lithographic type specimens and conventional design inserts included. Among the notable inserts may be mentioned a page of ophthalmic specimens by H. Stürtz of Würzburg, a charming duplex half-tone by F. Guhl & Co., Frankfort-a-Main. A very pleasing four-color forest subject by Meisenbach, Riffarth & Co., Berlin. A double page, four-color representation of a rolling-mill interior, by Bong & Co., Berlin, and a special four-color reproduction from a painting by means of the Haas screen printed by Alphons Bruckman of Munich. Some very fine collotype results are shown by W. Biede of Nürnberg, and a very fine winter scene in three colors by Römmler & Jonas of Dresden. Two specimens of irregular grain relief plates by Max Kleinsorg of Copenhagen. Among the notable articles are the following: "The Reproduction of Three and Four Color Half-tone Plates with Collodion Emulsion," by Ludwig Englich; "The Arrangement of a Modern Printing Plant in All Its Details," by George Wommer, architect, of Leipsic; "Varnish Measuring Apparatus," by Doctor Rübencamp of Dresden; "Modern Type for Book Work," by Friedrich Bauer; "Embossing Work in the Book Bindery," by F. Keilhack of Berlin, and a very thorough article on "The Beauty of Books," by F. von Biedermann. The book is bound in cream-colored parchment that is beautifully embossed in gold and black. The volume is in German and may be ordered through The Inland Printer Company, 130 Sherman street, Chicago, at $3.

MEDICAL ENGLISH.

The following sentence, printed in the current number of a prominent medical journal, explains why there is no great demand for professional periodicals by the laity:

"The virulent spirillum possesses a greater number of bacteriolytic and agglutinable haptophore groups or these groups are endowed with a greater binding power for uniceptors and amboceptors than the avirulent."

AMSTUTZ' HANDBOOK OF PHOTOENGRAVING.

After many months of arduous work we are now able to announce the final completion of this important work and to give a brief survey of its scope and method of treatment. The net-page size is 3⅝ by 6⅛ inches, set in eight-point. The book is bound in buckram and it is 1 by 5¾ by 7¾ inches, published by The Inland Printer Company, at $3 per copy.

A natural order of classification has been adopted, which materially assists the casual reader or student to grasp the successive stages in a more connected manner than is possible under a different method of treatment. The contents are divided into eight sections, covering 440 pages, 206 of which deal with the most important phases of processing — photographic and etching departments. One hundred and forty-three illustrations embellish the text, all of which are figure numbered so as to make reference to specific illustrations by the reader an easy matter.

Nineteen illustrations deal with special tests that have been carried out in the search for practical data. Thirteen are microscopic enlargements of all the various phases of half-tone engraving. To serve as land-marks, a few of the old figures have been retained, among which are the consecutive proofs of the three-color bird subject which at present has a historical value as well as genuine merit. Sixty-one illustrations are shown in the photographic department. A large number of specially drawn diagrams relating to the optical principles of half-toning are shown; they are based on actual and theoretical conditions.

Scattered throughout the text are eighteen numbered tables, which are all original, having been produced from special-research data gathered by the reviser. In addition there are fifteen semi-tabular lists, which are unnumbered. A comprehensive table of contents; list of illustrations; list of tables; list of formulæ and a ten-page glossary of photo-mechanical terms and an alphabetical index complete the volume, which is quite free from advertising pages of any kind. The appendix includes fifty-five pages of well-selected miscellany. Portraits of prominent processworkers of the past and present are given. Mr. F. E. Ives writes interestingly on the "Processing Theories," and Mr. S. H. Horgan, editor of the "Process Engraving" department of The Inland Printer, most ably describes "Three-color Process Work." Mr. Amstutz has incorporated much of the material which has been used in The Inland Printer under the title of "The Physical Characteristics of Relief Engraving." Theorizing simply for the sake of theory has been avoided, and wherever there are found moot questions in the art, there will be found in the book instructions accompanied with actual specimens as to how to proceed. The book will prove a strong incentive to all processmen to look into the matter of research with an open mind and sooner or later they will themselves carry out the spirit of research in their daily work. Two new chapters, I and II, have been added.

The contents follow: Preliminaries, Introductory, The Apparatus Required; General Shop Arrangement.

THE OFFICE.— SECTION I.

Successive Stages of Processwork; Orders; Order Record Form; Time Records; Stock-sheet Form; Supplies; Profit and Loss; Comprehensive Accounting Form; Classification of Orders; Measurement of Copy. List of Requirements.

THE ARTIST'S QUARTERS.— SECTION II.

Furnishings; Tools; Apparatus — Reducing Lens Gauge; Drafting Machines; The Ellipsograph; The Pantograph; Shading Medium Machine; Producing Special Shading Medium Films; The Air-brush; Copying Camera and Enlarging Lantern. Supplies. Processes and Methods — Line, Stipple or Grain Work; Continuous Tone Work; Filing Studies and Copying Methods. List of Materials, etc.

PHOTOGRAPHIC DEPARTMENT.— SECTION III.

Illumination of the Copy.—Arc and Sunlight Studios. Cameras and Accessories.— The Camera; Camera Stands; The Copy-board; The Lens; The Prism; The Mirror; Lens Stops or Diaphragms; Shutter Mechanism; The Screen; The Kit and Microscopes. The Darkrooms — Construction; Illumination; Silver Bath; Evaporating Dish; Glassware; Special Darkroom and Chemicals. Negative Making.— General Principles; The Wet Collodion Method; Preparation of Chemicals; Collodions, The Silver Bath, The Developer, Fixing Solutions, Intensifying Solutions and Clearing Solutions. Line Work: Cleaning the Glass, Focusing, Collodionizing and Sensitizing, Exposure, Development, Fixing, Intensifying and Clearing. Half-tone Work: The Screen Plate, Screen Data, Illustrated Glossary of Photoengraving Terms, The Half-tone Negative, Character of Copy, Illumination of Copy, Separation of Screen and Plate, Methods of Finding Correct Screen Distances, Ives' Optical V, Levy's Method, Turati's Method, U. Ray's Method, Gamble-Branfil Method, Area of the Diaphragm Aperture, Shapes of Diaphragms, Actual Tests with Various Diaphragms and Listed Data and Operator's Record. Diagrams.— Mathematics; Comparison of Round or Square Stops; Law of Compensation; Exposure Time and Manipulations. Causes of Defects in Collodion Negatives.— Care of the Silver Bath and Reversing Wet-plate Negatives. Metzograph Screens.— Correct and Incorrect Distances; Metzograph and Half-tone Comparative Tests; Half-tones from Half-tones. Developing Gelatin Dry Plates.— Pyro Developer; Fixing Solutions; Development; Intensification and Reduction. Stripping Dry Plates.— Causes of Defects in Gelatin Negatives. The Emulsion Method.— List of Materials, etc.

ETCHING DEPARTMENT.— SECTION IV.

Etching Rooms.—Acid Pumps; Printing Frames; Cleaning Plates; Whirlers; Levy's Acid Blast Machine; Doctor Albert's Etching Machine; List of Materials, etc. Line Etching.— Cleaning Zinc; Coating the Plate; Sensitizing Solutions; Printing; Rollers; Rolling Up and Developing; Etching Tubs; Powdering and Etching; Line Etching Depths, Special Tests; Shading Medium Films, and List of Materials. Half-tone Etching.— Zinc Half-tones; preparing Copper Plates; Sensitizing Solutions; Coating the Plate; Exposure; Development; Burning in and Spotting; Copper Etching Solutions; Temperature Regulation for Acid Bath; Etching; Reëtching and Vignetting; Burnishing; Etching Rates; "Three-quarter" White Region; Producing Special Test Etchings; Dot Measurements, and List of Materials.

FINISHING AND MOUNTING DEPARTMENT.— SECTION V.

The Finishing Room.— Tools; Methods and Mounting Plates. Machinery.—Daniel's Planer; Dovetailer; Router; Mounting Slab; Beveler; Drill; Nailer; Saw; Trimmer; Jig-saw; Type-high Planer; Grinder; Combination Machine and List of Materials.

PROVING DEPARTMENT.— SECTION VI.

The Proving Room.— Engraver's Proofs; Accessories; Printing Half-tone Plates; Spreading Action of Ink; Overlays; Vignetted Half-tones and Phantom Edges; Why Plates Fill Up with Picks; Colors for Half-tone Printing and List of Materials, etc.

PROCESS THEORIES.— SECTION VII, DIVISION A.

Half-tone Process Theory; Trichromatic Process Theory; Maxwell's Spectrum Curves.

THREE-COLOR PROCESSWORK.— SECTION VII, DIVISION B.

Introductory; Color Blindness; The Fathers of the Three-color Process; The Theory of the Three-color Process; The Sequence of Color-record Negatives; Theoretical Sensitive Plates for Three-color Work; The Theory of Color Filters or Screens; Practice Versus Theory; The Light; The Lens and Camera; Tests for Achromatism; Three-color Filters and Screens; The Indirect and Direct Methods; Safe Darkroom Light; Color-sensitive Plates; Isochromatic Collodion Emulsion; Halation; Resensitizing Dry Plates; Red Sensitizer; Pinacyanol in Collodion Emulsion; Pinachrome Sensitizer for Green; The Exposure; Diaphragm; Preventing Pattern; Procedure; Development; Reduction or Intensification; The Positives; Half-tone Negatives; Etching Three-color Blocks and Printing Three-color Blocks.

APPENDIX SECTION VIII.

Measures; Weights; Equivalents; Conversion Formulæ; To Prepare Percentage Solutions; To Change the Readings of One Thermometer to Another; Freezing, Fusing and Boiling Points of Various Materials; Half-tone Costs; Selling Price of Engravings and Electrotypes; Cost of Operating Electric Drives; A Substitute for Ground Glass; Cleaning Metzograph Screens; Printing Methods (Photo); Plain Photographic Paper; Collodion for Line Work; Lead Intensifier; An Inexpensive Reducer for Half-tone Negatives; Intensifying Negatives; Distortion or Shrinkage of Stripped Films; Stripping Dry-plate Films; Using Shading Mediums on Negatives; Varnishes; The Inventor of the Enamel Process; Cold Enamel Process; A Dry-enamel Process; Enamel Lifting While Etching; Enamel for Zinc; Resist for Line Etchings; Albumen Formula for Hot Climates; Half-tone Etching Solution for Zincs; Perchlorid of Iron Solution from Lumps of the Salt; Proving Color Plates; The "Chromatics"; Four-color Procedure and Glossary of Photo-mechanical Terms; Cleaning Screens; Screen Sweating; Gelatin Relief Method.

While this is a revision of Jenkins' valuable "Manual of Photoengraving" which passed through two editions — the first edition of 1896 having 128 pages, and the second edition of 1902 possessing 169 pages, while the present or third edition, under the name of the reviser, contains 440 pages — it has been the aim to retain the landmarks of the previous edition as the work has become a standard authority in the engraving profession. The formulæ in many instances have received additions, and in the course of revision the importance of showing the results of actual experiments with full data in every case impressed itself on the reviser, who has incorporated such tests at desirable points throughout the book so that the processman can at once see under what actual conditions the various details of each test were carried out. In this way his individuality is not destroyed, but he is left free to exercise his own judgment in the use of one procedure or another.

While, of course, it is not necessary that each man understand in detail all the optical theories or diagrams shown, yet as a matter of reference, he will find their exposition both valuable and interesting. B. K. K.

EVERY LITTLE HELPS.

Little drops of water,
Little sprigs o' mint,
And some cracked ice with it,
And some whisky in't,
Help to pass the summer
In a pleasant way;
Help to bring a headache
At the dawn of day.— *Houston Post.*

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

GOLD PAPER (115).— "Will you kindly inform me where I can secure gold paper similar to that used in making gold seals, but coated on both sides?" *Answer.*— This is an imported article and can be obtained from Louis De Jonge & Co., 71 Duane street, New York. However, it does not come coated on both sides and must be made to order.

PARTS FOR CAXTON PRESS (116).— "Will you kindly inform us where the parts can be obtained for the Caxton press?" *Answer.*— John Haddon & Co., 124 York street, Toronto, Ontario, can furnish them.

PASTEBOARD BOXES, ETC. (117).— "Will you kindly advise me where I can get a supply of pasteboard boxes for the purpose of enclosing Christmas gifts in; also all other Christmas goods of that character?" *Answer.*— The following firms can supply you: Dennison Manufacturing Company, 128 Franklin street, Chicago; C. D. M. Peele, 174 State street, Chicago; Redlich Manufacturing Company, 2 Oak street, Chicago; Bee-Hive Paper Box Company, 618 South Delaware street, Indianapolis, Indiana; Duncan & Co., Eighth and Broadway, Cincinnati, Ohio.

HARRIS AND VICTORIA PRESSES (118).— "Kindly advise us of the address of the makers of the Harris presses and the names of any other makers of fast presses of a similar character; also the address of the makers of the Victoria job press and the names of makers of presses of the same kind as the Victoria." *Answer.*— The address of the Harris Automatic Press Company is Niles, Ohio. Other fast presses are for sale by the Chicago Pneumatic Tool Company, Fisher building, Chicago; Meisel Press & Manufacturing Company, 944 Dorchester avenue, Boston, Massachusetts; Henry Drouet, 176 Fulton street, New York; Kidder Press Company, Dover, New Hampshire; Automatic Platen Press Company, Tribune building, New York. The Victoria job press is manufactured abroad; the American agent is Robert Coddington, 38 Park Row, New York. Other presses of a similar nature may be purchased from the American Falcon Printing Press Company, 346 Broadway, New York, and John Haddon & Co., 124 York street, Toronto, Ontario.

WANTS "PRINTERS' PI" (119).— "Some twelve or fourteen years ago I read a small book of stories, poems and anecdotes all pertaining to printers and printing, called, I think, "Printers' Pi." I would like to own a copy, together with any other books of like character, and ask you to send me the name of the publishers and price of the former especially." *Answer.*— Can any of our readers supply this information?

MACHINERY FOR MAKING CELLULOID BUTTONS, ETC. (120).— "Will you kindly give us the address of firms

which make machinery for forming the buttons and other articles used for campaign and other advertising purposes?" *Answer.*— Parisian Novelty Company, 161 South Canal street, Chicago, can supply you.

RAGS (121).—"Can you furnish us with names and addresses of parties who furnish rags for use in printing-office?" *Answer.*— Sanitary Rag Company, Kalamazoo, Michigan, or A. H. Bloom & Co., Quincy, Illinois.

ADDRESSOGRAPH MACHINES (122).—"We would appreciate it if you would give us the addresses of firms which manufacture addressing machines for mercantile use." *Answer.*— The following firms can supply you: Elliott Company, 100 Purchase street, Boston, Massachusetts; Rapid Addressing Machine Company, 290 Broadway, New York; Addressograph Company, 232 West Van Buren street, Chicago; Wallace Automatic Machine Addressing Company, 29 Murray street, New York.

HOW TO PRINT ENGRAVED CARDS ON A JOB PRESS (123).—"Please advise me if engraved cards can be printed on a 10 by 15 platen press? If so, how? Is there any company in New York who can supply the plates?" *Answer.*— Engraved cards can be printed on any job press with cerotype plates. Frank McLees & Brothers, 18 Rose street, New York city, can supply you with these plates.

FOREIGN LANGUAGE COMPOSITION (124).—"We will be pleased to learn the address of a concern which does foreign language composition." *Answer.*— Fred Klein Company, 126 Market street, Chicago.

METAL SOUVENIRS (125).—"Please give us the address of firms that make a specialty of making metal souvenirs." *Answer.*— The following firms can supply you: S. D. Childs & Co., 200 South Clark street, Cruver Manufacturing Company, 464 Carroll avenue, F. L. Shafer Company, 161 Market street, O. G. Williams Manufacturing Company, Lake & Dearborn streets, all of Chicago; and New Jersey Aluminum Company, Springfield and Nineteenth streets, Newark, New Jersey; Somers Brothers, Brooklyn, New York; Kaufman & Strauss Company, 122 Fifth avenue, New York; Metropolitan Aluminum Manufacturing Company, 182 West Houston street, New York.

MACHINERY FOR PRINTING ON YARD STICKS (126).—"Can you furnish me the address of a company manufacturing a machine for printing yard sticks?" *Answer.*— The following manufacturers of wood-printing machinery can no doubt supply you: Hayes Machine Company, Kingston, New York, and the Yerkes & Finnan Wood Working Machinery Company, St. Louis, Missouri.

CHECK PROTECTORS (127).—"Please let us know the name and address of the parties from whom we can buy a safety check device, such as the instrument which marks 'Not over $50,' and also the device which perforates the figures." *Answer.*— The machine which marks a check with the words "not over" and the amount is the Protectograph, made by G. W. Todd & Co., Rochester, New York, and is probably the best machine of the kind on the market. We do not know which of the manufacturers listed below makes the machine which perforates the figures, as we do not find that style of machine advertised any more: Stewart Check Protector, 420 Borden block, Chicago; Hoggson & Pettis Manufacturing Company, New Haven, Connecticut; J. F. W. Dorman Company, Baltimore, Maryland; E. E. Angell & Co., 370 Atlantic avenue, Boston, Massachusetts; R. H. Smith Manufacturing Company, Springfield, Massachusetts; A. T. Kline Mercantile Company, Somerville, New Jersey; Wesley Manufacturing Company, 31 Bleekman street, New York city; Defiance Machine Company, Rochester, New York; B. B. Hill Manufacturing Company, Philadelphia, Pennsylvania.

"LA MAGAND" PRESS (128).—"Kindly give me the address of the manufacturer of 'La Magand' Press, Paris." *Answer.*—"La Magand" press is represented in this country by H. Mindlin, 85 Washington street, Chicago, from whom all information may be obtained.

TAG-MAKING MACHINERY (129).—"Will you kindly put us in communication with one or two manufacturers of tag-making machines? We are contemplating adding a shipping-tag department, and would like to know the cost of machinery, etc." *Answer.*— Henry Drouet, Metropolitan Life Building, 1 Madison avenue, New York, selling agent for the New Era Machinery Company in this country; Toledo Machine & Tool Company, Toledo, Ohio.

EMBOSSING PRESSES (141).—"Will you kindly give me the names and addresses of manufacturers of embossing presses? I want a small press in which I can use removable dies and print (emboss) my own letter-heads, cards, envelopes, etc." *Answer.*—A. R. King Manufacturing Company, Kingston, New York, and M. M. Kelton's Son, 175 Elm street, New York city; C. R. Carver Co., Fifteenth street and Lehigh avenue, Philadelphia; Modern Machine Company, Belleville, Illinois; B. Roth Tool Company, 2122 Chouteau avenue, St. Louis; American Falcon Printing Press Company, New York Life building, New York.

BOOK OF HOUSEHOLD HINTS (142).—"I would like the address of a publishing or jobbing house where I can get a book of "Ready References for Housekeepers" or "Handy Hints for Housewives," or something of a similar nature. I would also like to get in touch with a house handling formulas, either in book or pamphlet form, preferably books, pertaining to the manufacture of different kinds of polishes and like household needs." *Answer.*— Henry Holt & Co., New York city, publish a book of household hints, and we refer you to them for name, price, etc.

TINNING THE TOPS OF CALENDARS (70).—"Where can we get a machine for tinning the tops of calendars?" *Answer.*— The Story Finishing Company, 209 South Clinton street, Chicago, can supply you.

FRANCO-BRITISH EXPOSITION.

English exchanges to hand devote considerable space to the Franco-British Exhibition of Science, Arts and Industries, to be held in London, May, 1908, a great international exhibition demonstrating to the world the products and resources of the British empire and of France and her colonies. Canada manufactures will occupy one hundred and twenty thousand feet. The exhibition will cover one hundred and forty acres, with thirty acres of buildings, exclusive of those to be erected by the French and British colonial governments. Mr. Albert O'Donoghue, 317 West One Hundred and Twenty-fourth street, New York, will furnish information to the paper and allied trades wishing to gain publicity for their products abroad. — *From The Paper Mill, New York, November 9, 1907.*

ALL THAT A MAN SHOULD NEED.

O Fate, I do not ask for favors which
Are not for them with whom I strive away;
Take nothing that is theirs to make me rich,
But grant to me fair play.

I do not pray that others be kept down
So that success may come to me some day;
I crave no special help to win renown,
But grant to me fair play.

The road is steep that I must travel o'er
And many a hand is raised to bid me stay;
O Fate, but grant me this — I ask no more —
That I may have fair play.

— *S. E. Kiser, in Chicago Record-Herald.*



PALM DRIVE, LOS ANGELES, CALIFORNIA
On line of Southern Pacific Railway.

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

TRADE PAPERS.

BY RICHARD M. BOREN.

Managers and Editors of Trade Papers are invited to contribute to this exchange of experiences by sending copies of their papers and advertising literature to Richard M. Boren, 416 Adams Street, Scranton, Pennsylvania.

NOTHING is so authoritative as success—except failure. Experience is the essence of knowledge. It is not merely the best teacher—it is the only teacher. Practice can always give a better rule than theory. When Mr. Rockefeller talks of money-making, the army of finance stands at attention. In the story of the trade paper we find the key to trade-paper problems.

ADVERTISING AND CIRCULATION.

Asked the secret of getting advertisements, a prominent publisher made the laconic reply "Circulation"—an answer leading to a query. It is an accepted theory of the publishing craft that years are required to reach that port of safety, a paying circulation, the passage to which is marked by a discomfiting amount of wreckage. That there is a shorter route (though uncharted) is proved by the phenomenal feat of one trade paper in gaining a circulation of twenty thousand in less than thirty days. This paper, the *American Carpenter and Builder* (Chicago), began publication two years ago without a single reader and in one month enrolled twenty thousand paid-in-advance subscribers at $1 a year. Remarkable as this is, when we consider that every one of these subscribers was secured through the medium of a form letter, without the aid of agents, premiums or any of those stock schemes which enter largely into almost all circulation campaigns, the story becomes instructive as well as absorbingly interesting. Here it is:

When all preparations had been made for the initial appearance of the magazine, three thousand copies of the following letter were mailed under a 1-cent postage to near-by addresses as a "try-out." The heading of this letter was a bold Gothic line in red, and along the left margin in the same color was printed a list of sixteen departments promised as regular features. These letters were mailed April 4, 1905.

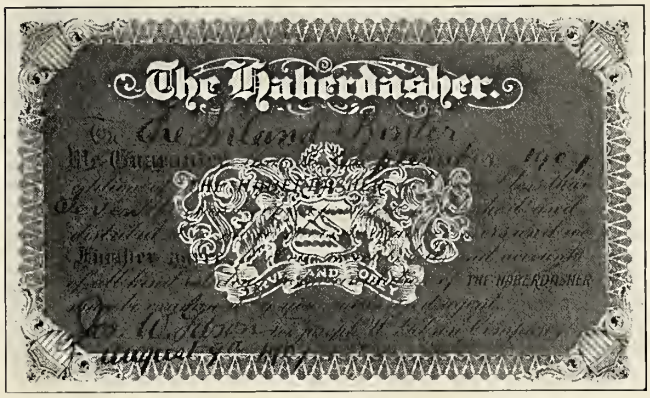
SUBSCRIBE TO-DAY AND SAVE A DOLLAR.

DEAR SIR,—Save $1 by filling out the enclosed order blank and sending us a P. O. order or dollar bill to-day. Beginning with the May issue the subscription price of the *American Carpenter and Builder* will be raised to $2. We make you this low price to start with the largest subscription list of any paper of its kind in the world. The offer we make is exceptional, but we are willing to spend money to make a paper at the start what others would take years to accomplish. *See in the margin the subjects we cover.*

Then follows an enumeration of the principal features of the magazine, strengthened by the guarantee of one thousand pages of reading for the year. "All for $1." The letter concludes with this paragraph, which appears to have had much to do with its success.

If we receive your subscription before May 1 we will send you the April number by return mail and furnish you a CHARTER MEMBERSHIP CERTIFICATE, designating you as being one of the original first-number subscribers, entitling you to many privileges that will be of great value to you. We want you to start with the first number. Don't delay, but put a P. O. money order or dollar bill with your subscription blank in the mail to-day. It is but one-half what it will cost you after May 1.

These letters met with a gratifying response, 180 (or six per cent) of them resulting in subscriptions. Acting on the supposition that "try-outs" of this kind will usually indicate the approximate returns that may be expected from larger numbers, three hundred and fifteen thousand similar letters were mailed as soon as they could be printed after the outcome of the first three thousand had been ascertained. The result from these proved even better than the test warranted, for when the first of May arrived twenty thousand subscriptions had been received



N. Y., 3125.-65—20,000.

MEMORANDUM WEIGHT RECEIPT.

B No. 47197

ORIGINAL.

NEW YORK POST OFFICE,

AUG 10 1907, 190

Received from Haberdasher

IN WEIGHT, AS FOLLOWS:

DATE OF MAILING			TARE	GROSS WEIGHT.
DAY	A. M.	P. M.		
8/5	6	550		
9		610		
			No. 1 Sack 3½ lbs.	7860
129			No. 2 Sack 24 lbs. 10	338
			Net weight	7522
			Rate per pound	.01
			Amount of postage $	75.22

NEW YORK POST OFFICE PAID AUG 10 1907 N.P.R. DEPT.

POSTMASTER.

By J. Powers Receiving Clerk

U. S. Mail Sacks must be used only for the inclosure of mail matter. The law forbids, under severe penalties, their use for any other purpose

Weight of each copy in wrapper 2 lbs. 7 oz.

Total amount delivered to Post Office 75 22 lbs.

Number of copies mailed at Post Office 5715

Number of copies mailed (stamped) 538

Number of copies delivered by hand 5355

Number of copies retained at office 212

TOTAL NUMBER OF COPIES 7000

THE WAY "THE HABERDASHER" GUARANTEES ITS CIRCULATION REPORTS.

—and they were still coming. By the fifteenth of May two thousand more had been added, bringing the total up to twenty-two thousand, every one of which could be traced directly to these letters.

The daily returns from these three hundred and fifteen thousand letters are extremely interesting. The answers, each of which meant a subscriber, a dollar and a charter member, began coming at about four hundred a day,

gradually increasing until April 28, when the high-water mark was reached. On this date two thousand subscriptions were received.

The charter membership promised certain advantages to the holder, among which was a twenty-five per cent reduction on future subscriptions as long as his membership did not lapse — that is, as long as he should remain a "paid-up." And, while every publication must ultimately base its claim for support on its own merit, no



THE COVER OF A "BREEDER'S GAZETTE" BOOKLET.

doubt this charter membership with its attendant benefits aided materially not only in securing subscribers but in retaining them. At the end of the first year (and what publisher will say this is not a moment for apprehension?) seventy-five per cent of the original charter members renewed.

As a still further explanation of the *American Carpenter and Builder* methods, the following letter is reproduced, showing how charter members who failed to renew promptly were "followed-up." This letter, like the first, had a forty-eight-point Gothic heading printed in red across the top of the sheet:

SPECIAL COMMUNICATION TO CHARTER MEMBERS.

DEAR SIR,— You are one of the enterprising charter members of our great family, and we are sending you herewith our first annual family letter. We know you expect to renew your membership. We are only afraid you do not realize the importance of attending to it early. You should let us hear from you not later than March 20 to insure receiving the April issue — our great "Special Anniversary Number." Better attend to it to-day or it may be forgotten.

As a Charter Member you are entitled to a twenty-five per cent reduction from our regular subscription rate of $2 per year — it is so stated in your certificate. This makes the price to you only $1.50. The magazine is getting so large that we really should have the full $2, but we will stand by our contract with you and every other Charter Member. Don't neglect this, but attend to it at once, sending us $1.50, so that there will be no interruptions in your membership. Sincerely yours,

AMERICAN CARPENTER AND BUILDER.

The fact that this "family letter" brought a large part of the delinquents back into the fold may be interpreted in favor of both the paper and its peculiar circulation scheme. (And, by the way, the *Carpenter and Builder* does not designate its subscription list as circulation — it is spoken of as "paid-in-advance subscribers.")

Now whatever the immediate features of attraction may be, it is certain that any circulation campaign, to be a lasting success, must be backed up by merit in the publication which it is intended to advance. On the other hand, it is equally certain that merit must speak through the megaphone of publicity if it would be heard at any great distance. Readers do not usually come unsought. Not a few periodicals possessing qualities that would seem



SIMPLE BUT EFFECTIVE — FROM THE "FURNITURE JOURNAL."

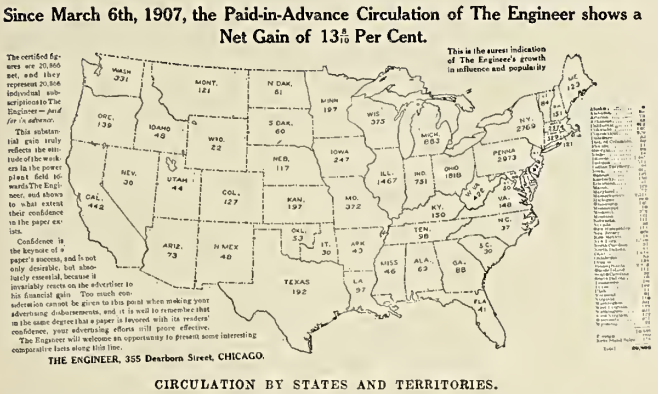
to make for success are dragging out an unprofitable existence because they need a little pushing, practical publicity.

Any project for increasing circulation, however, must take into consideration the character of the readers it is desired to attract. The plan described above would not be equally successful in all cases — nor would any other. A proposition that would be very alluring to a farmer might repel a college professor. To discern the right treatment in each particular case is a matter which requires keen judgment. Still, the live, wide-awake circulation manager will not reject any means which promises growth, for while the sensational is not always good, novelty and

unconventionality have a strength not found in the commonplace. Progress is greater than precedent.

READING AND ADVERTISING MATTER.

In a larger number of trade papers than it is pleasant to contemplate there is a noticeable inequality between the reading and the advertising pages. Journals that show careful editorial preparation are characterized by slovenly advertising sections. Yes, characterized! For it is a



CIRCULATION BY STATES AND TERRITORIES.

verity that, however valuable the contents of the reading pages may be, the typography of the advertisements strongly influences the reader's estimate of any publication. Any one who doubts this should look over a number of magazines and see how, for no other good reason, his attention will be held by the well-printed ones. Without knowing the quality or extent of the circulation the periodical exhibiting tasteful type arrangement and careful presswork inspires our confidence. Who can say that the æsthetic emotion awakened by the beautiful does not have this prejudicial effect?

A publication which excites this kind of admiration is *The Furniture Journal* (Chicago). To the lover of chaste



NEAT TREATMENT OF A DIFFICULT AD. — FROM "AMERICAN HOMES AND GARDENS."

typography its bulky advertising sections give a pleasure not found in many trade papers. The advertisements not only are excellent when taken singly, but the book forms a harmonious whole. Many publications whose advertisements, viewed individually, fail to show serious defects are not satisfactory when submitted to this latter test. Yet, in looking over a magazine like *The Furniture Journal* the means of securing this harmony seems simple — so simple indeed that we wonder why it is not the rule instead of the exception.

Here variety is given by a number of type-faces, all of which bear a family resemblance. Coming into juxtaposition, they do not have that jarring effect produced by the mixture of widely different styles selected without regard to similarity of contour. The borders, while not alike, are in accord, nearly all of them being two-point rules corresponding nicely with the light character of the type used throughout the book. Inside these rules a generous white space gives the type a chance to "stick out," and also relieves the advertising pages of that crowded appearance at once so common and so detrimental.

No less important than the judicious selection of type and rule in securing the much-to-be-desired harmony is the shape of page subdivisions — halves, quarters, etc. The shape of most of our books is defined by the ratio of two to three — their length is fifty per cent greater than the width. Custom has ordained that these are the correct



A STRIKING DESIGN FROM THE "ARCHITECTURAL RECORD."

proportions, and however they came originally to be given to books, they have remained in vogue, no doubt because more pleasing to the eye than any other. Governing the whole page as it does, this rule of two-by-three is equally applicable to subdivisions — a greater charm marking the nearer approach of all parts to these proportions. No artifice of the compositor can make pleasing a page cut up into spaces one inch deep by seven inches wide. Besides the disagreeable sensation received from a page chopped up in this manner, the difficulty of giving an attractive display to advertisements of such dimensions is almost insurmountable. So, there is a double reason for giving them a less awkward shape.

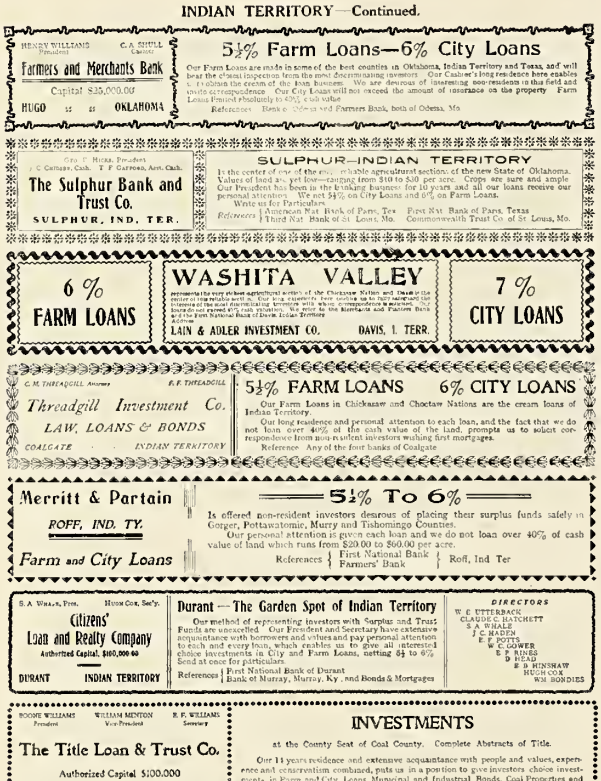
Precepts governing all contingencies are impossible to formulate. The foregoing must not be understood as a plea for two-point borders and Caslon display, for most advertisements require a more pronounced treatment. But strong display does not demand incongruity. Fewer type-

faces, better selected, greater uniformity of borders and a more symmetrical subdivision of pages would enhance the beauty of a majority of trade papers — and in this case, at least, the little agate rule will prove that beauty pays.

NOTES.

American Homes and Gardens (New York) shows a number of attractive advertisements, one of which is reproduced.

The Pennsylvania Rubber Company is represented by good advertisements in several trade papers. The example is taken from the *Architectural Record* (New York).



A page from *Bonds and Mortgages*, showing the inharmonious effects of combining a large variety of type-faces and borders on a single page.

The Haberdasher (New York) guarantees its circulation with an engraved certificate signed by the president of the company and clinches it with a photographic copy of the postmaster's last receipt, giving figures and weights. Convincing!

The *Furniture Trade Review* (New York), a handsomely printed trade paper, is sending out a booklet entitled "Decoration of a Room from a Craftsman's Standpoint," which is interesting to every one who believes as it sets forth that in the successful decorative scheme, whatever its purpose, there must be a correct conception of proportion, line and color.

That the *Breeder's Gazette* (Chicago) believes in taking its own medicine in large doses is evidenced by five booklets and circulars which they have used recently. These were all designed to call the advertiser's attention to the *Gazette*, and are in such good taste and so well executed that their very elegance compels a reading. One of these circulars shows half-tones of forty handsome (even luxurious), homes with this comment: "The publishers of the *Breeder's Gazette* desire to call attention to the illustrations on the pages following of a few well-known farm homes in which their journal is read every week, and suggest that land owners able to maintain such establishments comprise a class of buyers before whom any manufacturer of or dealer in household commodities or farm necessities can display his wares with every probability of securing patronage." That's a new one.

The Engineer (Chicago) reënforces its circulation statement with numerical and geographical proof in the shape of a map showing the number of subscribers in each State. Anything that makes a real, tangible fact of circulation figures is good advertising, and the only fault to be found with this map is that in diffusing the figures over so large a territory it has a tendency to dilute the total. A dollar never seems quite so much when divided into dimes.

Power (New York) is sending out an artistic booklet entitled "Your Sales Assistant," which contains several good ideas, among them this: "The advertising pages in *Power* are of as much interest to its readers as the text pages and the publishers intend to keep them so, if possible, by having the advertiser tell a real new story in his space each month. We write the story if you say so. No extra charge is made for this service." The *Power* advertising pages *are* interesting, and no doubt the firms represented find them profitable as well.

THE ARTIST OF THE WHISK-BROOM.

This innate, uncontrollable craving of the negro for rhythm is nowhere better exemplified than in a colored barber's manipulation of an ordinary democratic whisk-broom. You may think that you have been whisked in New York, but the best of our bootblacks and barber's assistants merely brush your trousers from the knee down, with a few conventional, cold movements, and a perfunctory pass at your collar. Their whisking is at best a calculating, soulless business proposition. But in Charleston all this is changed. To be sure, your negro begins brushing you with a sordid end — the tip — in view; but the moment he begins a prelude with his whisk on your coat lapels, his work, like that of the artist, becomes the labor of love. He loses sight of its commercial possibilities in its technical resources. In his hands it is manipulated until it becomes a vehicle of expression and takes its place among the instruments of percussion.

If you show even a moderate interest in the skill with which the colored apprentice drums the dust out of your clothing, the proprietor will leave his customer with his face buried beneath a sea of suds, snatch the whisk away from the boy with a "Go 'way, chile," and reveal the possibilities of the implement. Your collar-bone will be approached with a capriccioso movement that will soon shape itself into an allegro non troppo as he reaches your shoulders. In the variegated rhythms that follow in quick succession you unconsciously formulate well-remembered airs. As he reached my ribs, for an instant he was agitato, and I thought I traced Schumann's delightful "I'll ne'er complain" — only for a moment, for he had shifted to elaborate double syncopations. This time the tempo was unmistakable: — "I don' care if yo' nevah come back," — but doubtless realizing the inappropriateness of the selection, he drifted gracefully into a delirious and exquisite bit of rag-time, drumming as he whistled in a faint pianissimo, "Every li'l bit helps," softly hissing the melody after the manner of a groom when he uses the currycomb on a horse.— *C. H. White, in Harper's.*

It is always easy to forgive other people's enemies.— *Process Work.*

Written for THE INLAND PRINTER.

THOUGHTS ON PRINTERS' PRICES.

NO. IV.— BY A CASUAL OBSERVER.

THE photoengravers of Chicago have been systematically following a line of investigation regarding the cost of engravings, and have finally decided to put into effect a system of charges based on a scale, along the lines followed by the electrotypers in seeking a basis of making charges. Before the electrotypers' scale was adopted, the usage in making charges was more or less chaotic. Now the printer or the buyer of electrotypes simply places the block upon the scale and its price is indicated. The plan of the half-tone manufacturers is along similar lines. It has been very clearly shown that every engraver who sells minimum half-tones at prevailing prices is presenting each customer from 60 to 75 cents in cash along with the cut. The scale will remedy this and equalize charges.

COST INVESTIGATION BY THE PRINTERS' BOARD OF TRADE OF PHILADELPHIA.— The Printers' Board of Trade of Philadelphia, Mr. W. Wallace Mayberry, Manager, Room 412, 929 Chestnut street, Philadelphia, have issued the following circular, which is of the first interest to the printing trade generally:

The Committee on Cost Investigation, composed of three representatives each from New York, Boston and Philadelphia, held their meeting at Atlantic City, New Jersey, Tuesday and Wednesday, October 15 and 16, for the purpose of examining and compiling the data received in response to the blanks mailed to the printing trade, August 26, 1907.

Out of a total of six thousand blanks distributed throughout Pennsylvania, New Jersey, New York and the New England States, about one hundred were returned properly filled out and available for the final calculation.

In compiling the returns the committee found that so few had responded outside of the three cities, and the points from which they came were so divergent that it was impossible to obtain any useful averages that could be applied to the suburban printer alone.

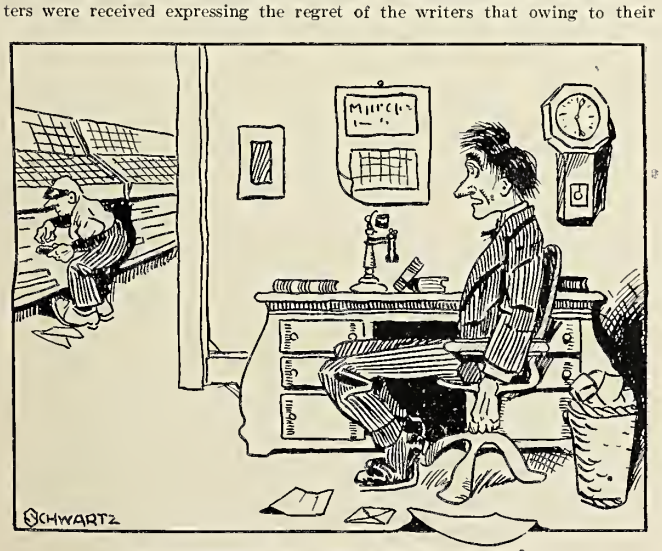
The committee, therefore, presents for your consideration the results of the investigation in the three cities, which can not fail to be of interest and value to all.

A familiarity with the scales of wages and expense of doing business in the cities over that of towns and villages will enable you to determine for yourself the probable cost of doing business in your own vicinity.

	Hand Comp.	*Machine Comp.*	*Cylinder P. W.*	*Platen P. W.*	*Handling Stock.*
New York	1.02 hour	1.44⅓	1.53⅓	.70	.12
Boston	.90⅞	1.66	1.53	.69⅔	.12¾
Philadelphia	.95	1.36	1.28	.68	.13
	Per hr.	*Per hr.*	*Per hr.*	*Per hr.*	*Per ct.*
Average	.96	1.49	1.45	.70	.12½

Bear in mind the statements used in each of the three cities were taken from average shops, large and small, and are *cost* — not what we can afford to sell at — but what it actually *costs* us.

While but a small percentage of blanks were returned, a great many letters were received expressing the regret of the writers that owing to their lack of system of bookkeeping they were unable to comply with the request of the committee.



THE SUCCESSFUL BID.— WHAT DID HE FORGET?

This condition has long been recognized by the committee, and it was no surprise to them that the printers of the country were, owing to their lack of system, unfamiliar with the cost of production; hence their efforts to help their fellow printers by bringing them to a realization of their condition when confronted with the blank, which with an average good system of bookkeeping and timekeeping is but a simple matter to fill out.

The committee also realizes that in some instances a lack of interest, and in some other cases a lack of confidence in the good intentions of the committee, prevented the return of the blanks. But whatever reason may have caused the small number of returns, the committee is stronger than ever in its convictions that the trade needs just such investigations as this at regular intervals.

They, therefore, propose to continue their campaign of education, and in order to facilitate the investigations of the printer as to his manufacturing costs, they have determined to compile a simple, economical and accurate Cost System, adaptable to a large or small plant, together with a system of bookkeeping which will be a part and parcel of the system. The committee hopes to have this new system ready at an early date, and any establishment adopting it will then be in position to accurately and easily determine the cost of production in their various departments.

The committee desires to state that any explanation or further information you may require will be furnished upon application to the nearest Board of Trade office, and also, the committee will welcome any suggestions that will tend to advance their efforts to place the printing business on that dignified plane which its magnitude, being the seventh in national importance demands.

Yours for the greatest good to the craft,

W. A. MACCALLA,
ROBERT N. FELL,
W. WALLACE MAYBERRY, } Philadelphia.

EDMUND WOLCOTT,
FREDERIC ALFRED,
CHARLES PAULUS, } New York.

HENRY P. PORTER,
ALBERT W. FINLAY,
H. A. BROWN, } Boston.

PHILADELPHIA, November 7, 1907.

WHY SAY "PREPAID" AND "POSTGRADUATE"?

Let us select as an illustration one locution now regularly employed. In its formation the idea of contributing to perspicuity was unmistakably the controlling motive. This is the compound *prepaid*. The word came into general use in the first half of the nineteenth century in connection with the establishment of the penny postage. It excited the indignation of many verbal critics. Conspicuous among these was Albany Fonblanque, the then very able and influential editor of the *Examiner*. He was in the habit of applying various derogatory epithets both to the term itself and to the misguided beings who employed it. He spoke of it as being "in common and barbarous use." The *pre*, he asserted, added nothing but a superfluous syllable. It was in the following agreeable way that he gave an account of the origin of the word. "The barbarous surplusage," he wrote, "and as barbarous mongrel compound of *prepaid* was introduced with the penny postage, and is in usage confined to it alone." All this and similar denunciation had not the slightest effect upon the fortunes of the term. No attention whatever seems to have been paid to the protests of the men criticizing it; at all events, if they were heard, they were unheeded. The result is that men do not now even dream of the compound as being objectionable. So far from being aware that its propriety was ever questioned, most of them assume that it has come down unchallenged from some remote past. A very late formation precisely similar to *prepaid* is *postgraduate*. The preposition prefixed adds nothing to the status or character of the person so designated. A postgraduate is really nothing but a graduate. When the compound first came into use as the designation of a particular class of students, many there were who were much exercised in mind over its correctness. It is not a necessity; but it has maintained itself simply because it makes a little clearer to the comprehension of all what to many will seem already sufficiently clear.— *Thomas R. Lounsbury, in Harper's.*



Engraved by
The Inland-Walton Engraving Company.
120 Sherman street, Chicago.

MOUNTAIN MEADOWS SHEEP.

Near Asheville, North Carolina.
Photograph copyright, 1907, by Nace Brock.

Written for THE INLAND PRINTER.

THE INCEPTION, MEANING AND PROGRESS OF THE PRINTERS' LEAGUE.

BY HENRY W. CHEROUNY.

1.— CONDITION OF THE PRINTING TRADE.

AFTER the great convulsion of the printing trade in 1907, occasioned by the enforcement of the eight-hour day, the employing printers of New York who had to work with union labor found themselves in a precarious condition. In their dealings with the public, they were and are very weak and demoralized through the prevailing business system on the lines of unlimited competition. Their relation to the industries behind the printing trade was and is very much like that of the Roman clientelage to the haughty patricians. Confronting labor, the employers were without an organization to negotiate with eight different classes of strong workingmen's combinations, each having sovereign power over the conditions of labor in their localities. Indeed, the printing trade is at every point exploited by independent powers, breeding jealousy and hostility toward each other. There are cliques of large employers actuated by the desire to preponderate over the whole body of average printers. A genuine spirit of oligarchy prevails among the workingmen. The unions of the different branches of the trade are jealous of each other. All maintain an incessant siege on the income of the trade, which is as powerless to defend itself against the besieger's guns as it is to increase its income. Even hope is forbidden in the present individualized state of the trade, because there is no impediment to the movements of those who know neither bookkeeping nor any limits of desire.

This sad condition was certainly alarming enough for a goodly number of must-be-union printers to form a new fraternity of employers for the defense of their economic independence. All participators in the new movement were of the opinion that two causes might make the printing trade not only free and equal to its co-producers of the commonwealth, but also tranquil in operation and stable in existence; namely, employers and employees well organized, each class dependent on the other and therefore pledged to preserve both, and a respected common administration guarding the interests of all.

Holding this idea in view, *The Printers' League of America was born to meet a dangerous condition,* and not, as some have said, to propagate a sickly sentimentalism.

2.— SITUATION OF THE EMPLOYERS OF THE PRINTING TRADE.

THE HERITAGE OF THE TYPOTHETAE.— The New York printers considered first of all the strategical position of the employing printers and the International Typographical Union, because this body sets the pace for all other printing trade unions.

The Typothetæ, as the first-born of our employers' fraternities, has since its birth warred against the union. It is not for us to arraign this society's governing opinions on economic arrangements either as wicked or weak. The Typothetæ had as much right to choose its principles as the unions had the privilege to select their own. After many a fierce trial of strength, the gentlemen of the old Typothetæ were driven to stand on the defensive. When they died away one by one, a new generation assumed the power and the successors of the old veterans remained on the defensive, but *without a purpose.* They continued the warfare against labor for sentimental reasons, possibly only to keep up the tradition that employers are in honor bound to oppose trade-unionism.

While it would also be most unfair to question the principles, honesty and probity of the gentlemen who form the Typothetæ, it is certainly our part to point out the particular misfortunes which the *errors* of the chosen few have brought over the trade. Error generally springs from other sources than the want of good sense and integrity.

SECESSION OF THE NEWSPAPER OFFICES.— The slogan of the Typothetæ was for some years: Rather ignore the union and defend the employers' retreat inch by inch, day by day, than come to terms with the antagonist! And sure enough, there was trouble every day with every chapel and every sovereign local union. The newspaper publishers, who are the most important members of the trade, would not have this. They seceded from the main body of printers, and arranged themselves with organized labor. Declining, however, to accept the *rationale* of the labor movement and to assist in stripping it from its dangerous adjuncts, they confined themselves to the acceptance of most primitive arbitration agreements. Under these they have had some kind of peace — whether they enjoy it, is another question.

This action, however, has changed the strategical position of plant owners and workers to the decided advantage of the latter. An unbroken union front lined up against a broken employers' front, exposes all parties of the trade to unpleasant doubts and uncertainties. The good union men and those who would always defend order and right, must also satisfy passion. The separation has given an impulse to those whom the trade can never appease. There is a sophistry in the labor movement which becomes convincing when coupled with financial power. The passions of men operate uniformly in the trusts' and labor magnates' offices. Success silences conscience and blinds the understanding. Unions well know the tyrants' rule of "*Divide et impera.*"

BIRTH OF THE OPEN SHOP.— The next fatal error of the Typothetæ consisted in taking the offensive while the employers were divided and the union of the compositors was perfect. It was reasonable under such circumstances for the Typothetæ to look for allies in their struggle. But it was a great mistake to assume that all the money which they could possibly collect would provide an army of non-union workingmen, sufficiently large to take the places of the strikers. Besides, the alliance with the book publishers' and merchants' association placed the employing printers in general and the Typothetæ particularly in a false position. Vulgar people characterized it thus: The tribe of mice in trouble with the cook appeal to the tribe of cats for assistance! Politics makes strange bed-fellows.

However, much money was used to gather all non-union men which were scattered all over the country in a small number of large Typothetæ plants. The majority of the employers were left to put up with the union — simply because money can not make printers. The contributions of the whole employers' fraternity, as well as of outsiders, benefited a few Typothetæ members — perhaps apparently only. This was the logical sequence of the fundamental conditions of the trade existing at the time of the strike, and no one is to blame on that account. Taking the employers' standpoint, it was even better for the whole of their class to man some plants completely than to distribute the existing non-union compositors among the contributing offices pro rata. A small number of well-financed open shops can certainly educate many green men to become in the course of time a force which even No. 6 can not afford to slight. So the must-be-union employers had for their contributions to the strike fund at least a meager morsel of hope. Besides, it should be remembered, that the union itself would have resisted the distribution of the non-union men on hand over all the plants which contributed to the strike fund.

Effect of the Open Shop.— The total result of the strike is another breach of the book and job trade in union and non-union shops with divergent interest. The new breach is in the first instance a source of vexation to the whole trade in its intercourse with the various unions of employees who are eager to make the best of the employers' dissensions. In the second place, it has given a fresh impulse to the ferocity of competition. The idea has spread that the products of the nine-hour shops should be cheaper than those of union offices. Right or wrong, solicitors match one class of printers against the other and the natural desire of certain customers to profit from the dissensions of the trade falls heavily on union and non-union employers alike. Methinks the Typothetæ paid too much for the open-shop whistle.

Does it Pay? — Finally, it is doubtful whether the non-union minority is really financially better off than the union majority of employers. Certain it is, that more plants surrender to the union than break away from it. Beyond doubt it is certain that the main object of the non-union employers has not been realized. They started on their costly campaign in the hope of delivering themselves from union domination in their shops. But have the union agitators disappeared from their composing-rooms? Are they not more active and far more harmful than the chapel chairmen? At the same time, pressmen, feeders, binders and mailers, knock in turn at the office door more frequently than they did formerly.

Frequent changes of men in times of peace cause undue waste of time, money and material. But under strike conditions they mean ruin and disaster. *Every really good open-shop workingman is, under present circumstances, a union by himself.* Want of a standard scale and normal day, superfluous night work and abundance of bearded apprentices paralyze the best managers. Ever-occurring discrepancies between the estimated and actual time, etc., unsettle the accountant's ideas of the cost of production. Frequent attempts to charge customers according to actual costs are followed by dissatisfaction on their side.

The Naked Truth.— The total result of all that the Typothetæ thought and did during almost forty years of struggle against union domination is plainly stated: The unions dominate the whole trade. The employers depend entirely on the common sense of union leaders who are subject to the law of rotation in office. True enough, so far they have proved themselves to be a strong conservative power among their followers. The immaterial exactions of the printers' union have often been a hardship, but their material demands have so far not been unreasonable. For instance, the minimum scale in New York of $21 per week is not too high. A man with a family needs that amount. Neither is the newspaper rate of $30 exorbitant. The night worker must sleep during daytime, and is for this cause obliged to live in a quiet neighborhood where rents are usually very high.

But how long will the conservative sense of our union leaders prevail? Philosophisms of all kinds add vigor to the passions that spring from human nature. The popular current is setting in favor of the extremest use of this power. What, for example, mean the union president's remarks on the difference between the wages of newspaper and book and job compositors?

Increased "Squeezability" of Employers.— The danger of union printers arising from the presence of a strong price-reducing force is aggravated by the greatly increased "squeezability" of each must-be-union firm. Each average printer is confronted by three, each large printer by eight workingmen's combinations. All the unions need to do in future is, to preserve among the brothers that unseen and silent compulsive power over all which roots in the natural aversion of unionists to work beside so-called freemen. This feeling is akin to that existing between cats and rats, and neither force nor persuasion can uproot it. In the isolated condition of the union employers, it is not necessary for trade unions to declare strikes and to provide for a war chest. As customers quickly walk out when the given price does not suit them, so can to-day the compositors, to-morrow the pressmen and then the feeders, etc., simply walk out of their shops and bring to-day the business of one, to-morrow of another, etc., to a standstill while every other concern runs quietly on.

There need not be any more local and national strikes with their commotion and publicity. The business of squeezing employers through trade-unionism has been reduced to the simple device of raising shop quarrels, in which the employer plays the wretched part of a man choosing between the devil and the deep sea. The employer can not appeal to his customers for leniency or increased prices, because there is no strike. The customer may sympathize with his printer, but he will take his work from Tom and give it to Dick and Harry.

Trade-unionism began with shop quarrels, extended to local strikes and ended in stoppages of entire national industries. This development took about a hundred years. If then, the American business world is to have perpetual war on trade-unionism, it is for the printing trade, preferably, to enjoy occasionally great trade-conflicts following after years of armed peace. When the whole industry participates in the uproar, and the entire people is made a co-sufferer, then the war may cost millions, but society will have an interest in ending it; and employers a cause to ask for an equivalent advance of prices. But employers who unnecessarily subject themselves to continual individual bickerings and stoppages of work for trifling advances in one department or another, can not, indeed, expect public sympathy.

First Proposition.— To sum up, the New York printers, finding the trade to be confronted by a large number of trade unions in an invulnerable strategical position, decided, *under all circumstances, to propose the organization of all union employers of the country into one fraternity, either for peace or for war.* They ask their colleagues in every town to consider the same conditions of the trade in their particular place and stead, and drawing the inference for themselves, to *join the League for better or for worse.*

3.— the difficulties of the work.

Animosities Arising from Technical Conditions.— After this decision to form by all means a national fraternity of employing printers, an inquiry arose into the real causes of the apparent impossibility of bringing all printers, as the phrase goes, "under one hat." A close examination of the history of all known movements in this direction revealed the fact, that technical conditions and the open labor question are the hidden causes of their failure.

Large employers with perfect machinery and abundant means can outwork average printers in regard to promptness as well as to cost of production. The aristocracy of printerdom arises more from the absorption of the middle class than from an increase of the demand for printed matter by society. This condition has created "dissolving views" among the middle class upon whose welfare depends the welfare of the trade. When the aristocracy introduced a system of defeating competition among their own class, which from the start proved to be absolutely impracticable for the average printers, the lat-



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The originals are in colors.

ters' dissolving views changed often into battle views. There is a feeling of utter helplessness among the small and middle-class employers, which is hard to overcome. Separate "master printer associations," by the side of pompous boards of trade, are merely mutual condolence societies.

An employers' fraternity which is to be of value to the trade must be on such a basis as will embrace the separate interests of all technical classes. The aristocracy may have their exquisite guild halls, with great libraries, to benefit the whole body by fostering fine arts and good style. They have the money and the leisure hours to preserve the idealism of the art preservative of all arts, which the middle classes have not. But as far as the preservation of desirable business conditions is concerned, they must be members of an all-embracing fraternity which stands for the creation and preservation of conditions essential to the existence of the whole trade.

Fanaticism and Indifference.— Another factor preventing unity of action is the existing diversity of views on the real character of the labor movement in general. The employers' standpoint in this respect determines not only his behavior at critical moments, when strikes are meditated or going on. It influences also the disposition of one colleague toward another.

Many, especially the older gentlemen, picture the labor movement as if it were an excited mob knocking with crowbars at the office doors, asking, amidst curses: Will you or will you not surrender your proprietary principles? Some think of the labor question as they would of a monster, asking more and more, while digesting that which had been given. Not a few come nearer to the truth and picture to themselves the labor movement in the shape of a union of rough-hewn, but honest, artisans with unbearable conceit and many dangerous prejudices, demanding most impolitely: We want this, and we want that, and if you don't, by jove, we will —. Many others are friendly to the labor movement, especially when they speak of it from afar, enlightened by one of the many religious, sociological and ethical philosophists of the age.

The intensity of feeling is so strong among printers that the Manchester man despises all others. The average printer with a union record distrusts the former. Students of the real essence of the whole subject who look upon all phenomena of the age from a purely human point of view, are not liked and decried as impractical or as mere philanthropists by all others who want "results." Enthusiasts of any one of the vagaries of the age can not agree with any one, and never know the point of beginning of their own phantasmagoria.

Second Proposition.— In short, the labor question splits the employers into many fanatic factions and renders futile the hope of ever having one strong fraternity capable of going to war or of performing lasting works of peace. The Printers' League has therefore resolved, *if it can not answer the labor question, to remove it from the sphere of the individual printer's activity, to proper authorities qualified for this arduous task.* Asking their colleagues to view the proposed institution of a regular judicial department of printerdom in this light, they would add the following remarks:

The whole proposition amounts to nothing more or less than what every civilized society has done since the dawn of progress. It assumes that differences of opinions on right and wrong, as well as criminal inclinations, exist wherever men live together in families, trades, villages, towns, etc. Society removes the settlement of conflicts between individuals and the punishment of crime from the individual sphere to proper authorities, educated and installed to this end.

The Printers' League assumes that printerdom is at present under the sway of club, lynch, or fist law. It does not believe that man of our age can eradicate the causes which led to this pitiable condition. But *it proposes to remove the settlement of conflicts from the shop and local unions to a judicial department composed of employers and employees in equal numbers.* Nothing more than this is within the province of man. The rest must be left to Him, who inclines men's hearts toward the good.

4.— practicableness of the scheme.

Foundation.— It is now in place to state the actual condition on which the Printers' League bases the hope of the practicableness of its scheme. There are in our skeptical age many who might admit its goodness, but decline to act on the general ground that the time is not ripe for it, etc. Good Christians even decline to help missionaries among barbarians, thinking the gospel message too good for them, and therefore declare love's labor lost before they even begin the work of love. The employers of the Printers' League are fully aware that there is no such a thing as persuading people to believe or doubt against their inclination. Also, that nothing is less acceptable by men than confutation of their cherished economic opinions. The promoters of the League therefore decline, just as much, to present new economic doctrines, as they do refrain from persuasion on ethical or sentimental grounds. What the League wants is not a change of theories of how business men may get wealthier or happier than they are. Enough paper has been blotted with that kind of wisdom that is tangled in its own craftiness. We want to leave alone the individualist, trade-unionist and socialist, and their fraternities, but merely propose to rearrange the employers and workingmen's groups, so that they can view their class differences from afar, with indifference, and no longer with hatred, fear and aversion.

Educated Employing Printers.— For this the employers are certainly ripe. The old irreconcilables of the Typothetæ and their followers are dying away as the years go by. To them, indeed, the labor union was a bug-bear, a conjuration with the Evil One for the destruction of all that seemed dear to an American patriot's heart. A new generation of employers is arising in whose mind the bug-bear vision of unionism fades, leaving behind only a feeling of dislike, mingled with a dose of pity and a flavor of contempt. A minority are college-bred sons of hard-working fathers, whose sense of social superiority preserves antagonism, but whose economic convictions on the effects of trades unions have been greatly modified. Partly by studying the English school of economy which followed John Stewart Mill, partly by experience. They see the country filled with trade-unionists and yet it prospers as never before — astonishing, but too true to be ignored. These influential men will only be too glad if they can remove the theater of labor's struggles from their offices — perhaps to Indianapolis, and there leave it to men who like this sort of mental excitement.

Progressive Employers.— Next follows the preponderating class of employers which graduates from the high-school of trade-unionism. On the young printers who struggle for economic independence, without an inheritance to prop their clear head — on them depends the future of the trade. When struggling against fearful odds, they may go with a strike movement "to give the union a lesson," because the latter often grow overbearing. But, in his heart of hearts, the young employer will always entertain that sympathy, which companionship in the days of youth implants and which grows stronger as the years pass by and as the remembrance of small rivalries passes away. Who will turn away from the playmate

under the trees around the old schoolhouse, when he meets him in the later days of life — in happiness or distress? Indeed, what the Greek-letter fraternities of students are to gray-haired professionals, what the veteran's fraternities are to the old companions of the battlefield, that is the union to the young employer. Of course, of those few men with marble hearts, who can not feel as human beings feel in joy and sorrow, we can not speak. They are every where, but few and far between, yet they are the destroyers of our trade.

To the calculating faculties of the young employer it has always been a puzzle why unionism should not be as good a thing for employers as it is for employees. He knows, by experience, that it was of immediate and direct advantage when he stood in the rear rank of the trade. Why should it not be just as good in his new position in the front rank? It seemed so simple a thing when he received wages, but looked so exceedingly complicated when he had to pay wages. Yet he feels that there is a way to extend the principles of unionism to employers and to benefit society at large; only he does not see the point of beginning. What is good for the goose, must be good for the gander — this is his axiomatic wisdom with which he overcomes all fading theories of politics and science.

These are the employers on whose hearty coöperation the Printers' League depends in their attempt to organize a fraternity capable of defending the trade in peace and war. The printers of New York ask the good colleagues of all other towns if they think them in error when they believe that the talent of the trade can still sway dangerous opinions, if it becomes conscious of its strength?

The Unionists' Assent.— On what foundation rests the hope that the workingmen, eventually, will rearrange their union machinery, so that their employers' fraternity can act with them on all questions which concern their common future? The Printers' League does not rely on transient things, that mean something to-day and nothing to-morrow; such as union resolutions, temporary local advantages, or new economic fascinations of the mind. The League leaves alone the workingman's idealism and every other "ism" of which the young men are fond. It considers separate workingmen's unions and clubs of union men as intellectual driving-wheels of social progress and therefore useful and good. *The League of employers asks nothing beyond a rearrangement of labor's powerful machinery, so that it be able to serve their own interests as well as those of the trade at large.*

Labor's Assent.— For their assent to this request, the Employers' League appeals only and solely to the heart of hearts of the printermen, high and low. To reach this must be their next object.

What is meant by these apparently abstract remarks which certainly do not satisfy the celebrated "matter-of-fact" man — the one who wants "results" before he can see and hear?

The heart, which is in itself an indefatigable organism, keeping the different functions of the body in operation, is but a popular name of an imponderable force — the human will-power. It is the seat of all desires and emotions. However the objects of man's desire may vary, all human beings have in common a strong desire to live and to enjoy their existence. Different are the things which stir man's desire at different ages, but joy of life is what all long for, young and old, rich and poor, epicureans and barbarians. When the sum total of man's privations outweighs his joys he grows weak, melancholy, hypochondriac. In this state, so to speak, he quarrels with himself and at the most trifling incident may kill himself or somebody else whom he thinks to be the cause of his suffering. Reversedly, when a man feels the joy of life permeate his being, then his intellect and the world seems brightened, his vigor increases, the dark impulses lose their force, and he seems to follow higher motives than before. In truth, undefiled manhood begins, when the heart experiences the full joy of life.

Labor's Difficulties.— Now, dear colleagues, think of the questions that disquiet our people, not in the light of so-called economic science, but as one of the "common lot." "Mind not high things, but condescend to men of low estate. Be not wise in your conceit." What do these good people say about their happiness? Our joy of life is wife and child, neatly dressed and well-behaved, in a cozy little home adorned with some nice things, and perhaps even a patch of ground for a garden. This, our life's delight, depends on our income from labor or business. Now, there are forces nagging on the sly at our incomes, and there are spirits in the air degrading our family. Therefore we are disquieted and feel that something must be done, but we do not know what? We ask the employers and the learned men, and they answer: The law of supply and demand does it all — nobody can go against a natural law. We ask the ministers, and they say: Believe and suffer, God will make up for your privations afterward. But nobody tells us how to preserve our joy of life right here on earth, when work is scarce and badly paid, or when old age and sickness come upon us.

Then the "men of low estate" follow their instinct and meet by trades to ponder over their fate. They say to each other: The bosses speak of the law of demand and supply. 'Tis too thin: Do we not see the biggest trust men as well as the average employer twist and manipulate the so-called law to their hearts' content? They say that it is against the principle of liberty that we meet here and agree on a minimum of wages. If the business liberty destroys our happiness, let us have union liberty, and, if this is against the law, let us make another. To the Church, they say: We hear what you ministers say, but also understand the gospel message: "Come to me all ye that labor, and are heavily laden, and I will give you rest." "Your Heavenly Father knows that ye have need of these things."

Labor's Device.— This and nothing else have the workingmen at heart. Their unions are devices of their average intellect to realize the desires of their soul in an inimical world. They do not want to dominate either the trade or the State, but rather would they prevent State and society from abusing the working classes. Their sole object is to secure the essential conditions of happiness for the wage-workers. They have been exposed to grave dangers ever since society, State and Church confounded Christian and civil liberty with the modern custom of buying and selling according to the system of unlimited competition. The power of trade unions for material gain has been greatly exaggerated — but only by interested employers and political aspirants, not by the rank and file of the men in the workshops. Errors and follies have often led the unions astray, but this is human. Owenism, Chartism, Socialism, collectivism, etc., came and went as subjects of discussion in friendly meetings and labor publications, but they never entered the heart of labor. There has been and perhaps there is a tendency to ignore the interests of employers, as if their success were not essential to the wage-worker's prosperity. But neither argument nor persuasion has been able to make the conservative masses forget the axiomatic truth, that there must be a surplus, before it can be divided; that wages are contained in the price of the product; and that wages rise and fall, as prices rise and fall. On the whole, trade-union action has done nothing more than to advance wages when prices of commodities rose, and to stay the fall of wages some

time after prices fell. Trade-unionism is and remains rather a moral than an economic force. It prevents the free play of labor's and employer's selfishness from reducing wages unnecessarily by immoral competition.

EMPLOYERS' AND EMPLOYEES' UNITY OF PURPOSE.— The typographical unions understand the character of their constituents better than those of other trades, because their leaders are the most intelligent in the field. The Employing Printers' League bases its hope on the strong and lasting desire of the workingmen's heart to enjoy security, peace and prosperity; and on their intelligence to understand that unity of the whole trade in the struggle against the abuses of competition will better satisfy their ultimate ends than everlasting war against their employers.

What the employers want is exactly what the printers' union defends: *The printing trade is to be put in such a shape that it can have and hold a seat at the banquet table of civilization. Its devotees shall no longer be compelled to sit ignobly on benches at the outer walls with a wooden dish to catch morsels for which they fight like a set of hungry dogs, while the lords of industry drink wine and edify themselves with speeches about liberty and equality!*

THE LEAGUE'S PROPOSITION TO THE UNION.— The employers of the Printers' League have to this end presented to the typographical unions a constitution drafted after the model of the Federal Constitution. This document guarantees for all time the separate existence of their wage-worker's unions. *The League employers propose only and solely a rearrangement of the union forces.* They want to deploy their own and their employees' battalions into such a strategical position that the moral force of both fraternities can at a moment's notice be thrown against any common enemy within and without their economic territory.

The League employers of New York ask their colleagues, as well as the workingmen in every State of the Union, to consider their plans and acts in this light, and then to decide for themselves whether it will be better to waste the moral strength of the trade by timidity and sloth through envy and the mean spirit of competition as heretofore; or, to unite and to defend in common their share of the national dividend.

5.— THE RIGHT WAY.

FROM THE INTELLECT TO THE HEART.— It remains to state how the employers are to find the way to the hearts of the workingmen, which have become estranged from them through the Typothetæ's obstinate opposition to unionism. When a common agitator wants to incline the hearts of people for selfish ends he uses cajolery for their intellects, and incites the dark passions of their hearts. When an honest person wants another to exert himself for a common object, he must appeal to the intellect in order to move his will. The motives of men come from the brains; decisions for or against a definite proposition flow from the heart. The intellect of the ponderous embodiment with which the Printers' League has to deal is the International Union. Its officers, connected with all local bodies, have an eye to see, not only the wage-protecting strength of this or that local union, but also the weakness of others in less favorable strategical positions, and where and how the endless screw grows threadbare and useless.

The local union thinks of nothing but the wages of its members and the number of its unemployable brothers. The International, overlooking all successes and non-successes, understands also the complicated facts of practical union life in a commonwealth doing business on the lines of unlimited competition. While the local union would risk all to gain the utmost, the International would take the largest installment of the workingman's desires that may be obtainable at a given time.

LABOR LEADERS.— A young printer, with clear brains, entering the employers' sphere of life, learns from his misfortunes and setbacks what he can and can not do, and what suits his character and capacities to utilize both to best advantage. He will reach the top, if he comprehends that mastership is really moderation of mind.

Even so, the intelligent young printer who enters trade-union life. He is generally at first a local striker. If he show ardor and is possessed of a glib tongue, he can soon become a union president or secretary. Then begins the schooling of his mind, and from his intercourse with employers and a thoughtless constituency, he learns the art of conducting negotiations. When the young man shows tact and loyalty to his cause he rises to the rank of delegate, and as a member of conventions or executive committees he perceives the movements of the mighty forces of capital and labor over the whole country. Then he discovers the weak spots of his unionism which perpetuates a cleavage in the trade and leaves the whole body exposed to others which are stronger than his own.

As the whole labor movement is constructed in the present days, a young and rash leader of an excited local meeting becomes within a few years an expert industrial negotiator, a calm diplomatist and a self-made statesman. Young union printers with an aptitude for public life and honesty of purpose gather by experience more economic and political wisdom than those who become employers. This is the cause why so many good unionists land in public service.

Such are the men to whom the large class of good and mature employers look for advice, reserving the decision for themselves. These are persons whom the League also must approach with solid arguments and guarantees of good intentions, which they read mostly in the antecedents of the speakers. As the system of rotation in office prevails in the International Typographical Union, the national councilors of the rank and file are everywhere throughout the States, and can be found by any employer who feels an impulse to join the movement.

THE INTERNATIONAL TYPOGRAPHICAL UNION.— The business office of the whole body of union employees, however, is at Indianapolis, and when so to speak the academic discussion of the League's plans has ripened into readiness for action, then the way leads from the head office to the heart of the constituency by way of referendum over and above local union majorities.

IS THE TIME RIPE FOR ACTION? — It may be stated that apparently the time for action has arrived, and the next year should be devoted to the organization of the employers throughout the United States, so that a national executive committee of employers can begin the negotiations with the same committee of the employees' union. The preparation of a common rule on wages, time, and shop custom should be the first step. The installation of a common organism for the enforcement of the common rule, and next thereafter should follow the establishment of a judicial department to cover all conflicts between workingmen and employers and to act as a court of honor in questions of competition and prices, etc. Then, God speed you!

Yes, the time is ripe for action. The propositions of the New York Printers' League have been the prominent subject of discussion in the typographical world during the past six months. Almost every trade publication in America, England and Germany has had something to say on "the new departure of the printing trade." Prominent labor leaders were the first to welcome the seekers after

rational methods to maintain the peace in the trade. Also very many employers encouraged the plan, some because they are tired of the present oligarchic conditions, others because they thought it worth while to try this experiment for the betterment of the trade, and many took the matter from the serious Christian point of view, hoping that thereby "the love of neighbor" would survive "the survival of the fittest."

6.— THE WRONG ROAD.

ILLUSIONS.— It is natural that employers' clubs, consisting partly of practical men, ready to try any and every thing, and partly of former trade-unionists, should say: It is a long way, first to raise a national employers' fraternity, then to reach the International and finally the local union. Let us try the thing at once and ask our local unions to join. If this proves to be beneficial — why, the plan will spread without trouble.

THE OLD STORY.— Some printers have acted upon this idea and tried with commendable patience to establish an equitable system of collective bargaining between local unions. Their course leads in the main to general disappointment, as was the case wherever it has been followed in Europe since the days of Rupert Kettle and Mundella. Boards of conciliation and arbitration consist of representatives of employers' and employees' unions, without power to conclude business. They are to talk away all points in dispute in a friendly spirit. Mostly they do not succeed, and then the Gordian Knot is to be cut by the fiat of an umpire, who is hardly ever a man with a workingman's and employer's heart in the same breast; nor can it be expected that an umpire can think with a laborer's and capitalist's brain at once.

THE SOVEREIGN MEETING.— When, then, after very much idle and unpleasant palaver, the joint board of conciliation has arrived at a wise decision, the matter must be referred back to the sovereign local unions of employers and employees. The mass meetings have no particular knowledge of the arduous task of their boards before they are able to present a report for acceptance. But the personal element, which ought to be eliminated entirely, has full play. The pettifogger who sees snags in every proposition put in writing; the know-all who has not the slightest idea of putting theories to practice; the stubborn obstructionist and the ambitious young orator — all have the right of way. In their clamor, the voice of the broad-minded delegate who would sacrifice local advantages to general trade interests is drowned. What in the end is the worst of all, that finally occurs: the thoughtful and reliable element is either not present or mute and sure to be carried away by a howling majority.

Then the propositions of the joint boards are either rejected or amended. Forward and backward they go from the meeting to the board. With ceaseless friction, waste of time and energy on the part of employers and employees, the good and serious members gain nothing but the consciousness of having attempted the initiation of an era of peace between labor and capital. Finally, the business men wear out. They virtually have no time and energy to waste. Then the affairs of the deepest interest to the whole trade are left to those who like to hear themselves talk.

HARD WORK. NO RESULTS.— The employing printers have a particularly difficult task. Each local society is confronted by eight labor unions, so the above wearisome manipulations repeat themselves eight times. Where are the employers who, with the greatest self-devotion, could spare time and brains to go through the ordeal? Supposing, now, the printers of the country were willing to undertake the business of settling their labor troubles in this antiquated way: supposing, also, that they would be successful in the whole country; then the best possible result would be this: After talking at least five times to above three thousand union committees without power, and after attending to as many and more meetings, they might have three thousand arbitration agreements, each one of which is in different terms, but lacking the main thing, namely, a compulsory power over and above all to enforce the stipulations of the doubtful collective contracts thus arrived at. This, gentlemen, is nonsense, pure and simple.

A SOUND BASIS.— The friends of the Printers' League who presented the national constitution to their colleagues for acceptance were guided by weighty considerations. They bore in mind the axiomatic truth: *that wherever the economic conditions of the parties negotiating with each other are unequal, there the superior in strategic strength dictates the terms of labor.* The authors of this national constitution believe that the leaders of the labor movement in the printing trade of America would prove their allegiance to the highest principles of social justice and virtually put the employers on an equal footing with their union. Acting on these ideas, neither employers nor employees would dominate each other and all would enjoy equal industrial liberty in the formation of labor contracts.

Furthermore, the acceptance of the national constitution would at once delegate the labor of concluding collective contracts to elected and paid representatives who can devote their time and brains to the interests of the whole trade, unbiased by local interests and free from the fear of irresponsible local majorities. The national joint commission would not, as is the case with local reformers, look for some ethical basis for their decisions, such as sympathy or social expediency. They would understand that they are clothed with authority and paid for their exertions simply to bring about an agreement between economic powers rather than go to war. Being on a strategic equality, the sending forward and backward of *ultimata*, that is, bluffs, would cease, which is in local conciliation board the gist of the negotiations.

After the conclusion of collective contracts and the institution of a power to enforce them, follows the never-ending labor of application and interpretation. The trade courts and district joint commission have been proposed to do this business — and the printers of all classes are requested to pay the closest attention to these propositions. After certain established principles have been recognized by both sides of the collective contract, the adjustment of details can certainly be left to arbitration by the proposed trade courts. The application of the principles of shop justice would throw the trade courts also into the hands of elected and paid officers of the whole body and thus make an end of the existing system of arbitrariness in application and interpretation of existing laws.

Of course, the establishment of a national organization to conclude collective contracts will cost some sacrifice. But intelligent employers should know that there is no interest without investment, no reward without hard work. Should the "practical" employers, who want "results" from soft talk to their unions, not have the courage needed to effect the proposed settlement with labor, they can rest assured that labor will soon kick the courage into them to come to terms. They may also rest assured that without a just and equitable settlement of the labor question, no fraternity of employing printers can ever settle with the trades and combinations behind and in front of the printing trades, which, after all, is the main thing in which labor and capital are likewise interested.

EARNEST WORDS.— In conclusion, the author wishes to ask the question: Is it not a subject of amazement that

the employing printers' fraternity, composed of gentlemen of refinement, should not see that each employer's condition is at present peace without tranquillity, or war without action? Verily, the days are made heavy with the pressure of anxiety and their nights restless by dire visions of what the next day might bring forth. Ignorance is inspired with presumption, so that those who can not be governed by reason are enabled by the force of competition to reduce all employers to a life very much like that of moles groveling in the dark, and never seeing the sunlight.

And for what cause do the employers remain in this deplorable condition? To preserve for themselves the self-same individualism which the whole business world has discarded and in their shops the remnants of power over "hired" men. For this cause, prominent printers as a rule speak only of what is to be hindered and never of what should be done. Entrenched in self-sufficient plants, they deem it wise to be mere onlookers and to preach moderation, where ardor and enthusiastic self-devotion would be in place. Common sense is thus corrupted to teach that it is better to bear injustice than expense; that it is wiser to live in a state of continual jealousy, irritation and discontent, than with one bold stroke to open the gates to peace and content. With such thoughts as these the trade deceives itself and its customers alike in regard to the tendency of its conduct. Its members run, impelled by self-created, suicidal conditions, the giddy circle of licentiousness, beginning their career in delusion, quickening it by passion, to end in universal wretchedness. And those who act as self-appointed leaders preach on the verge of destruction the virtue of patience. But, gentlemen, patience is a virtue of slaves, mostly admired by those who domineer over our plants, our thoughts and our acts. And the ancient principles of individualism are in our days simply follies which merely tend to villify and destroy our good trade.

OPPORTUNITIES FOR SUPPLY MEN IN BUENOS AIRES.

Vice-Consul-General Otto Hollender has prepared for the *Daily Consular and Trade Reports* the following report on the printing trade in Buenos Aires and the possibility of introducing American printing machinery in the Argentine market:

"Printers and lithographers in Buenos Aires have, within the last few years, remarkably reformed their methods, and there are now a number of thoroughly modern and up-to-date establishments here, and others are gradually dropping their antiquated methods and machinery.

"It would appear, therefore, that the present is a good time for the American manufacturer of printing machinery to enter this market, as there seems to be a demand for modern American machinery and appliances. According to the statistics for the calendar year 1905 there were imported into this country printing and lithographic presses to the value of $78,388 Argentine gold, of which only $7,692 worth came from the United States, while $58,241 worth came from Germany, almost seventy-five per cent of the total imports.

"While American newspaper, printing, and lithographic inks, as well as type and typesetting machines, have been successfully introduced here and find a ready market, no serious effort has apparently been made by the manufacturers of American printing machinery to introduce their goods. This is probably due to the fact that heretofore printers were obliged to solicit long-term credits, which the American manufacturer is generally not willing to extend, and they were therefore obliged to purchase from one of the dealers in printers' supplies in this city, who furnished them with everything they required and extended the credit asked for.

TENDENCY TO PAY CASH AND DEAL DIRECT.

"These dealers, in their turn, were obliged to solicit credit from the manufacturer, and, as the European manufacturer gives this credit, he has obtained the bulk of the business. The prosperity of the country at large, however, has changed the situation somewhat of late, as printers are now willing and able to purchase for cash or on short terms, and there is a tendency to eliminate the dealer and to buy from the manufacturer direct.

"A few of the largest newspapers, as well as one or two of the larger printing establishments, some time ago bought some rotary presses and other machinery in the United States, which have given entire satisfaction, and there is no doubt that a good business could be done if the said printing machinery were properly demonstrated by an agent conversant with the language of the country, or if one of the houses established here could be induced to carry the same in stock.

"There are some two hundred printing and lithographing establishments in Buenos Aires, as also some twenty newspapers doing their own printing, a list of all of which is forwarded, as also a list of the dealers in printers' supplies [all filed for trade reference at the Bureau of Manufactures]."

RUBBER BELTING.

It is not generally known among the users of belts how to recognize the best grade of rubber belts, or what the safe working strains are. Mr. William O. Webber in *The Engineer* recently stated that pure rubber, not reclaimed vulcanized material, combined with thirty-ounce duck and well calendered, made a belt of 1-16 inch thickness for each ply. Mr. Webber states that the safe working strains for a one-inch width belt ranges from fifteen pounds per ply for a three-ply belt up to eighteen pounds for an eight-ply belt.

Belts of one-inch width are taken as the unit in calculations of this kind, and the values for wider belts are found by simply multiplying by the number of inches the belt under consideration is wide. Thus it would be safe to subject a five-inch belt to seventy-five pounds per ply for a three-ply belt or a total of 225 pounds for the entire belt, and ninety pounds per ply for an eight-ply belt, or 720 pounds for the entire belt.

PROVOCATION ENOUGH.

A deaf old gentleman dined with a family where grace was always said. When the guests were seated the host bowed his head and began to repeat the accustomed verse in a subdued, reverent tone.

"Eh? What's that?" demanded the deaf old gentleman who sat beside him.

The host smiled patiently and began again, in a louder, more deprecatory voice.

"Speak a little louder, I don't catch what you say," the old gentleman persisted.

A low ripple of laughter went round the table. The host, his face crimson with embarrassment, raised his voice and repeated the verse. The deaf old gentleman did his best to hear, but failed. He placed his hand upon his host's arm.

"What did you say?" he demanded, irrascibly.

The host cast him an angry glance.

"D — n it, I'm saying grace," he snapped.— *Harper's Weekly.*

OBITUARY

F. B. GILBERT.

Frederic Bellamy Gilbert, for twenty-one years member of the board of directors of the Dennison Manufacturing Company, and manager of the Philadelphia branch of the business, passed away on Sunday morning, October 13, at his summer home, Bryn Mawr. Mr. Gilbert was born in England about sixty years ago and came to this country at the age of seven with his parents, who settled in Brooklyn, New York. He received his education in the public schools of that city and his first employment was with Victor E. Mauger of New York, with whom he remained until 1875, when he joined the ranks of the Dennison Manufacturing Company in New York, remaining there until 1881, when he was transferred to the Philadelphia store as manager of that branch of their business. To the development of the business committed to his care, Mr.



F. B. GILBERT.

Gilbert applied himself with untiring devotion, and his success measured by the highest standards has been marked. His gentlemanly bearing and his sympathetic and helpful nature commanded the respect of the trade and endeared him to his co-workers and associates. Farewell services were held at his home, 3414 Hamilton street, Philadelphia, on Wednesday, October 16. Burial was at Evergreen Cemetery, Brooklyn.

FRANK A. PEASE.

THE INLAND PRINTER is indebted to Mr. Percy F. Smith, of Pittsburg, for the following obituary of Mr. Frank A. Pease:

"Saturday, October 26, 1907, Frank A. Pease, of the James McMillin Printing Company, Pittsburg, Pennsylvania, entered into his rest, after an illness which practically laid him aside since the early summer. Mr. Pease was born in the city of Allegheny in 1852, and received his education in the common schools of that city. When a mere boy he entered the office of his uncle, Mr. James McMillin, one of the pioneer master printers of Pittsburg, and after doing chores in the early morning hours, went to school, resuming his duties after the close of school hours,



FRANK A. PEASE.

and concluding the week with the whole of Saturday in the shop. Thus he manfully climbed the ladder in obtaining an education and in acquiring the trade of compositor, meeting no obstacle along either line that he did not surmount. His uncle recognized his ability and integrity, his keen foresight and grasp of details, and upon his death some years ago, directed that the business management continue in the hands of Mr. Robert McMillin, his son, and Mr. Pease. Later on, the copartnership was incorporated and Mr. Pease was chosen secretary and treasurer, besides being actually manager of the entire establishment. Mr. Pease was the member of the firm who actively engaged in Typothetæ and Franklin Club work, and although of a retiring disposition, whensoever he could be induced to discuss trade questions, was always listened to with attention, and his opinions carried weight. Be it said of him also that he proved conclusively that a printing-office can be neat and clean, systematic, and successfully operated, and that, too, with the respect and esteem of employees, for Frank had their love and affection. For a couple of years past his loved ones noticed that he was not robust in health, but his business associates did not know it. Steadily he contested the advance of disease — cancer of the tongue — until, in June last, he remained at home and during an illness of four months was at his office but three times. He seemed to realize, when confined to his home, that he was called to 'set his house in order,' for he at once resigned the secretaryship of the company. Day after day as he sat in his chair surrounded by his devoted wife and friends, amid the fragrance of the flowers and under the inspiration of good reading, his patience and gentleness were marked. He was connected with the

Shadyside United Presbyterian Church, and had been an active member for twelve years, and he enjoyed the sweet companionship of Rev. Dr. J. F. McClurkin. Members of the fraternity called and pleasantly passed the hours, and none failed to observe his preparation for the final call. While fascinated to the last with the latest information in the art to which he had devoted his life, he was keenly alert as to how his visitor viewed eternity and it was evident that to him God had revealed the real pathway of life — that in his presence was fullness of joy and at his right hand pleasure forevermore. So he died in the faith of a blessed resurrection. The Pittsburgh Printing Arts Club, and Typothetæ, by official action recorded their affection for the deceased, and beautiful and profuse were the floral emblems from true and devoted friends, to whom, with his esteemed wife, Mrs. Martha Pease, his life will be a sweet memory. The interment took place in Homewood Cemetery on Tuesday, October 29."

DAVID M. SMYTH.

David MacConnell Smyth, inventor of the book-sewing machine, died at the home of his son, David G. Smyth, at Hartford, Connecticut, October 11, 1907, of a stroke of apoplexy.

Mr. Smyth was born at Newton Ards, a hamlet near Belfast, Ireland, July 3, 1833. When he was two years old, his parents removed to this country and settled at Harford, Pennsylvania, then an unbroken wilderness, where his father followed the occupation of blacksmith and wheelwright. When about sixteen years of age, Mr. Smyth left home and went to New York to seek his fortune, walking most of the way and reaching the great city absolutely penniless. He was fortunate to find a silver shilling and, later, a silver dollar on the ferry dock, and with this as a happy omen began his search for work. He secured employment with John Stephenson, the car builder, as a helper. Mr. Smyth rapidly acquired the trade of a machinist and was soon promoted to a foremanship, his remarkable ingenuity and skill being quickly recognized, and when a mere boy was placed in charge of much of the most difficult work in the factory.

Mr. Smyth's genius for invention developed rapidly, and before he was of age he had made a number of valuable inventions, his father giving him his time so that he could set up in business for himself, and his remarkable versatility soon placed him in the foremost rank of American inventors.

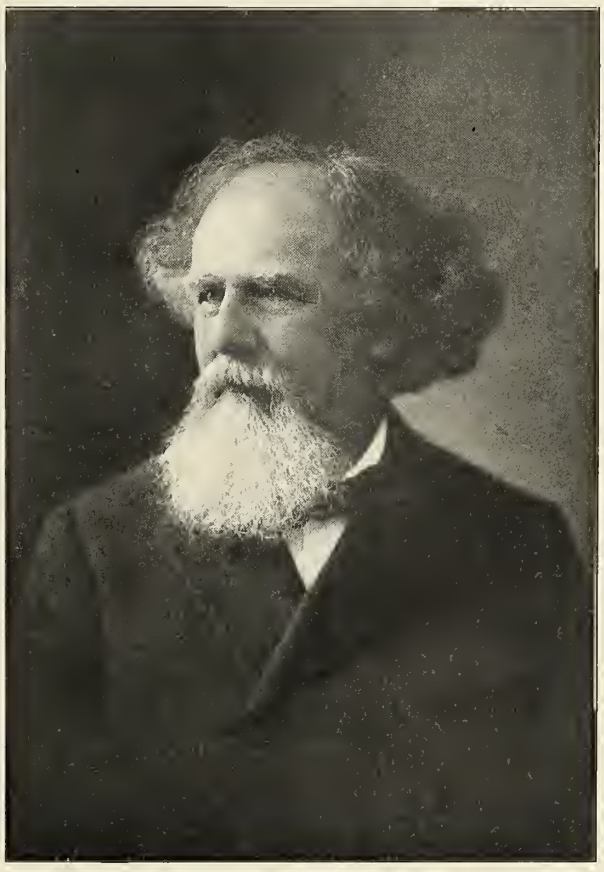
Mr. Smyth was a pioneer in the sewing-machine art and secured a number of patents in this field. An intensely close observer of what came before him and his wonderful ability to see how things might be done mechanically, led him in many different directions. His was the first automatic machine for the manufacture of envelopes. His automatic clutch was probably the first mechanical device for instantly stopping machinery. A machine for making imitation lace from paper was noted for its remarkable ingenuity.

An exceedingly ingenious sewing-machine feed whereby an almost unlimited number of intricate fancy stitches could be made with an ordinary sewing machine brought Mr. Smyth into association with the shoe trade, and a number of inventions rapidly followed each other in this field, a shoe-pegging machine and a nail-driving machine, the forerunner of the present lasting machine being the most noted.

Early in life Mr. Smyth became associated with Thomas A. Edison in the development of electrical machinery. An electric motor was constructed, undoubtedly the first of the kind, for driving an ordinary sewing machine, but the proposition failed because, at that time, it was necessary to use a cumbersome wet battery to supply the power. A beginning had, however, been made, and for the first time ordinary machinery had been driven from an electric current. The close friendship formed between these two remarkable men ended only at Mr. Smyth's death.

Mr. Smyth's invention of the gimlet-pointed screw was undoubtedly his greatest labor-saving device, although from this he realized small financial returns.

In 1856 Mr. Smyth invented his first book-sewing machine and a number of these machines were built under



David M. Smyth

his patents. These machines were purchased by D. Appleton & Co., for their exclusive use, and the invention was withdrawn from the market. In 1879 Mr. Smyth perfected his curved needle book-sewing machine and constructed a small wooden model to demonstrate his invention. He became associated with Mr. G. Wells Root, of Hartford, Connecticut, and together they organized the Smyth Manufacturing Company of that city. From that insignificant wooden model, which Mr. Root was always fond of saying " he could put in his hat," grew an immense business which has paid out hundreds of thousands of dollars of dividends.

In 1891 Mr. Smyth removed to Pasadena, California, and built a beautiful home in the shadow of the mountains, intending there to spend his declining years. After the death of Mrs. Smyth, in 1897, Mr. Smyth divided his time, spending his summers at his summer home in New Hampshire and his winters either in California or the South.

During the war Mr. Smyth enlisted in the Eighth Regi-

ment New York Volunteers, serving through two enlistments.

He was married December 31, 1855, to Orianna Slote, of New York city, and on her death, in 1897, published a touching memorial full of love and devotion.

Besides being an inventor, Mr. Smith was a poet and an artist. He published in 1901 a book of poems entitled "The Hermit of the Saco," containing many lines of unusual merit, and many of his paintings won for him the highest praise. He was a devoted lover of nature and never so happy as when he could roam through the woods, fishing, or in search of rare wild flowers.

Mr. Smyth is survived by four sons, Eugene L. Smyth, an artist, living in Chicago; Joseph E. Smyth, engaged in the bookbinding machinery business, also of Chicago; Prof. David G. Smyth and George B. Smyth, of Hartford, Connecticut.

Mr. Smyth will be laid at rest in the beautiful city of Pasadena, California, by the side of his wife and daughter.

COMPETITION FOR PRIZES IN A PRINTING EXHIBITION.

About December 10 the Free Public Library of Newark purposes to have another exhibition of printing. One of the departments of this exhibition will be a collection of specimens, sent in by the printers of Newark and vicinity, in four competitions. The competitors may be printing firms or individual journeymen printers. The conditions of the competition and the prizes are given below. We trust you will allow such of your workmen as wish to take part in this competition to do so, and will place this sheet before them. If you need other copies of it they will be sent on request.

There are four competitions. For each competition there are two prizes, the first, $15, the second, $10. Eight prizes in all.

The prizes will be awarded by a committee of three competent judges. Competing specimens must be received at the public library on or before December 7.

Any firm or individual can submit specimens for any one or for all of the four competitions.

In sending competing specimens, mark each one with any name or character desired; in a sealed envelope, marked with the same name or character, place a slip giving the proper name and address of the competitor. Awards will be made before the envelopes are opened.

SPECIFICATIONS.

1. Make a title-page of the following words:

"The Manufacture of Paper, A Handbook, by George F. Smith. Newark: Broad & Market Printing Company, 1907."

The paper to be white. The type-page of the book for which this is the title-page is assumed to be 3½ by 5¾ inches. The paper, 6 by 10 inches. The ink to be black and one color; no ornaments, florets or borders.

2. Make a paper cover for a pamphlet. The words on the cover to be:

"Technical Education in America To-day, by George T. Williamson."

The type-page for the pamphlet to be 3½ by 5¾ inches. The paper, 5½ by 9 inches. The paper may be of any color and quality the printer wishes, the ink to be one or two colors. Borders, florets, etc., as desired.

3. Print a business card containing the words:

"The Jones Manufacturing Company, manufacturers of wheels of all kinds, 362 Washington square, Newark, New Jersey. Represented by George Brown."

This card to be white, 3 by 5 inches. The ink to be black only. No ornaments.

4. Print a letter-head with the following words:

"The North American Publishing Company, Publishers of 'The Coming Man,' 'The Coming Woman,' and other periodicals. Dealers in fine paper and good books. Telephone 4762 J, 6093 Lincoln Park, the Springfield building, Newark, New Jersey."

This is to be printed on white writing-paper of ordinary letter size, about 8 by 11 inches. Only black ink to be used and no rules, ornaments or any other devices.

The room in which the printing exhibition will be held gives ample space for the display of all the examples that may be sent in. The names of the contributors will be attached to the several contributions, after the judges have rendered their decision, unless they express a wish to the contrary.

The library already has the promise of sufficient material in the way of fine printing to make this exhibition interesting. It will include not only examples of book printing by the best presses of the world, both of recent and former days, but also many examples of commercial printing of the present day.

All Newark printers are invited to contribute to the exhibition, whether they take part in the competition or not.

J. C. DANA,
Librarian The Free Public Library.

THE HARVARDSTEIN YELL.

Two hundred students of the University of Berlin gave Theodore W. Richards, professor of chemistry at Harvard University, the surprise of his life recently, says a Berlin dispatch to the *Providence Journal*. The chemical department of the University of Berlin had tendered Professor Richards, who has been lecturing here, a picnic at Muggel lake. All went well up to the close of luncheon. Professor Richards had just finished his dish of sauerkraut and washed it down with a draught of the famous water of Muggel lake, when one of the German professors suggested a *dampfschiffreise*. Unsuspectingly the American accepted the invitation, followed by the whole body of students.

A little way out on the lake the professor shouted: "*Hoch der grosse chemiker!*"

Immediately came the response from two hundred throats:

Hoch, hoch, hoch,
Hoch, hoch, hoch,
Hoch, hoch, hoch,
Harvardstein!

Following it up immediately with:

"Fair Harvard, thy *kinder* to thy jubilee *gershift* and with blessings surrender thee *gershunt*."

Professor Richards was so *overcamen* that for some minutes he could not *sprechen*. When he had recovered he said that the only form in which he could express his gratitude was to address them on the determination of physico-chemical contents. He said among other things that the determination shown by these contents under some circumstances was remarkable.

At the conclusion of his speech the students repeated their version of the Harvard yell, adjourning immediately afterward in order that Professor Richards might show his gratitude still further by entertaining them with any more remarks on the physico family.

COVER DESIGN OF "THE INLAND PRINTER."

This month's cover-design of THE INLAND PRINTER is a combination of hand-lettering and typework. The lettering, by Mr. F. J. Trezise, who also designed and lettered the frontispiece of this issue, was accompanied by a scroll design which was quite effective, but which on proving up did not give the necessary holiday appearance. The holly design of the Inland Typefoundry was inserted in its place, and the black form left off, thus giving the necessary roughness of finish to hold the design entire. The cover forms an interesting study on this account.

DUES AND BLUES.

A lugubrious journeyman typo
Had a chronic attack of the hypo:
When asked "Why these blues?"
"Oh, I'm still paying dues,"
Said this hy-po-chon-dri-a-cal typo.

NATIONAL



ROTARY PERFORATING MACHINE

The National Perforating Machine Co.
KANSAS CITY, MO.

Designed and Printed by
The Republican Publishing Company
Hamilton, Ohio

PROGRESS OF THE LEAGUE OF AMERICAN PRINTING PLANTS.

The following agreement between the New York branch of the League of American Printing Plants and the International Printing Pressmen and Assistants' Union and Feeders represents the result of four months' work in a committee of the League and the pressmen and feeders' committee. The new League contract represents thus far a progress, as it approaches more closely the principles of the best French and continental trade unions, which are: That the unions defend only and solely the normal day and standard rate, leaving the shop rules to the discretion of the employers. Of course America can not approach this important goal until the unions have guarantees that infringements on the scale, open or indirect, can be fixed and remedied. It is the hope of the League to arrive at this end in the course of time:

AGREEMENT WITH PRESSMEN'S AND FEEDERS' UNION.

PROVIDED, It is mutually understood and agreed that hereafter no strike or lock-out shall take place; but that any claimed infraction of this agreement, or any other grievance, shall be submitted to arbitration, as provided in the principles of the Printers' League of America. Also that all members of the Printers' League of America shall be conceded as good terms — or better — in wages and hours as those conceded to any other printing-office in the jurisdiction of the local bodies.

That on and after November 18, 1907, the minimum scale of wages for cylinder pressmen shall be $23 per week of forty-eight hours. Offices to be privileged to work six hours overtime per week, not more than one hour in any one day, at the rate of 50 cents per hour for pressmen and 35 cents per hour for feeders. Any overtime beyond the stated six hours to be paid for at the rate of price and one-half of pressmen's scale. This scale of wages to continue to January 1, 1909, at which time the minimum rate of wages shall be $24 per week for forty-eight hours.

On all other positions, pay and overtime in accordance with existing conditions.

Feeders' scale of wages as now in force since July 1, 1907.

It is also understood that offices may employ a second shift at the same rate of wages and conditions, except that said second shift is to work but forty-five hours per week. When possible, the forty-five hours to be worked in five nights of nine hours each. Such arrangement for the working time of the two shifts may be made that is mutually acceptable to the employer and employee. Total time covered to be between 7:30 A.M. and 4:00 A.M.

Overtime until 12:00 P.M. shall be paid for at the rate of time and one-half (this clause referring only to the first shift), computed according to the scale; after midnight, Sundays and legal holidays double time; overtime on Sundays and legal holidays shall be the same as day scale for Sundays and legal holidays.

It is mutually requested that no pressman or feeder receiving above the scale shall be reduced to the minimum on account of the establishing of the eight-hour day.

No member shall be allowed to work less than one day after starting a day's work, unless discharged for incompetency.

SHOP PRACTICES.

No eating between hours. By this we mean the sending for lunch at hours other than those regularly designated.

Presses to be started at the appointed time. Workmen to be ready to proceed when the whistle blows or bell rings, not merely on the premises, but actually ready to go to work, and run presses up to the ringing of the bell or blowing of the whistle.

Representatives from unions must not enter pressrooms without permission from the employer or manager.

Feeders to be allowed to patch on overlays on press.

To change from one press to another at the option of the foreman. Provided the number of feeders employed is equal to the number of presses in actual work in the plant.

To help patching up on any press when called upon.

PRESSMEN: Apprentices — one apprentice to four pressmen, provided the full quota of pressmen is employed. The term of an apprentice shall be five years, dating from the time he is first put on the floor. All apprentices shall be registered by both the Printers' League of America and New York Pressmen's Union No. 51. No apprentice shall be given a card as a journeyman until the expiration of his fifth year, unless by mutual consent of both the contracting parties herein mentioned.

Each office shall be allowed one apprentice to every four pressmen or major fraction thereof; provided, however, that in offices where there are four presses, two journeymen shall be employed; three presses, one journeyman and one apprentice. No one office shall have more than five apprentices. An apprentice may be assigned to do any work which his employer may deem proper, except that he shall not be allowed to cut primary overlays until after the expiration of two and one-half years of his apprenticeship. The minimum wages for apprentices shall be as follows: First six months, $16; end of first six months, $17; end of one year, $18; end of two years, $19; end of three years, $20; end of four years, $21; end of five years, full minimum scale.

FOREMAN: To be permitted to mark out sheets and also to start up presses when necessary in his judgment.

NOT AGREED UPON; LEFT FOR FUTURE CONFERENCE.

Pressmen or feeders working on either shift for three days or three nights, or less, shall be paid 50 cents extra over the scale in the case of pressmen, and 35 cents extra in the case of feeders, for any such day or night worked. This to apply to extra hands only. Not when said day or days follow a full week.

APPRENTICES: One apprentice to each office carrying four feeders, and up to six feeders or a majority fraction thereof; not more than five apprentice feeders to any one office. Said apprentice to be registered by both the Printers' League of America and Franklin Association No. 23; and no apprentice shall be given a full card by Franklin Association No. 23 until after the fourth year of his apprenticeship, unless by mutual consent of both contracting parties herein mentioned. The minimum wages for apprentices shall be as follows: First year, $8; second year, $10; third year, $12; fourth year, $14; end of fourth year, $16.

One feeder to two automatic feeders. Provided that no employee now working one feeder to an automatic shall be discharged; but shall be absorbed in the course of business.

Each pressman to run two presses, large or small, of single cylinder. Also to help on other presses when he has a long run, in case of emergency, provided the full quota of pressmen is employed.

THE WATERLOO OF A TRAVELING COMP.

He was a bright-eyed chap, almost too knowing in his self-confidence, but the foreman was taken with his manner, and said, after a pause:

"Yes, we need a compositor. Ever had any experience setting tabular matter?"

"Some," he replied. "My hand is a little out, perhaps, but I think I can handle anything you have in that line."

He was directed to hang up his hat and coat, conducted to a case, and given the necessary implements as well as copy. It was a reprint, and a whale for tables. One of those Standard Oil U. S. Steel Railroad forms that looks more like a half-tone screen cut up in small sections than type composition, and he was obviously at sea. But the foreman had walked away and his false moves were noticed only by the wiseacre on the next frame. The W.-A. stood it as long as he could, and then ventured:

"What's the matter? Are you in trouble?"

He was. He hadn't seen such brain-storm copy in all his born days, and hadn't the remotest idea where to begin.

"Why," said the W.-A., "we had that same job a couple of weeks ago, when I first came here. Sure of it; and I don't believe it's been thrown in yet. I wouldn't be surprised if you'd find it still standing on that stone yonder."

That was interesting, and at least he'd look. He did, and after a little rummaging, found it, and he wasn't slow in sliding it on to a galley and pulling a proof. What a find — what a relief! He needed work. He had tramped the town over for a chance, and now he must hold on to this particular opportunity. What bright-visaged kid wouldn't do the same thing under similar circumstances? And so, tempted, he fell. Then he killed enough time to set the blessed thing in fairly fast time, pulled another, cleaner proof, and took it to the foreman. If there was any trepidation, it faded quickly, for the foreman's face brightened as he looked the proof over, and he fairly beamed on his young friend as he directed:

"Well, Bub, you're the best comp. that's struck in here in many a day. You're all right. Now, take this form you've set, and go to that stone behind your alley, and get another form just like it that you'll find there, and lock 'em up in a poster chase together. I want to run 'em two on."

But Bub picked up his coat and walked.— *Newspaperdom.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

O. L. SCHWENCKE LITHOGRAPHIC COMPANY, publishers of cigar-box labels, Clarendon Road and East Thirty-seventh street, Brooklyn, New York, announce change of firm name to The Moehle Lithographic Company.

WALTERS & MAHON, incorporated, New York city, announce the removal of their plant to 35-37 Vesey street and 64 Church street. This change has been made necessary owing to the increased business of this company, which necessitated the enlarging of their plant.

THE Jones-Grigsby Printing Company announce their removal from the McCoy block to the Barndollar building, east side of Plaza, Coffeyville, Kansas. New presses and new type have been installed, and their facilities for handling artistic jobwork are unexcelled in that section of country.

ELLIS BROTHERS, Stationers and Printers, El Paso, Texas, suggest that printers generally would be benefited by a book of instruction describing what it would be necessary to have in order to settle advantageously with an insurance adjuster. Correspondence of printers who have ideas along these lines is invited for the good of the trade.

MR. HENRY DROUET, sole agent in the United States for the Multi-color Process Press, has moved his offices from 176 Fulton street, New York city, to the Metropolitan building, 1 Madison avenue, New York. Mr. Drouet is having a gratifying experience with the sales of the Multi-color Process Press. He recently placed two with the Metropolitan Life Insurance Company.

THE members of the Printers' Managers and Overseers' Association, Liverpool and District Center, are getting "bees in their bonnets," according to the *British and Colonial Printer and Stationer*. Mr. Harry Firth made an address before that organization, advocating bee culture as an antidote for business worries. The lecture was illustrated by illuminated views, and at the conclusion the lecturer was the recipient of numerous congratulations. Bee culture would indeed be a highly appropriate avocation for printers — they are used to being stung.

AMERICAN printers who are proud of the work turned out of their shops will doubtless be interested in the announcement made by Mr. Aksel G. S. Josephson, Cataloguer of the John Crerar Library, Chicago, that the Museum für Bokhandtverk, 28 Jakobsgatan, Stockholm, Sweden, and the Gutenberg Museum, Mainz, Germany, are desirous of obtaining examples of American printing. They are collecting everything in the way of specimens of printing, especially circulars, menus, booklets, etc., showing artistic and commercial printing.

A. WIEBUSCH & SON, 631 South Fourth street, St. Louis, Missouri, suggest that printers contribute their experience on the subject of responsibility of printers for plates stored as an accommodation for customers. For instance, several years ago a firm of printers printed an edition of a book from plates and stored the plates in a fireproof vault as an accommodation, without charging for storage. The storage vault was subsequently burglarized and the plates stolen. As another edition of the book was to be printed, the question arose: Can the printers be held responsible for the plates which were stolen, as they were stored as an accommodation to the customer, the printers having taken the ordinary care?

THE pictorial post-card craze shows no sign of diminishing; indeed, the convenience of this form of communication, of sending views of places and scenes visited, of jocular advice or of sentimental aspirations promises to give the post card a long and varied life, particularly as recent postoffice rulings allow a larger liberty to the manufacturers of the cards and the users of them. There are probably no post cards on the market which have the all-around merit of the Bamforth cards in their particular line, an example of one of the styles being reproduced herewith. The wide-awake printer should find a means of covering the quiet season by getting out lines of post cards suited to his locality and advertising his business by this popular idea.



"DON'T START ANYTHING YOU CAN'T FINISH."
From one of the Bamforth post cards.

AMONG the unusual modern commercial enterprises, that of Frank B. Wilson, Kenton, Ohio, stands well in the front rank. Mr. Wilson's proposition is based on the fact that a great many job printers would like to enlarge their printing plants with new machinery or new material, but feel they can not afford to. Mr. Wilson intends to enable a publisher or printer to purchase these materials and to give them all the time they want. He opines that it would be profitable for him to buy up material at cash prices and put it out on a credit price. Mr. Wilson's experiment will be regarded with interest.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE attention of the specialty and manufacturing printer is directed to advertisement of the Coy press on page 443 of this issue.

THE insert of the National Perforating Machine Company, which should have appeared in the November INLAND PRINTER, was delayed in transit. It will be found between pages 432 and 433 in this issue.

THE automatic card press manufactured by The Miniature Printing Press Company, Chicago, has recently been greatly improved by the addition of an automatic ink-fountain. This further facilitates the manipulation of this remarkable machine, which automatically feeds and prints twelve thousand cards per hour, from postal-card size down. No change of make-ready is necessary, whether the form is heavy type or delicate script or text. A complete outfit is sold with the machine, consisting of twelve fonts of assorted type with cases, tools, inks, display cards and signs.

DOING VERY WELL, THANK YOU.

One of the most interesting advertisements which has appeared in our pages for some time is that of the Mergenthaler Linotype Company's, entitled "Another Mark to Hit."

The fact that orders were entered during the Mergenthaler Linotype Company's fiscal year which closed September 30, 1907, for 1,170 machines is one of the most encouraging signs we have seen that in spite of the recent acrobatic performances in Wall street, the country generally is in a prosperous condition. The ever-widening field of usefulness for the Linotype is shown by the fact that of this large number of machines, 571 are to be distributed among 488 new offices. We know of no concern which has so persistently improved and developed its machinery or which is more liberal and considerate in the treatment of its customers and, therefore, which so well deserves the success and prosperity it is now enjoying.

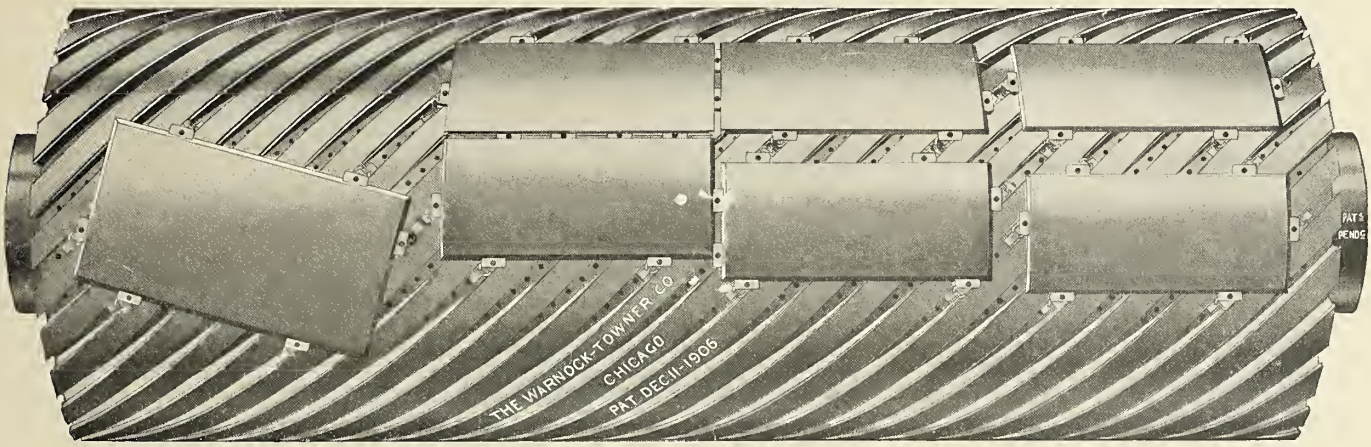
ROTARY CYLINDER HOOK.

Another step forward has been made by the Warnock-Towner Company in their product by adapting their hooks for use on rotary cylinder presses.

This particular hook on *all size rotaries* and Harris presses permits almost the same positive adjustment as on flat-bed presses. The hook is so constructed that it can be inserted in the slot at any position and the dohl pin at bottom of hook slips into the holes in bottom of slot every half inch apart, and the double-loop spring on hook expands after it is inserted in slot and engages the top lips on groove in cylinder — preventing the hook from slipping out under pressure.



ROTARY CYLINDER HOOK.



CYLINDER SHOWING THE PLATES CLAMPED AND REGISTERED WITH NARROW-MARGIN HOOKS.

A key is passed through the center of jaw and the body of hook is moved along in the slot on rack a distance of 1½ inches before it will be necessary to move it to another position. The jaw of this hook is swiveled and beveled on both sides so that it is always ready to engage the beveled edge of plates at any angle or on both sides if desired.

This hook has opened up a field for work on rotary presses that has hitherto never been dreamt of. Besides increasing the usefulness of the rotary presses, it has also increased their earning capacity at least fifty per cent by reducing the make-up and make-ready time at the start.

The slots on the cylinder being cut at an angle of forty-five degrees permits but a very slight curve to the top of spring that engages the under side of lip on groove,

and as the body of hook is moved along at one end of the rack the other end rises, or vice versa. This hook can be adapted to fit any size cylinder by cutting the grooves forty-five degrees and the proper width and depth.

Parties contemplating the purchase of rotary cylinders can have their plate cylinder cut to fit the Warnock hook at no more additional cost if it is specified at time of placing order. There are less grooves to cut and only one style of hook to work with, and hooks can be inserted at any position on the cylinder, when other makes of hooks have to be inserted at the side or back and tightened with a screw-driver, which does not give a positive lock.

The slots being cut at an angle of forty-five degrees, there is less chance for a slip, and the plates have not so much tendency to cave in the slots as they do when the slots or grooves are cut parallel with the printing line of the cylinder.

The Warnock-Towner Company are prepared to cut cylinders up to thirty-two inches long and equip with their hooks, provided the blank cylinders are furnished. They have in their office a cylinder equipped with their hooks and plates clamped on it for practical demonstration.

The accompanying illustration conveys a partial idea of the way the cylinder looks, but in order to thoroughly comprehend the value, the actual device will have to be seen. Inspection is solicited and demonstration cheerfully made to interested parties by any member of the firm.

Their place of business is 334 Dearborn street, Chicago, Illinois.

ADDITIONS TO THE PLANT OF THE BAUSCH & LOMB OPTICAL COMPANY.

The Bausch & Lomb Optical Company, Rochester, New York, are at work making extensive additions to their already enormous plant. Two years ago a three-story building 40 by 440 feet was erected for administration purposes. Manufacturing needs made it necessary to encroach upon this to such an extent — and still the space proved inadequate — that finally these new buildings had to be undertaken. Two new stories are being added to the administration building, and north of this site the work is being rapidly pushed on a five-story grinding plant, 119 by 238 feet. These when completed will almost double the present floor space, giving them about ten acres.

THE "A. B." ELECTRIC ARC LAMP.

The Adams-Bagnall Electric Company, of Cleveland, Ohio, place on the market their perfected "A. B." electric arc lamp, especially designed for the photoengraver and photographer.

In the construction of this lamp, the conditions under which it is designed to operate have been carefully considered; the result — a lamp presented which may be handled by any one with little electrical knowledge and experience.

It forms a means of artificial light, strong, steady and sharp, important features necessary to obtain satisfactory results. Each lamp is arranged to burn in connection with an external controller provided with different adjustments, enabling the operator to secure a steady light with a slight change in voltage. Can be had for either direct or alternating current. Is designed to operate on constant potential circuits having a pressure of 100 to 125 volts or 210 to 250 volts.

The "A. B." lamp is now being used by many of the large photoengravers and photographers, who pronounce them highly satisfactory. Those interested should communicate with the manufacturers at Cleveland, Ohio.

PROGRESS OF THE DUPLEX PRINTING PRESS COMPANY.

The past year has marked a rapid growth in the plant and business of the Duplex Printing Press Company, of Battle Creek, Michigan, that has surprised even the most optimistic of its friends, a growth that puts the company among the largest concerns of its kind in the country. By the erection of extensive new machine shops the productive capacity of the factory has been doubled, high-class machinery of the latest patterns being installed throughout. While such development in one year would in any case be unusual, it is the more so here, as only the previous year the plant had been increased in the same proportion. This large increase has become necessary for the construction of the rotary press recently put on the market by this company, the former capacity of its works being overtaxed by the steadily increasing demand for its celebrated flat-bed machines.

The Duplex Company introduced this new rotary perfecting newspaper press to the printing public but little over a year ago. It immediately attracted widespread attention among practical printers throughout the country on account of its novel and extremely convenient arrangement of working parts. All who saw it, and many of the most prominent press experts visited the works to inspect it, at once recognized in it an extraordinary improvement in newspaper-press construction, and awaited with interest the performance of the first machines to be put into practical operation.

Their expectations were more than realized. Ten machines, most of them Quads, built in spite of limited shop room, have been erected in various pressrooms throughout the country, literally from coast to coast, and are in most successful operation. The erection of the first machine shipped out fully demonstrated the simplicity of construction of the new press. Within a space of but ten days from the time it left the factory it was printing, without a hitch, the regular edition of the *Journal of Commerce* in New York city, eight hundred miles away. Only three of the Duplex Company's men were in New York to erect this machine and not one of them had ever erected a similar machine before.

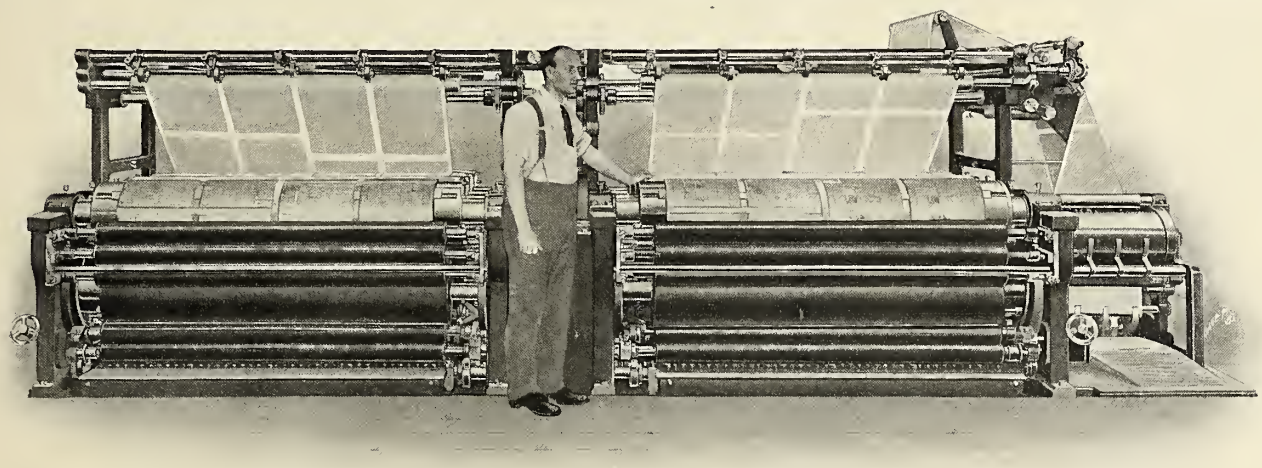
The practical work of this new press during the past year in the newspaper field has demonstrated for it far more than mere simplicity of construction. It has proved conclusively that economy, speed, reliability and unusual efficiency in every way characterize the machine. The users of it are united in their endorsement of it as a machine of quality unexcelled.

The illustration here given is of a thirty-two page press. It is obvious at a glance that "the pressman can do all his work while standing on the floor." The solidity of the low-down construction and the absence of vibration and consequent racking of the machine are equally apparent, and in the manufacture of the presses the utmost care is taken to conserve all the advantage in speed and reliability thus gained, by the use of very heavy bronze bearings. All the working parts of the machine are on the outside and entirely accessible, for adjustment if necessary, even when the press is in operation. Either section of such a press as illustrated may be operated singly, the moving of a single gear sufficing to disconnect the other. Thus there is no dependence of one section upon another as an upper deck is dependent upon a lower. Additional sections may be installed at any time, connected to sections already erected, and a press of any desired page-capacity may thus be constructed with no increase in height.

The unusual compactness and solidity of this construction has enabled the Duplex Company to produce a suc-

cessful five-plate-wide machine. This twenty-page press is built in one section and is identical with a sixteen-page section except for the additional length, amounting to the width of one stereotype plate, which, while but a few inches, increases the capacity of the press by four pages and allows the production of a ten-page paper in book form without the necessity of introducing tapes in the folder, an advantage readily appreciated by the practical pressman. This twenty-page section also, when erected in combination with a sixteen-page section, gives a machine of thirty-six pages capacity occupying practically the same floor space as the thirty-two page press, just as easy to operate (being only the two sections), and having remarkably flexible page capacity because combining the factors of both the twenty and the sixteen page presses.

The practicability of these twenty-page machines for the newspaper that has left the flat-bed field is daily being demonstrated in the offices of the Lancaster (Pa.) *New Era*, the Jackson (Mich.) *Patriot* and the Oakland (Cal.) *Enquirer*, where the first three of this design are in operation.



A THIRTY-TWO PAGE DUPLEX ROTARY.

A very noteworthy feature of this press construction is that the addition of a color cylinder does not increase the height of the machine at all. The only machinery that need be added for a complete color attachment is a plate cylinder with its inking apparatus. The construction of the regular press is such that this color cylinder can be introduced immediately above the black cylinder and well below the upper web guides, in such a manner as to co-act with one of the regular impression cylinders. The use of color in this way requires no change in the threading of the web through the press. The Quad press in the office of the *Amerikanska Posten* in Minneapolis is equipped with color attachment of this sort and is doing regularly work which is not exceeded in accuracy of register, color, etc., by any other newspaper press.

In connection with these presses the Duplex Company is manufacturing a line of stereotyping machinery which is the peer of anything on the market and fully up to the standard of workmanship apparent in its other products. Many of the pieces are of novel design and, like the presses they are built to accompany, are extremely simple and strong.

The factory of the Duplex Printing Press Company is one of the most complete plants in the country, being equipped to handle every detail in the manufacture of the Duplex press. The firm not only operates an immense iron-foundry producing all its own castings, but also maintains its own brass-foundry. Even the bolts and screws used in the presses are made in this factory on special machines, installed at large expense. In fact, every part of the Duplex press is made in the company's own works by skilled machinists and under the immediate supervision of its own expert pressbuilders.

THE DECKLE EDGE.

What would the printing of to-day be without the deckle-edge? When one considers the booklets, programs, menus, and dozens of other printed things which contain this feature, one almost wonders what we did before its advent into the field of commercial printing. When a piece of "out-of-the-ordinary" printing is desired, the first thought is of deckle-edge stock, as a means of imparting to the work a richness otherwise unobtainable.

In view of the increasing demand for the added touch of attractiveness found in the use of deckle-edge stock for almost every kind of printed matter, the printer will welcome the announcement of the placing on the market of a new and improved machine for this class of work.

Dunning Brothers, incorporated, of 64 Fulton street, New York, who have for several years been executing orders from printers for deckling, pebbling, etc., have recently placed on sale a deckle-edging machine which embodies all of the ideas and improvements gained by them from this extensive experience. This insures an absolutely tried and tested machine, and not an experiment, for Dunning Brothers sell no type of machine that they do not operate in their own plant, a guarantee that their machines are made for actual every-day use and not merely for sale.

On page 459 of this issue will be found an illustrated description of this machine, which will deckle anything from a small menu to paper in rolls. The feed is continuous and the delivery automatic, thus insuring a large output, while the power required has been reduced to a minimum.

Dunning Brothers also manufacture an excellent machine for pebbling or roughing, the demand for which has grown so enormously with the increase of three-color printing. The smooth-coated surface necessary to the printing of half-tones is by this process of pebbling made softer and more pleasing to the eye, and thus a much more artistic effect is secured.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

BOOKS ON ADVERTISING — Separate volumes on "General Advertising," "Mail-order Advertising," "Retail Advertising," "Advertising Typography," "Rates, Mediums, etc." Write for list P — it's free. A. S. CARNELL, 150 Nassau st., New York city.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions, or losses: its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

FOR SALE — Complete file of INLAND PRINTER from volume 7 to date; volume 7 bound, balance loose; perfect condition; best offer takes the lot. Address Box 377, Fort Morgan, Colo.

INLAND PRINTER BACK NUMBERS WANTED — November, 1883; July and September, 1884; January, 1886; October and December, 1894; August and September, 1897. THE INLAND PRINTER COMPANY, 120-130 Sherman st., Chicago.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by Wm. J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions, full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of book, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A PROSPEROUS and thoroughly modern job and newspaper plant, owned by stock company of leading business men, doing a splendid business in a thriving Nebraska city of 4,500, wants a competent manager to purchase interest; should have $2,500; investment represents over $20,000; will consider job department separately; machinery all new and best obtainable; plant always busy; the chance of a lifetime for capable man. Address WESTERN PAPER CO., Omaha, Neb.

A SNAP — Job office in best manufacturing city of 30,000 in United States; $5,500 buys; 10 years established, clean, profitable, prosperous business not $1 in debt, in a New York town; Optimus cylinder, 3 Chandler & Price Gordons, power cutter, No. 5 Boston stitcher, all modern type in corresponding quantities; sell account of owner's health. Particulars address F 677.

A SPLENDID OPPORTUNITY — A large publishing house with main office in New York city, now conducting a first-class, up-to-date printing-office and bindery, desires to sell or lease its equipment and machinery; purchaser or lessee will be *guaranteed* enough business to run plant at a profit; several monthly magazines, including one of international reputation, are now produced, also considerable book and job work; plant is located 40 miles from New York city; equipment includes composing-room with monotype machinery, 6 large Cottrell cylinder presses, 4 with feeding attachments, and new job press, Smith book-sewing machine, folding machines, wire stitcher, etc. Address Box 353, Madison Square Postoffice, New York city.

ESTABLISHED job-printing business for sale by owner wishing to retire on account of health; terms reasonable; modern equipment throughout, practically as good as new; 1 2-revolution Miehle press, 22 by 32 sheet, 2 Chandler & Price Gordon presses, 32-inch Challenge power cutter, Monitor wire stitcher, round-corner and hole-punching machine, foot-power Rosback perforator, 10 horse-power motor, hangers and belting, full line of modern type and other equipment. Address G. F. JONES PRTG. CO., Quincy, Ill.

FOR SALE — Complete printing plant in Chicago, all up-to-date machinery; present owners, who are in manufacturing business, desire to discontinue their printing department, but parties purchasing will be assured of receiving all their work; this is not a large plant, but is equipped to do average jobwork; there is an exceptional opportunity for a good, hustling printer; plant can remain in present location if agreeable; part or all cash, will make rest reasonable. F 660.

FOR SALE — Leading newspaper and job plant in one of the best counties in Nebraska; Republican in politics; practically no competition; reasons for selling and other particulars given upon application to CLARK PERKINS, Capitol bldg., Lincoln, Neb.

FOR SALE — Old-established color-printing business; reason, other interests; opportunity for color printer and engraver. F 647.

INTEREST IN BUSINESS FOR SALE — Experienced and successful editor desires to sell interest in well-established newspaper in a fine, rapidly growing Florida town, to a hustling and practical man, to be business manager. F 686.

PRINTING PLANT FOR SALE — Printing plant in New York city, Wall street section; 1 Campbell Century press, Gordon presses, Universal press, power cutter; all the machines have individual motors; the type is almost new and the latest styles; oak cabinets, all new about 1 year ago; has a good trade; can be sold cheap, part cash. F 671 care New York office Inland Printer.

Publishing.

PHOTOGRAPHIC PERIODICAL — Collects $8,000; can be bought $5,000; account owner's health. EMERSON P. HARRIS, Periodical Businesses, 253 Broadway, New York city.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

AUTOMATIC FEEDERS FOR SALE — Due to a change in equipment from flat-bed to rotary presses 9 Automatic feeders in excellent condition can be bought for less than half the original cost. Address Superintendent, CROWELL PUBLISHING CO., Springfield, Ohio.

FOR SALE — A 2-revolution Campbell, form 29 by 36, good condition, price $600. Address JENNE PTG. CO., 314 Preston st., Louisville, Ky.

FOR SALE — New Sheridan round-corner cutter; a bargain. Apply GOULD & EGER, 140 Monroe st., Chicago.

FOR SALE — One double quarto Kidder perfecting press, also one double quarto single platen press; best presses made for sales books and autographic register supplies. F 681.

FOR SALE — Pressroom outfit used only 1½ years; No. 1 Miehle with Dexter automatic feeder attached; Dexter combination periodical folder 36 by 48; 45-inch White cutter; No. 3 Boston stitcher; gas-electric 20 horse-power generating unit; 7 motors; cost new $8,500, will sell for $6,500; located in Chicago. F 673.

FOR SALE — 1 Gordon press, list $135; 25 fonts of job type; 1 100-lb. font of Century 8-point body type; 1 Yankee job case; stone, furniture, and other printing accessories; sold new for $300; we will close this out for $125; we also have a No. 2 King & Co. embossing press which we will sell at $45. Z. T. BRIGGS & CO., 1108 McGee st., Kansas City, Mo.

FOR SALE — 2 old-style Hoe drum cylinders, beds 17 by 22 and 22 by 28; been overhauled and in good condition with new gripper devices; suitable for small plants; will sell cheap to make room for new machinery. Address THE LAWRENCE PRESS CO., Columbus, Ohio.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

Steel Die
Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing. Prompt service.
AMERICAN EMBOSSING CO., BUFFALO, NEW YORK

Knife Grinders
For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold.
BLACKHALL MFG. CO., Buffalo, N.Y.

FOR SALE OR EXCHANGE.

MONOTYPE EQUIPMENT FOR SALE AT A BARGAIN; consisting of 1 keyboard and 1 caster; equipped with job-type casting attachment and typewriter attachment; matrices for 6, 8, 10, 12, 14, 18, 24, 30 and 36 point, Modern, Old Style, De Vinne and Gothic, extra molds, justifying wedges and scales, matrix cases, special characters for the different fonts, incidental supplies, etc. F 657.

PRINTERS — ATTENTION — 4 Economic automatic feeders at a sacrifice; used only a short time; in perfect condition; feed a sheet 40 by 60. Address PHYSICAL CULTURE PUBLISHING CO., Suite 1911 Flatiron bldg., New York city.

3 Hickok 36-inch faint-line ruling machines with and without layboy.
1 Sanborn No. 5 2-rod lever embossing press.
1 each styles A, C and No. 7 Perfection wire stitcher.
1 No. 2½ Latham wire stitcher.
1 No. 4 Boston wire stitcher.
1 White combination foot and steam-power paging and numbering machine.
1 Champion foot-power paging and numbering machine.
1 each foot and steam-power 28-inch Rosback perforator.
All machines guaranteed in good working order. Write GANE BROS. & CO., St. Louis, Mo.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 8; Linotype operators, 4; superintendents and foremen, 7; all-around men, 2; bookbinders, 4; ad.-man, 1; compositors, 3; artist, 1; pressman, 1; manager, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Artists.

WANTED — All-around commercial artist; steady work. Address H. C. BAUER ENGRAVING CO., Indianapolis, Ind.

Compositors.

WANTED — A first-class job compositor; steady and reliable; also a Linotype operator. F 650.

WANTED — Beginners who would learn printing trade and learn it right, to enter SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis. Best instruction, fine equipment, easy terms. Particulars on application.

WANTED — Experienced job printer in large novelty factory in western New York; work is mostly printing on wood; non-union preferred. F 678.

Engravers.

PHOTOENGRAVERS in all branches should apply to E. P. E. A. for good positions; best wages, steady jobs, open shops. EMPLOYING PHOTOENGRAVERS' ASSOCIATION, Milwaukee, Wis.

WANTED — First-class wax engraver for fine stationery work in large Southern city; send samples and salary required to F 663.

Foremen, Managers and Superintendents.

WANTED — First-class working foreman in medium size job office doing good catalogue and general jobwork; non-union preferred; write explicitly. POWERS-TYSON PRINTING CO., Grand Rapids, Mich.

WANTED — A SUPERINTENDENT — A position open for a first-class superintendent with a large printing-office in Chicago; knowledge in all branches of the business required; must have good executive ability; thorough in detail and a good producer, must be energetic and up-to-date, and have ideas of his own; give experience and references. F 680.

Operators and Machinists.

WANTED — Machinist-operators may learn the Linotype in 8 weeks at SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis; now is the time, for the demand for operators grows heavier every day; instruction given women. Write for full information.

Pressmen.

WANTED — A first-class job pressman, one who can actually produce results; no booze-fighters; give full particulars in first letter; large Virginia city. F 652.

WANTED — Foreman for pressroom in progressive office of a live and growing Southern city; must be competent and temperate. F 177.

WANTED — Foreman in pressroom of a large book office in Eastern city; first-class position for capable man of ample experience and clean record. Address, with references and full particulars, F 676.

WANTED — Pressman; practical and experienced in process color printing, with executive ability and ample knowledge to assume foremanship in a New York house devoted exclusively to high-grade color printing; replies must contain full information upon which to base decision, and will be received in strict confidence. F 659 New York Office Inland Printer.

WANTED — Pressmen turned into specialists by high-grade instruction in make-ready and color work; we can show you how to increase your ability and how to earn more money. SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis.

Salesmen and Solicitors.

LITHO AND PRINTING-INK SALESMAN with established trade; will pay highest consistent salary; references necessary. F 354.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, Chicago.

Artists.

A LITHOGRAPHIC CRAYON and stipple-color artist, also experienced at half-tone, desires employment; reference — Ketterlinus & Co., Philadelphia, Pa. F 667.

Compositors.

BOOK AND JOB COMPOSITOR, English, French, German, Spanish, qualified to read proof, desires situation, New York or vicinity. F 675 care New York Office Inland Printer Company.

JOB PRINTER desires change; age, 23, married, good habits, reliable; with present firm 5 years in both newspaper and job departments; state wages. F 684.

Engravers.

A PHOTOENGRAVER of 17 years' practical experience (now carrying half-tone operator card) and who thoroughly understands the different branches of the engraving business, desires to make a change; would like to correspond with an engraving house of established reputation; can forward proofs, negatives or references. AL. CUMMINGS, 5025 Oneida st., Duluth, Minn.

AN EXPERT PHOTOENGRAVER of many years' experience in different branches of business, would like position as working superintendent; opportunity for publishing company, etc., wishing to install an engraving plant. F 217.

PHOTOENGRAVER, Danish, 22 years old; 5 years' experience in Europe; all-around man with good reference; a small shop, outside New York city preferred. F 656.

WANTED — Position as line etcher or router; am a first-class man, married, sober and reliable; age 25 years; non-union. F 46.

Foremen, Managers and Superintendents.

SUPERINTENDENT of book, magazine, and commercial plant, at present engaged, desires to connect with reliable house that will appreciate hustler and practical printer who has good record and references. F 408.

SUPERINTENDENT OR FOREMAN, one of executive ability and large experience, desires position; highly recommended; knows stock and estimating; now in same capacity in large office in central Pennsylvania. F 685.

SUPERINTENDENT OR FOREMAN — 20 years' experience, thoroughly competent, best of references. F 683.

Operators and Machinists.

LINOTYPE-MACHINIST OPERATOR desires position in the East; book and job or news; 12 years' experience. F 587.

MANAGER LINOTYPE PLANT — Thorough knowledge of Linotype business; now employed as manager; desires change; large, growing plant preferred; practical printer, proofreader, operator; receive customers and handle men efficiently; successful solicitor, industrious, progressive, trustworthy. F 679.

MONOTYPE KEYBOARD OPERATOR desires change; experienced, reliable, all-around man; West or Pacific Coast preferred; union. F 670.

MONOTYPE MACHINIST desires position east of Pittsburg, Pa.; small town preferred; steady, sober, non-union; 1 or 2 machines; references. F 687.

Pressmen.

CYLINDER PRESSMAN, familiar with half-tone, color work, and different makes of presses, wishes to change to some Northwestern city; can handle work economically; married, sober, union. F 665.

Miscellaneous.

BUYER OR PURCHASING AGENT — Position wanted by young man with practical experience in manufacturing, buying and selling printers', electrotypers', stereotypers' and photoengravers' machinery and supplies. F 649.

YOUNG MAN, age 25, practical lithographic commercial or color transferrer, with some experience in line and half-tone operating, wishes position under competent foreman with opportunity to learn and practice photolithography; prospects of more weight than remuneration. F 658.

WANTED TO PURCHASE.

WANTED — A Golding and improved Gordon 12 by 18 or 15 by 21. Address F 648, giving price and details.

WANTED — A secondhand cylinder, rack-and-screw distribution, rear delivery, in good condition, sheet capacity at least 29 by 42. F 674.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest hook and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York city.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process: nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

MISCELLANEOUS.

EXPERT ADVICE rendered on any doubtful or confusing points pertaining to stereotyping; minimum fee $5, or for $10 I will send you the formula for making stereotype paste that will without a doubt make a matrix, either for brush or machine work, that will excel any that you have ever seen; this is an opportunity of acquiring information that has heretofore been held with the utmost secrecy; those who are interested in stereotyping will do well to communicate with me, as my 20 years' experience in all classes of stereotyping enables me to be of very valuable assistance to you. Address H. D. TAPPAN, Consulting Stereotyping Expert, 39 N. Hutchinson st., Philadelphia, Pa.

FOR SALE — Printing material of all kinds on easy payments. Write for full particulars. FRANK B. WILSON, KENTON, Ohio.

HOW TO GET THE COIN in a business of your own. Send for free copyrighted booklet. MANAGER, Box 461, Durango, Colo.

INCREASE YOUR BUSINESS WITH BLOTTERS — Two-color cuts and copy $2 monthly, prepaid; samples free. FRANK ARMSTRONG, Des Moines, Iowa.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER FREE FOR ONE YEAR — 300 subscriptions to be given to young student printers; if ambitious to study and become expert write for conditions of this free offer. THE SHELDON PRESS, Burlington, Vt.

PALMETTO FIBER TYPE BRUSH — Every print-shop should use them; they are "it" for the purpose; by mail 50 cents. OSBORN QUICK PRINT-SHOP, Daytona, Fla.

PRINTERS — Add a profitable side line to your business by taking orders for my "Perfect" rubber stamps; send for particulars. ESKEW STAMP WORKS, 11 Scioto bldg., Portsmouth, Ohio.

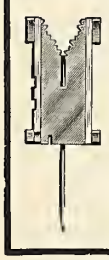
STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 30c, 7 for 50c, 12 for 80c, postpaid. THE INLAND PRINTER COMPANY, Chicago.

125 Mergenthalers shipped monthly; 125 new situations every month, operators becoming scarcer; the Thaler keyboard helps you get one of those situations; short hours, big pay; instruction book with each board; price, $5; send for circular. THALER KEYBOARD CO., 453 "O" st., N. W., Washington, D. C., or can be purchased at any of the agencies of the Mergenthaler Linotype Company.

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CARBON PAPER

Has a sort of "Mustang" wear; outlasts and holds on longer than 90% of competitive goods. Most printers stay with us once their customers get the habit of using good carbon paper. Strange to say, our prices are no higher than competitors'. We'd like to have our samples and discount in your peg-hole for future reference. By this foresight we'll get the order and save you delay.

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Solid Gold Matrix Stick-pin

Machinists and Operators who have pride in their calling are buying and wearing it.

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Sent postpaid on receipt of $2.00

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Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

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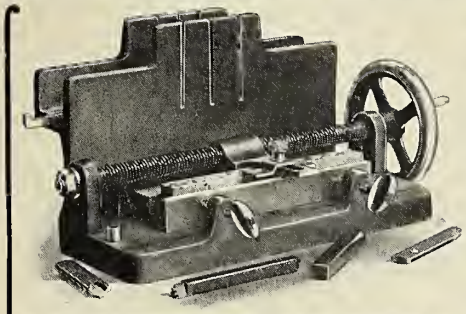
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Soon pays for itself
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A good Blotter every month, if striking in design and text, well printed and carefully distributed, will bring desirable business and lots of it to any printer. We have a series of color plates for printers' blotters that are building business for those who use them. Only one shop in a town can get them. Write for samples and particulars. **Chas. L. Stiles, Keith Theater Bldg., Columbus, Ohio**

Any Printer can increase his income if he adds a **Rubber Stamp Outfit** to his plant. Our **VULCANIZERS** for making Stamps are the best in the world.

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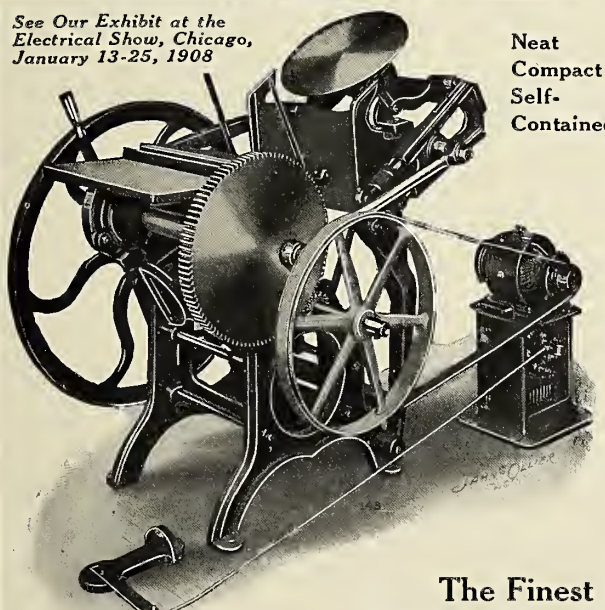
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A perfect ink reducer for colorwork; will not affect stone, zinc or aluminum plates.

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Is light in weight; will go further and cover a larger space than any other reducer.

Can be used for thick or thin ink, will mix easily and produce a SOLID COLOR, without streaks, spots, grayish dull appearance, or affecting the quality of the ink.

"GLACETINE" has passed the experimental stage. It saves you 50 per cent, and a trial order will prove it. We guarantee to satisfy, or money promptly refunded.

Let us tell you the names of the big concerns using "GLACETINE" who are highly satisfied.

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I operate the largest plant in the world for the production of Circular Letters, and turn them out by the thousand or million in any style of typewriter type, furnishing

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Send for samples and prices. You will wonder how it's possible for me to produce such perfect work at so low a price. To those operating their own Multigraph departments I am prepared to furnish supplies at the following prices:

Multigraph Ribbons 8 inches wide, black, blue, purple, green or red, per dozen	$15.00
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Special prices to large users.

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No guesswork enters into it, either in the selection of the materials used or in measuring the quantity of each—and there's no guesswork about the results. It always makes a good pad.

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Prints 4 or 8 pages, 7-column paper; length of column, 20 inches; width of column, 13 ems pica. Will be sold with complete Stereotyping Foundry for both flat and cylinder work, 8 form tables and chases, a 7½-horse-power and a 5-horse-power electric motor. All in perfect order. For further particulars, apply to

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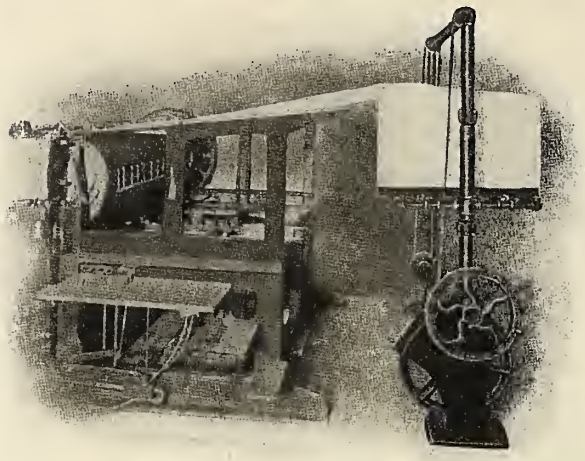
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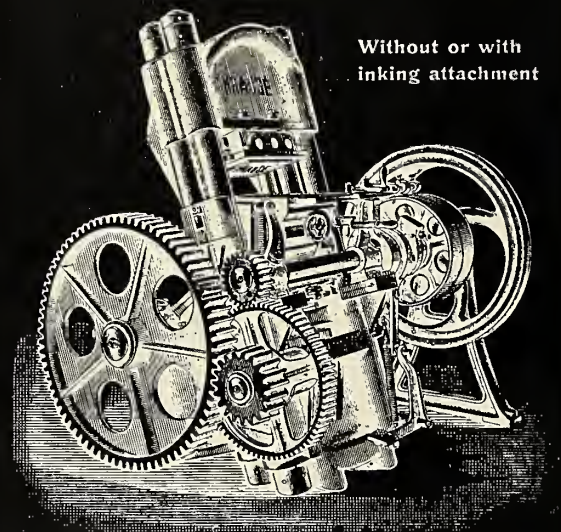
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Price of The Hammer Paper Lifts is nothing compared with a complicated automatic feeder. Write for prices, terms, etc.

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Printing and Embossing in one impression, perfectly, a plate 11 7/8 x 15 3/4 inches. Very fast.

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PRINTS ROLLED PAPER ONLY, USING CURVED PLATES.
ONE OR TWO COLORS ON ONE SIDE.
ONE COLOR EACH ON BOTH SIDES.
SLITS AND CUTS WEB INTO SHEETS OF ANY SIZE.
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CAN BE USED FOR PLAIN PRINTING, ANY STOCK.
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OTHER COMBINATIONS AND SIZES WITHOUT LIMIT.

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CHICAGO PNEUMATIC TOOL CO.

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INCOMPARABLY SUPERIOR

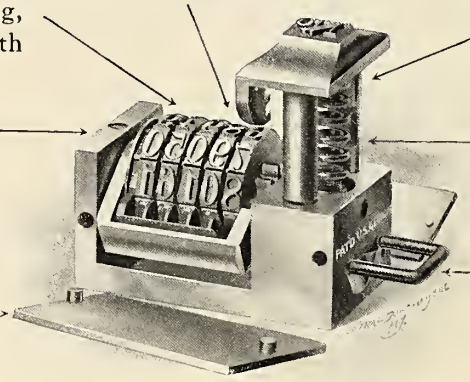
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No pins.

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Improved drop-cipher.

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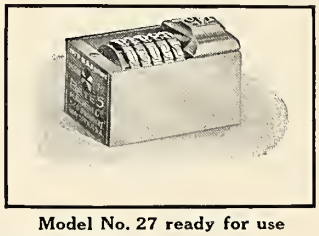


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Steel plunger guide pins, assuring rigidity.

Steel plunger staple for releasing parts. Removed in a second.

Bates New Model No. 27
View showing parts detached for cleansing.



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FAC SIMILE IMPRESSION
The Size—1½ x 15/16 inches
Price, $14.00
DEALERS EVERYWHERE

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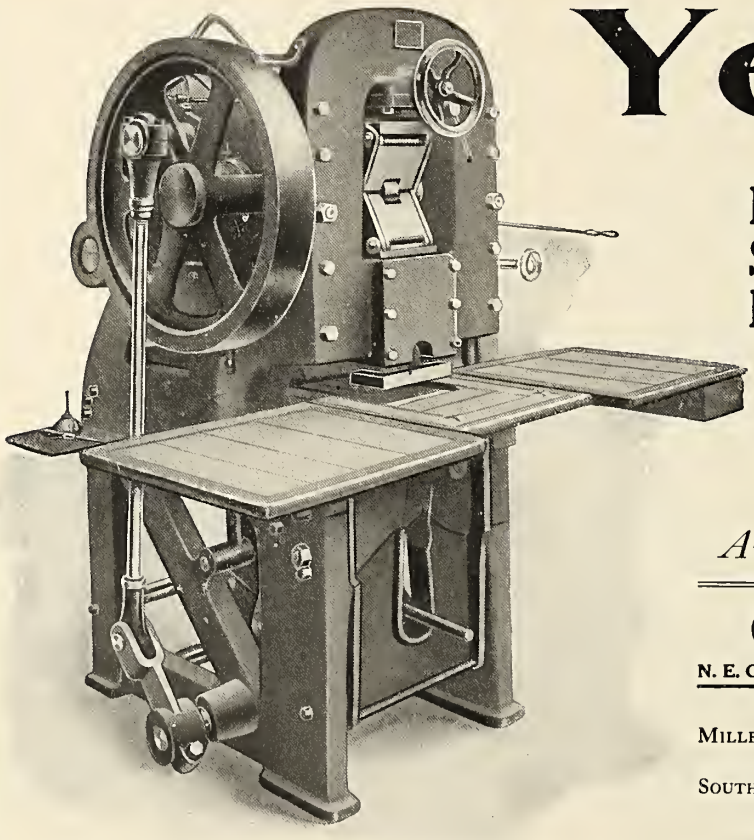
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Size, 4½ x 9

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The
New Carver Automatic Stamping and Embossing Press

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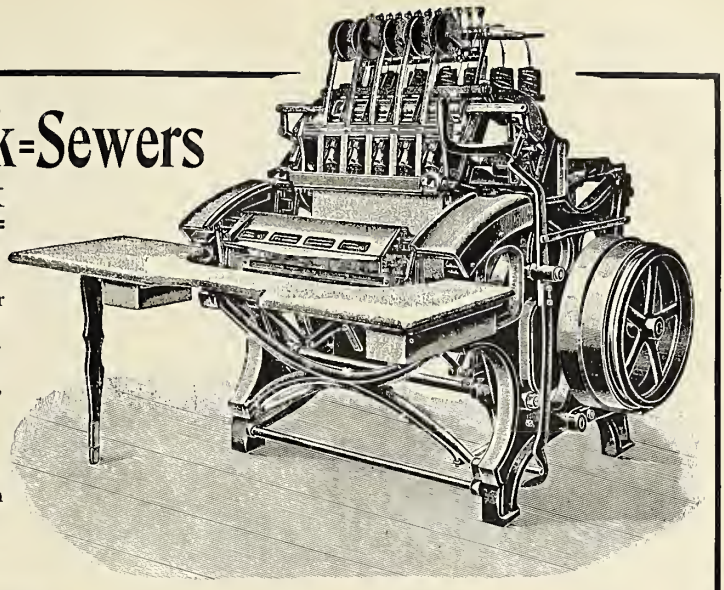
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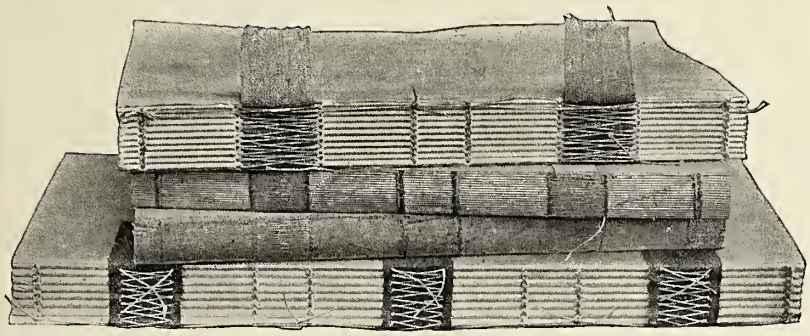
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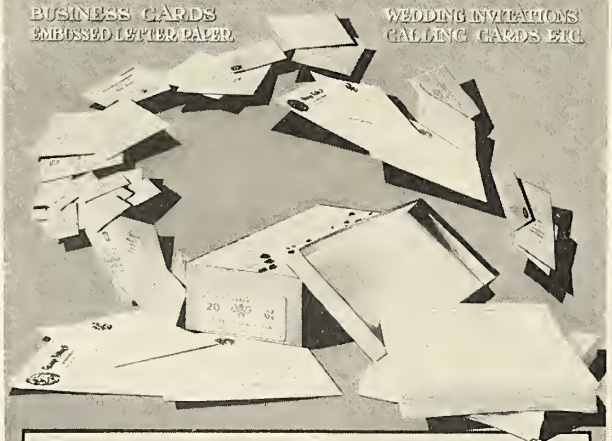
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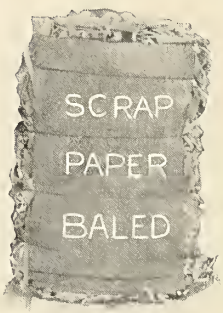
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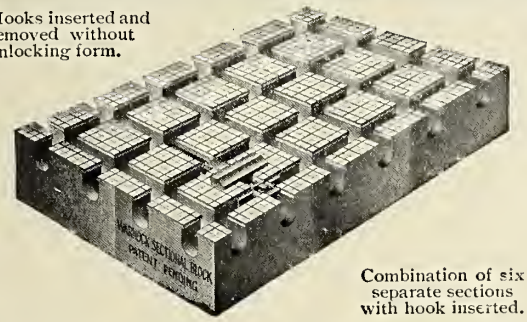
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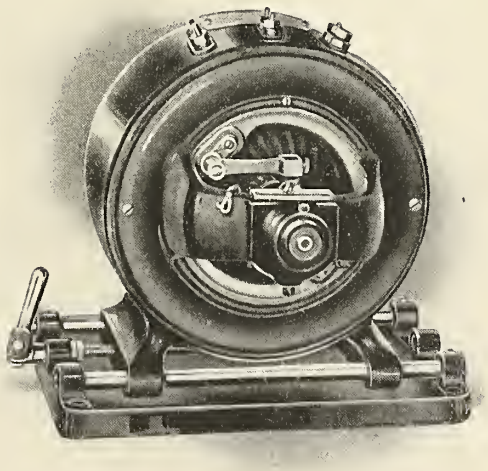
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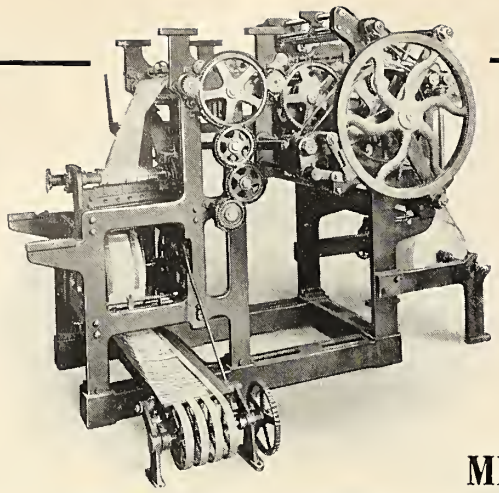
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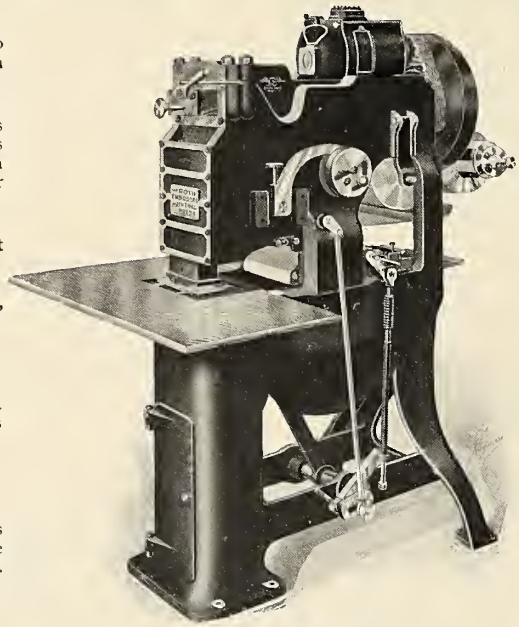
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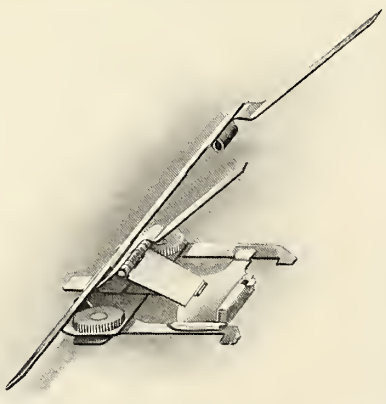
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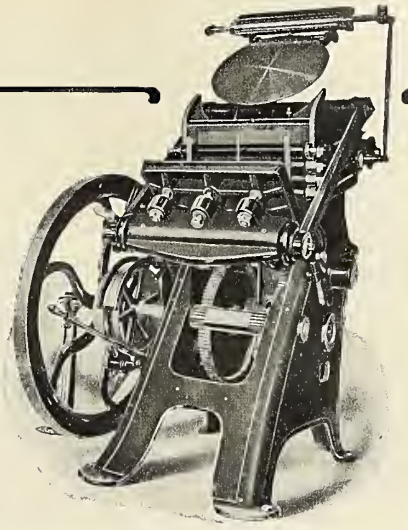
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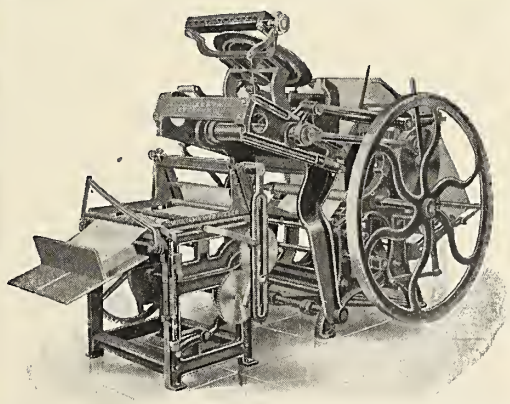
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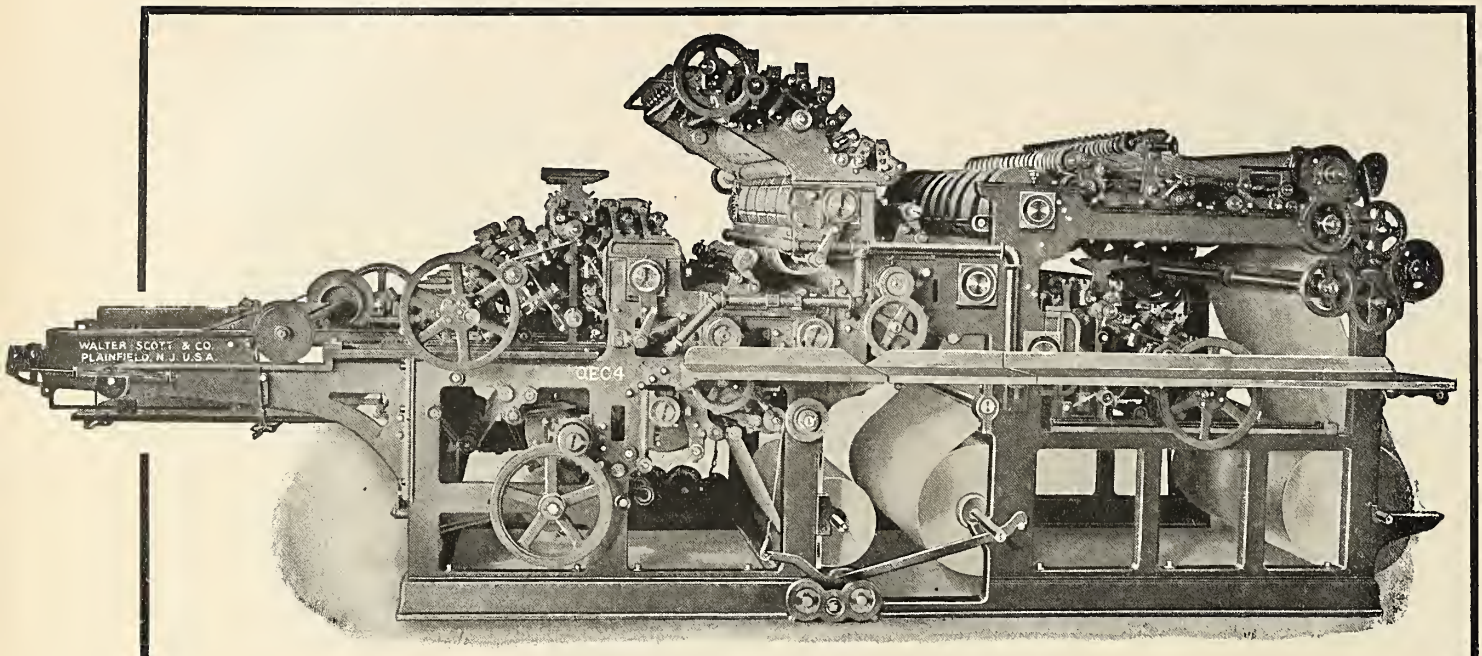
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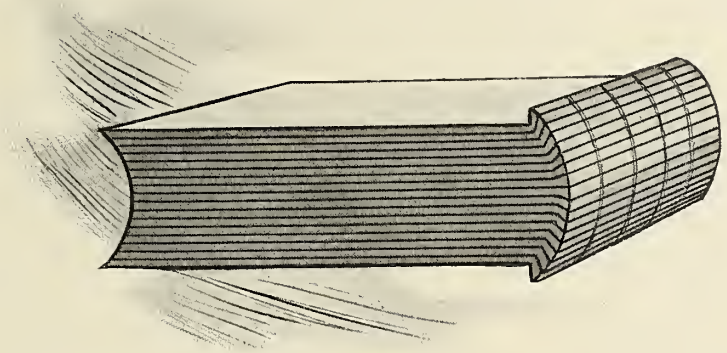
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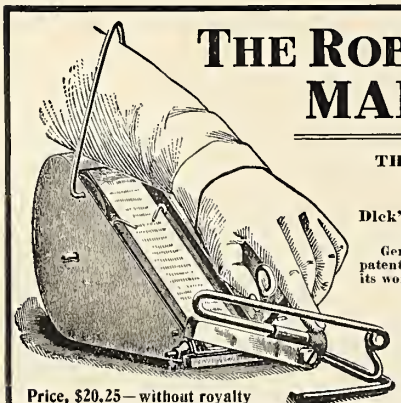
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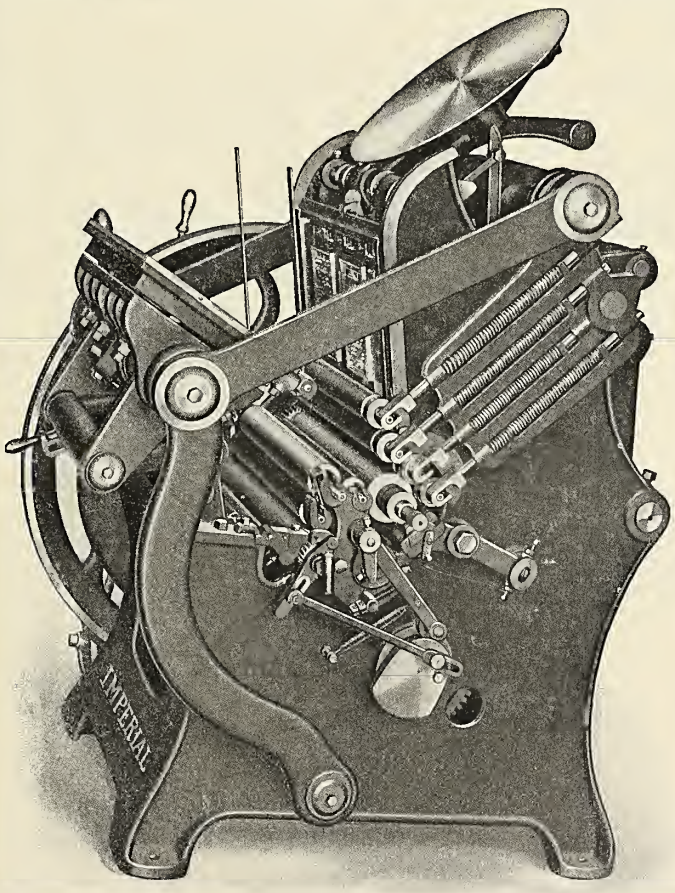
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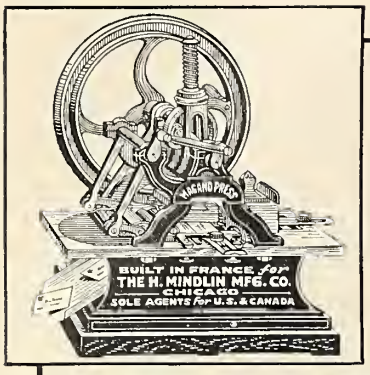
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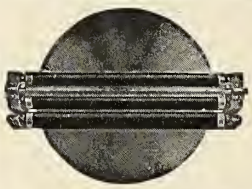
$2.00 per Annum, post free. Specimen Copy, 35 Cents.

Subscriptions will be received by THE INLAND PRINTER Co., Chicago.

PUBLISHED BY

RAITHBY, LAWRENCE & CO., Ltd.
LEICESTER and LONDON

The Finishing Touch to Platen Presses is the



Eckman Vibrating Distributor

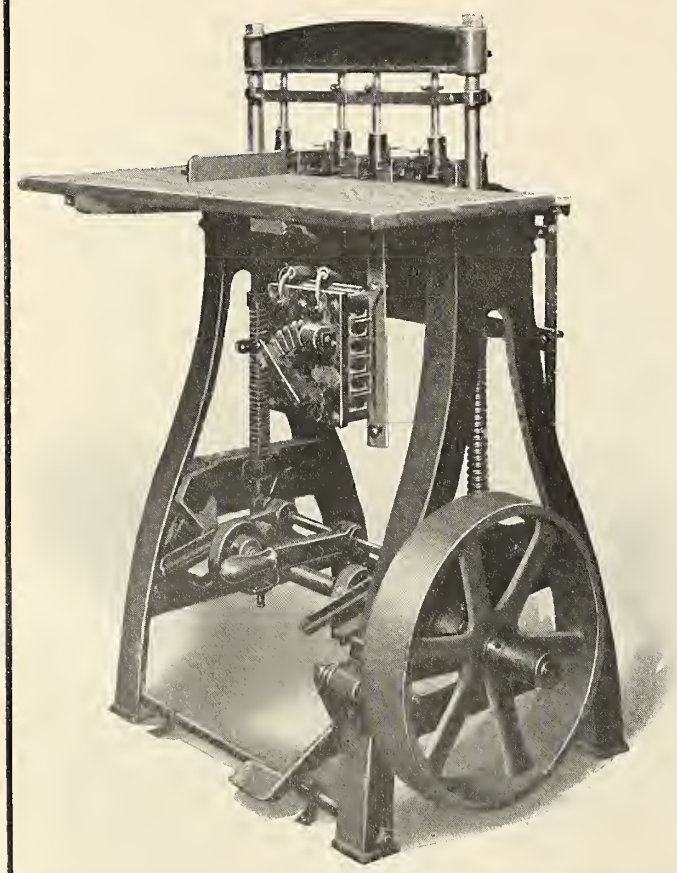
It increases the output, saves double rolling, gives perfect distribution. The attachment rides the regular roller-carriage of the press, as shown. The vibrating movement overcomes the streaks, etc., in half-tone and tint forms, which heretofore were only partially overcome by double rolling.

Write NOW. Made and sold by

A. W. HALL & CO., 327 Dearborn St., Chicago

Any machinist can attach it in a few minutes.
Afterward you can remove or replace it in an instant.

We move, rebuild and repair all Folding and Feeding Machinery.



Patents Now Pending.

New Multiplex Punch

18-inch Size
Ready for Market.

Power applied by cam and toggle motion instead of the usual eccentric movement. Result—

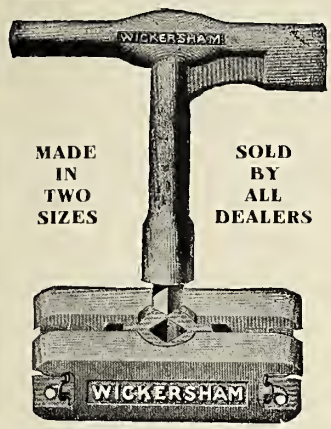
MUCH MORE PUNCHING POWER
LESS SUSCEPTIBILITY TO WEAR

The punches can be instantly released and exchanged, also punch heads can be adjusted without the use of tools of any kind.

ON EXHIBITION AND FOR SALE BY

Champlin Type & Machinery Co.

121 Plymouth Court, Chicago



INVESTIGATE this WONDERFUL LOCKING DEVICE. :: Proven to be the Most Perfect "POSITIVE HOLD" QUOIN Manufactured!

This wonderful Three-Disk-Cam Quoin is in constant use by thousands of the best printers. Over 2,000,000 quoins in daily service.

EQUIP YOUR OFFICE WITH MODERN METHODS

Provide your plant with convenient appliances. Get the time-savers. Our quoins lock easily, quickly and at any point. No slide, no skew or spring of form; direct spread; spreads fifteen points; guaranteed to hold without slipping on the fastest presses. Will lift six hundred pounds.

WE WILL SEND FREE

to the reliable printer a sample single quoin with key, that you may make a test and see with what great despatch, ease and firmness the **WICKERSHAM QUOIN** may be applied. Write to-day for complete booklet giving many testimonials from prominent concerns that are now using our quoin and other locking devices.

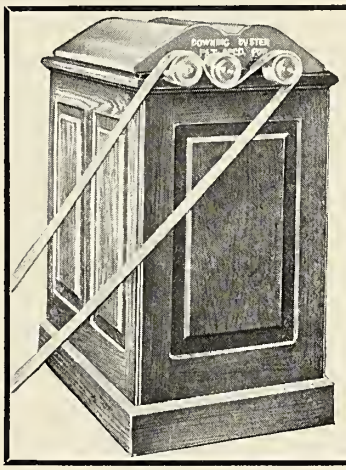
WICKERSHAM QUOIN COMPANY, Boston, U. S. A.

We Want Good Live Men!

HERE IS AN INTERESTING PROPOSITION FOR THE PRINTER

WE want to establish connections with a good printer in each town to represent and sell our new **VANCO** special prepared Paste Soap. There's good profit in it for you. ¶ We manufacture **VANCO** in convenient paste form for removing quickly printers' ink or grease. It contains the necessary ingredients to quickly do chemically, what other soaps do with a great amount of acid and grit. Nothing in **VANCO** to injure the flesh. Leaves the hands soft and white. ¶ To responsible printers who wish to test our **VANCO** Paste Soap, we will send small sample box. ¶ Write to-day for full agency information, mentioning this publication.

THE J. T. ROBERTSON CO., Manchester, Conn.



THE DOWNING DUSTER

for bronze work without dust

Dusts bronzed sheets perfectly clean, doing the work of six girls. Fills a great need in every shop. Always ready.

DOWNING DUSTER CO.
Box 758 **Milwaukee, Wis.**

The Smith & Winchester Mfg. Co.

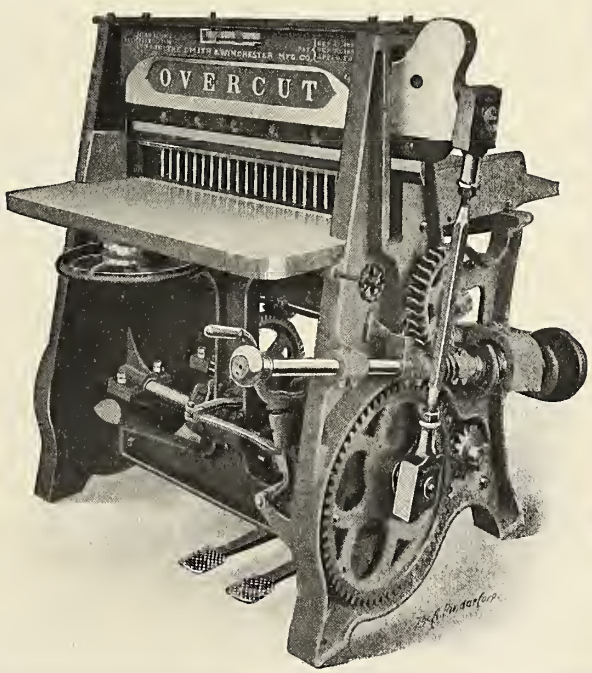
Office and Works, SOUTH WINDHAM, CONN., U. S. A.

Sole Manufacturers and Owners of

THE CELEBRATED CRANSTON
OVERCUT *and* UNDERCUT
POWER *and* LEVER
AUTO, FOOT *and* HAND CLAMPING

Paper Cutters

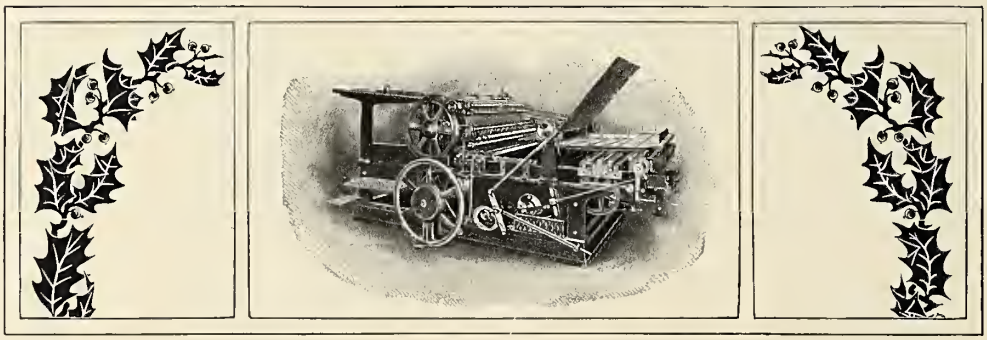
Die Presses
Paper Bag Machines
Friction Clutches
Paper Machinery



Prices upon application.
Our new Catalogue B handsomely illustrates and fully describes above machines. Write for copy.

You will be merry, not only during the Holidays, but throughout the New Year, if you are wise enough to install a

Whitlock Press



What better Christmas present could you decide on than a Whitlock Press? It will not only bring joy to those in the business office, who see by the time tickets what a money-saver and a money-maker it is, but will make your customers happy by the excellence of the product and the speed with which it is turned out. In addition the press will bring happiness to the pressroom on account of its ease in make-ready, its rigidity of impression, its exact register, its fine distribution, and its general satisfaction to those looking after it. The net result will be peace, plenty and prosperity to all concerned. Let us tell you in December how to turn over a new leaf and make the year 1908 the most successful in the history of your business.

AGENCIES COVERING AMERICA AND EUROPE

AMERICAN TYPE FOUNDERS CO. Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Dallas.

MESSRS. J. H. SCHROETER & BRO., 44 West Mitchell Street, Atlanta, Ga.

MESSRS. T. W. & C. B. SHERIDAN, 10 Johnson's Court, Fleet St., London, E.C.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONNECTICUT

NEW YORK, Fuller (Flatiron) Building, 23d Street and Broadway
BOSTON, 510 Weld Building, 176 Federal Street



THE LAST SLUG
FOR 1907

TAKE THE HINT FROM US

"OUR CUTS TALK"

THE WILLIAMSON-HAFFNER ENGRAVING CO

DENVER, COLO.



Canada's only journal
for the printing trade

The Printer & Publisher

Published Monthly
at Montreal,
Toronto, Winnipeg

There is only one way to reach the trade in Canada satisfactorily, and that is through the columns of the Printer and Publisher. The paper has been enlarged and improved recently to meet the growing needs of the country.
Write for sample copy and rates.

The royal road to a rapidly enlarging market

A PRINTER CASTS TYPE

50-lb. font of 6-point Roman in 11 hours. 125 changes matrix.

50 lbs. metal, at 17 cents	$8.50
11 hours labor, at 40 cents	4.40
Gas	.25
Power	.25
Overhead, at 20 per cent	2.68
Total	$16.08

COMPARISON

If he bought at 76 cents	$38.00
If he casts	16.08
How about it?	$21.92

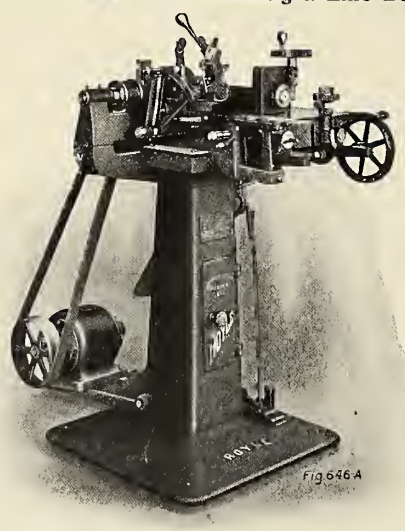
Ask Adair Printing Co., Chicago.

Nuernberger-Rettig Type-Caster

Universal Automatic Type-Casting Machine Co.
32 South Jefferson St., CHICAGO, ILL.

C-W MOTOR

Driving a Line Beveler



One of the many examples of **C-W** Motor equipment of printing machinery shown in our new Bulletin 87-O.

CROCKER-WHEELER
COMPANY
AMPERE, N. J.

ANY PAPER
ANY SIZE
ANY EDGE

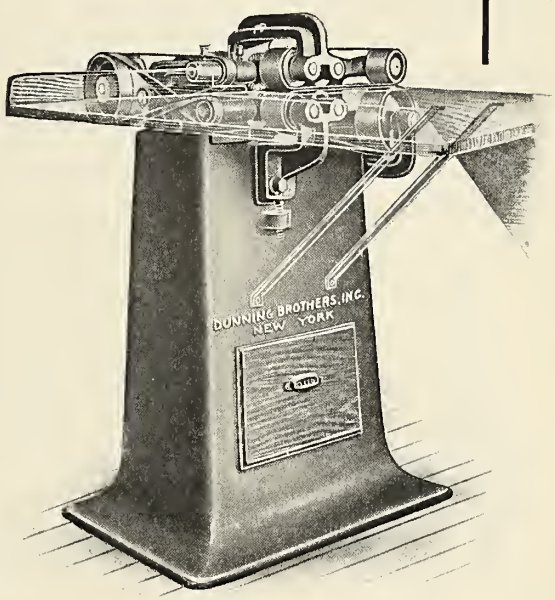
DECKLED

BEFORE OR
—AFTER—
PRINTING

BY

THE DUNNING DECKLE-EDGING MACHINE

Catalogue A fully describes this new, continuous feed, automatic delivery model and our Pony Deckler. Also our line of Punching, Crimping and Pebbling or Roughing Machines. Prices upon application.



SOLE MANUFACTURERS AND OWNERS

DUNNING BROTHERS, INC.

66 FULTON STREET, NEW YORK

1909 CRESCENT CALENDARS

for advertising purposes

OUR line for 1909 will be filled with new & attractive ideas and designs, and *samples* will be ready *January 1, 1908.* If you handle calendars it will pay you to write us for particulars. We *manufacture* and sell to the *dealer only.* ¶ Crescent Folders for programs, menus, lodges, announcements and all special occasions. Write for samples.

Crescent Embossing Co.

PLAINFIELD, NEW JERSEY

NEW YORK BRANCH - - - - - - - 22 Beekman Street
PHILADELPHIA BRANCH - - - - - - 36 South Sixth Street

Fairfield Covers

THIS is a paper in which there are no difficulties in the texture to overcome; it is a help rather than a detriment to the pressman. It is not, however, an uninteresting paper or one without reasons for existence aside from its printing qualities. On the contrary there is no other similar cover; none more distinctive, partly due to the Fairfield finish which many say is the handsomest on the market. The basis of the stock is good rags, and tub sized and loft dried, so that it has many of the advantages of a first-class Ledger paper combined with the requirements of a Cover paper. ¶ Many printers use Fairfield Covers continually, for they are a profitable investment. If you don't, take a look at the sample-book. If you haven't a book, get one from any of our Agents or ourselves.

WORONOCO PAPER CO.
WORONOCO, MASS., U. S. A.

Where "QUALITY COUNTS" Every Day.

$\frac{\frac{1}{2}MV^2}{S}$

THIS simple mathematical expression may be rounded out as follows: Multiply half the mass, the weight in pounds, $\frac{1}{2}M$, by the square of its velocity in feet per second, V^2, and the product will represent the entire theoretical energy in second foot-pounds.

In applying the above formula to a fly-wheel, first ascertain its center of gyration, that is a location somewhere between the center and the periphery, which is the mean diameter of its mass.

Now, the amount of work which can be delivered, as through a crank or eccentric, will be found by dividing the foregoing product by the direct space traversed by the crank in feet, S, for which element compute the versed sine of the arc described by the center of the pin in a second, or whatever unit of time is taken.

Thus, as an example, if $\frac{1}{2}M = 100$ and $V^2 = 100$, consequently $100 \times 100 = 10{,}000$; whence, calling $S = 0.01$ foot, then $\frac{10{,}000}{0.01} = 1{,}000{,}000$.

But it does not end here. How will it "pan out"? What portion of this energy will be delivered in useful effect? Will there be too little, thereby failing to realize the full capacity of the mechanism; or, will there be too much, with the probability of wrecking the apparatus?

The answer? That's another story. Still, it is within bounds to here say that the practical utilization of this well-founded scientific principle is less understood by Printing Press Operators than perhaps any other of like importance.

Page 63 of our Catalogue gives some deductions relative to the foregoing subject which are worth the while of Aspiring Masters of the Art Preservative to know. Moreover, there is other information in this book equally worthy of a proof-sheet reading — to those who would but "skim it," it would be a waste of time. It was not written for that kind of "Printers," nor do we care to send it to such.

JOHN THOMSON PRESS COMPANY

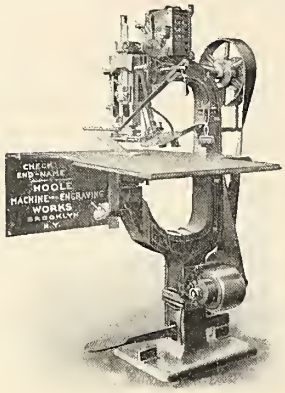
DESIGNERS AND BUILDERS OF "COLT'S ARMORY" PLATEN PRESSES
For Embossing and for Paper Box Cutting and Scoring

FACTORY AND MAIN OFFICE
LONG ISLAND CITY NEW YORK

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street 111 Washington Street

BROOKLYN, N. Y.

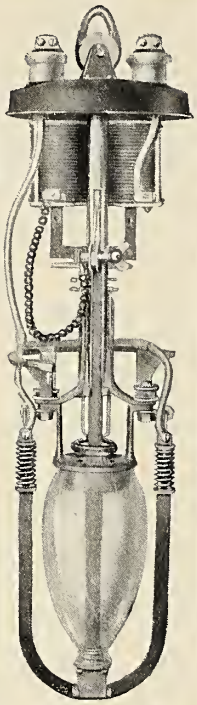


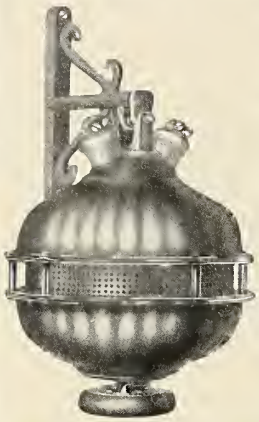
"HOOLE" Check End-Name Printing Machine

A Job of 500 End Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

End-Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

PHOTO-ENGRAVERS PHOTOGRAPHERS BLUE-PRINTERS



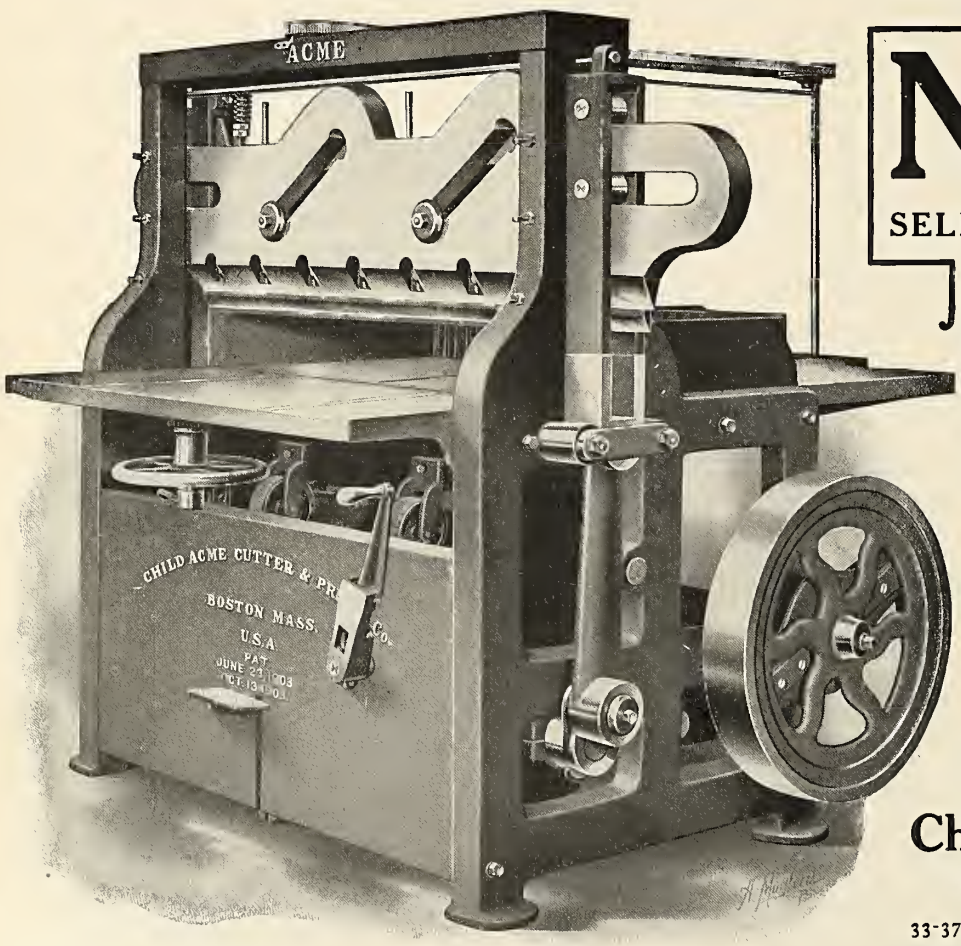


Our ELECTRIC ARC LAMP especially designed to meet the requirements of these arts will not only add to your profits, but will enable you to improve upon the quality of your work and produce the same with greater dispatch.

Ascertain the current you have available, i. e., whether alternating or direct current, also the voltage. Write for bulletins, information and prices.

THE ADAMS-BAGNALL ELECTRIC CO.

General Offices and Factory - - CLEVELAND, OHIO



New SELF-CLAMPING Cutter

C M A E

"Better Than Ever"

Triple Geared.

No Single-geared Cutter has equal Durability or Strength.

High-grade in every respect.

Guaranteed Accurate, Strong and Fast.

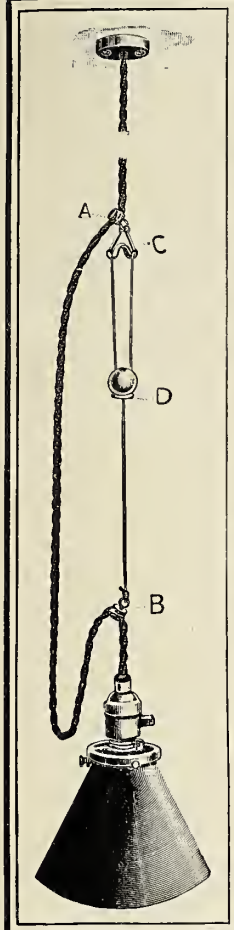
CATALOGUE AND PRICES ON APPLICATION

Child Acme Cutter Co.

Manufacturing only Cutting Machines

33-37 Kemble Street - - - - BOSTON, MASS.

41 Park Row - - - - - NEW YORK, N. Y.



A THOUSAND TIMES

You have wished for some simple, inexpensive, accurate device with which to adjust your light—an adjuster that will permit your placing the light in any desired position, throwing a direct ray on the "spot."

The "Innovate" Cord Adjuster

Is a simple, practical device for instantly adjusting drop lights over printing-presses, type cases, make-up stones, proofreading desks; and to the Engraver, this adjuster will be found indispensable. Can be attached easily, requiring only a pocket-knife and a few minutes' work. No red tape. Write to-day for our prices.

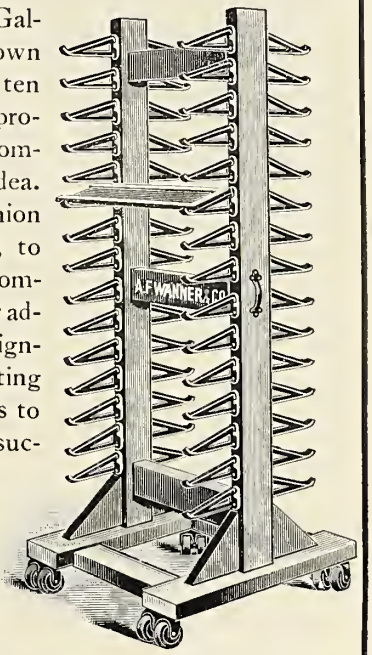
CRESCENT COMPANY
Valparaiso, Indiana

Our Designs Are Imitated

We know of no better endorsement

The Union Rolling Galley Rack has been known as the Union for ten years and is being produced to-day by our competitors as an original idea.

Our price on the Union Rolling Galley Rack, to hold thirty galleys, complete, is only $12. Our advanced methods of designing and equipping printing offices have enabled us to secure and execute successfully many of the largest contracts in America.



If you are not satisfied with your arrangement or equipment, write us to-day. We will send illustrations and further particulars.

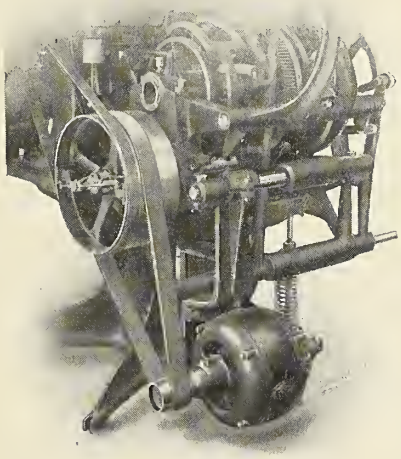
A. F. Wanner & Company

340-342 Dearborn Street, Chicago, Ill.

WATSON LINOTYPE DRIVE

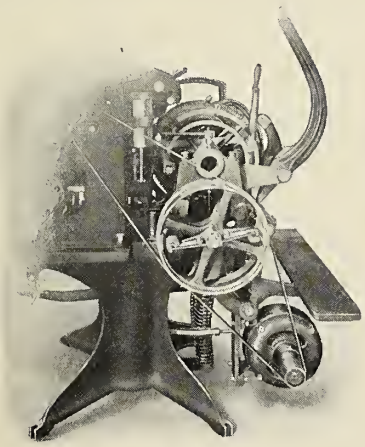
The accompanying illustrations show one of several exceedingly practicable forms of linotype drive which has been developed by our engineering department. The motor is bracketed to the machine in such a way as not only to put no strain upon it, but also to prevent any vibration being transmitted from motor to machine and vice versa.

The motor, being under the step, is out of the way, but at the same time is perfectly accessible.



There are no gears to clatter and cause vibration, but instead liberal belt centers and perfect adjustment of tension.

Write for information regarding our PATENT CHAIR SWITCH.



WATSON MOTORS

MANUFACTURED BY

The Mechanical Appliance Company

Factory and Main Office, MILWAUKEE, WIS.

NEW YORK OFFICE, 39-41 Cortlandt St. CHICAGO OFFICE, 1008 N. Y. Life Bldg.

AGENCIES IN ALL PRINCIPAL CITIES

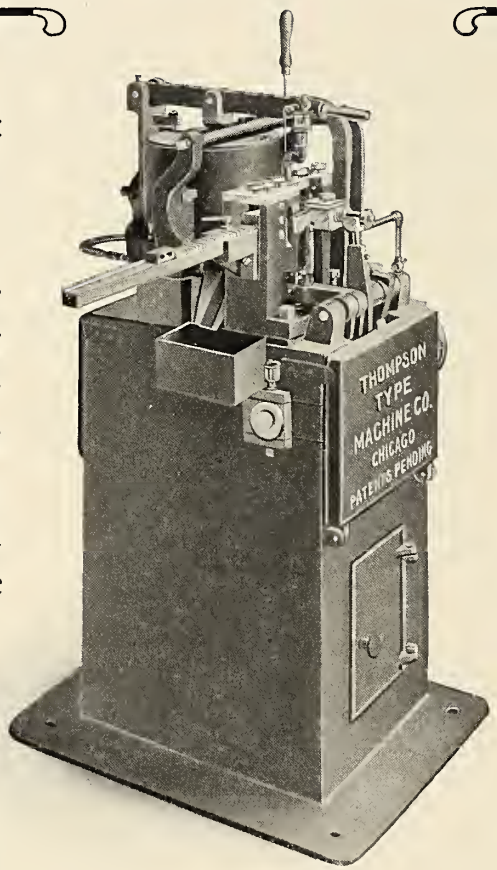
Sixteenth Century Printers

Cast their own Type — and so do

Twentieth Century Printers

It is a matter of economy.

Put your composing-room on a paying basis by stopping the leaks due to running old, worn-out type, lack of sorts, and electrotyping to save wear on type.



Install a Thompson Typecaster

and make all the type, quads and spaces you want, and just when you want them.
Linotype, Monotype and Compositype matrices used interchangeably.

A Twentieth Century Machine

for Twentieth Century Printers

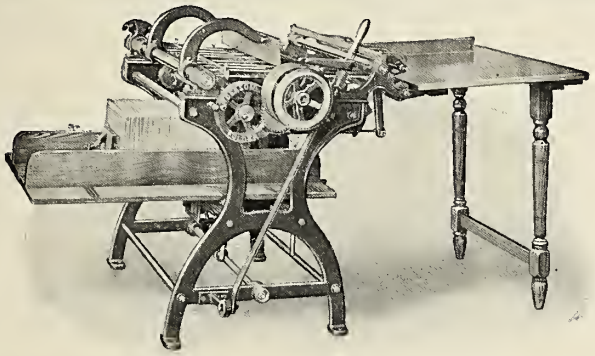
Let us send you samples of type cast by the
THOMPSON TYPECASTER
and our Guaranteed Contract

THOMPSON TYPE MACHINE CO.

130 SHERMAN ST., CHICAGO

P. R. HILTON, President. J. S. THOMPSON, Vice-Pres. and Gen. Mgr. A. H. McQUILKIN, Secretary. A. W. RATHBUN, Treasurer.

STUDY COST OF PRODUCTION



The Anderson Single-Fold Drop-Roller Folder

IF YOU would only stop to consider the great loss you encounter by folding covers by *hand*—as compared with machine folding—then you would wake up to your real situation.

TO USE THE MACHINE ONCE
WILL TELL THE STORY

WOULD YOU be interested in a Folding Machine proposition if you could realize a snug saving of from 50 to 75 per cent?

AND AGAIN—Our Folding Machines will fold all one-fold work, from a light sheet to the heaviest, without scoring.

THEN AGAIN—Our Folders are all built upon scientific principles, constructed for high speed, accurate in operation, and a *high-grade* folder at a *moderate* price.

Write to-day for prices and particulars.

C. F. ANDERSON & CO., 394-398 S. Clark St., Chicago, Ill.

EIGHT HOURS OR NINE HOURS?

If your plant is running fifty-four hours a week, or forty-eight hours a week, we can cut the time of figuring your pay-roll to the minimum, and greatly lessen the liability to error.

Nine-hour-a-day Wage Calculator shows the amount for every quarter hour from one-quarter hour to a full week of fifty-four hours, calculated for each quarter dollar of wages from $1.00 to $25.00 a week . . . . . **Price, $3.00**

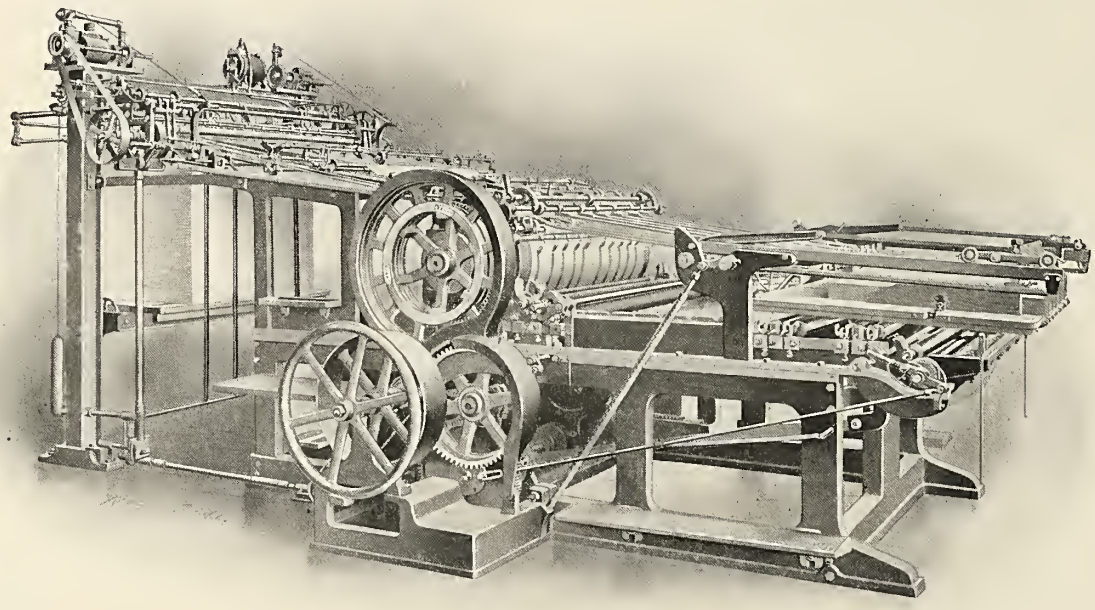
Eight-hour-a-day Wage Calculator shows amount for every quarter hour from one-quarter hour to a full week of forty-eight hours, calculated for each half dollar of wages from $3.00 to $30.00 a week . . . . . **Price, $3.00**

Either book will save its cost in figuring one pay-roll. Sent postpaid on receipt of price by

The Inland Printer Company 120-130 SHERMAN STREET, CHICAGO
116 NASSAU STREET - - - NEW YORK



Fuller Folders *and* Feeders

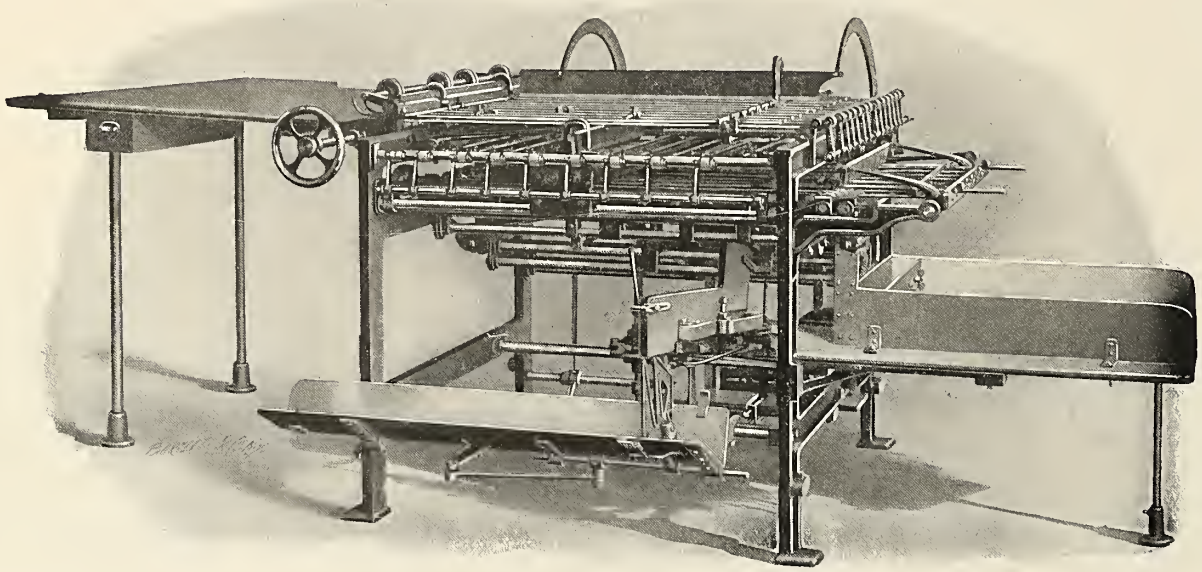


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

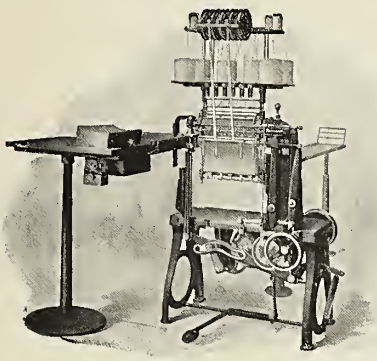
E. C. FULLER COMPANY

Fisher Building
CHICAGO

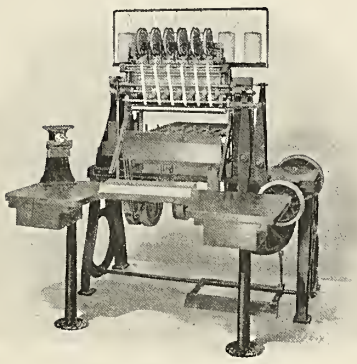
28 READE STREET
NEW YORK

WORKS
NEW HAVEN, CONN.

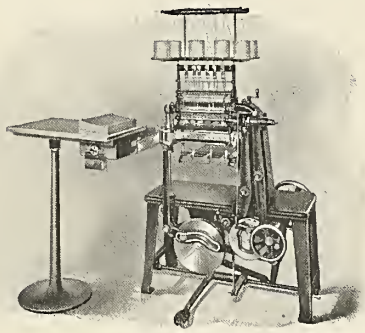
Smyth Manufacturing Company's Specialties



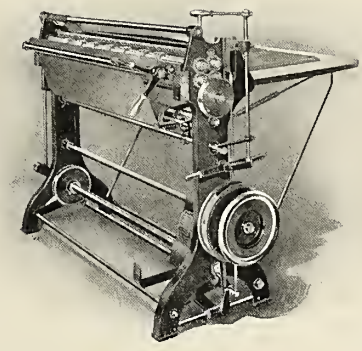
No. 3 Sewing Machine



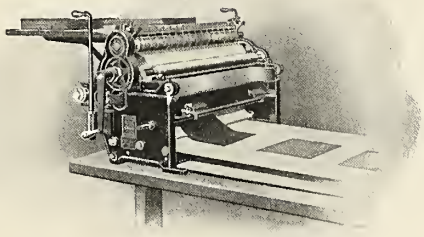
No. 4 Sewing Machine



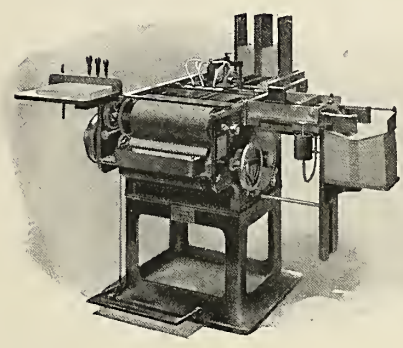
No. 7 Sewing Machine



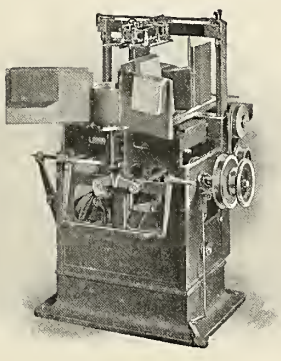
Cloth-cutting Machine



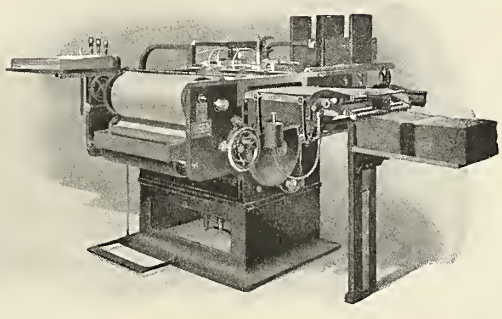
Gluing Machine



No. 1 Case Machine



Casing-in Machine



No. 2 Case Machine

THE **best constructed,** the **most satisfactory** and the **most profitable** machines for the purposes for which they are designed.

Write for descriptive catalogue

E. C. FULLER COMPANY

SOLE SELLING AGENT

FISHER BUILDING, CHICAGO 28 READE STREET, NEW YORK

The Two Extremes

High Quality–Moderate Price

There's a difference in BOXER BLACK *quality* that you do not find in other inks at the same price. It tells mightily in results. Ever noticed the staying qualities—that lasting lustre?

If you are seeking a change of ink for the better, at the same price, then there's a way to determine the *best* from the *medium*—there's only one way, a TRIAL, just a sample trial. The risk is ours—not yours.

Why not investigate a proposition like this? Why not get your money's worth?

Our straightforward guarantee placed upon every transaction is made possible by the most careful and expert methods of ink production. We stand back of every drop of ink we sell you.

Our Guarantee

To any printer sending us an order for BOXER BLACK: *WE AGREE* to pay charges both ways upon failure to find the quality other than advertised.

SEND FOR OUR NEW SPECIMEN BOOK

The Big Four Printing Ink Company

BRANCH HOUSES
61-63 PLYMOUTH PLACE . . . CHICAGO
606 COMMERCIAL PLACE . NEW ORLEANS

MAIN OFFICE AND FACTORY
BATTLE CREEK, MICHIGAN

C. W. Seaward Company

251 Causeway Street, Boston, Mass.

Manufacturers of

Parts and Supplies for the Linotype

In buying our goods the consumer gets guaranteed quality and saves from 10 to 50 per cent over the price charged by all other manufacturers.

Read what some of our Customers Say:

THE EVENING PRESS

Grand Rapids, Mich., September 3, 1907.

C. W. SEAWARD COMPANY, Boston, Mass.:

Gentlemen,—Order was O. K., and must compliment you on your quick service and perfect supplies.

Very truly, THE EVENING PRESS,
M. CALAHAN, Machinist.

EVENING NEWS CO.

Bridgeton, New Jersey.

Shipped you this day box of space bands to be repaired. Repair what is good. Your work in the past for us has been perfectly satisfactory.

Respectfully,
C. J. RICHMOND, Machinist.

We have recently established a New York office and stockroom with the

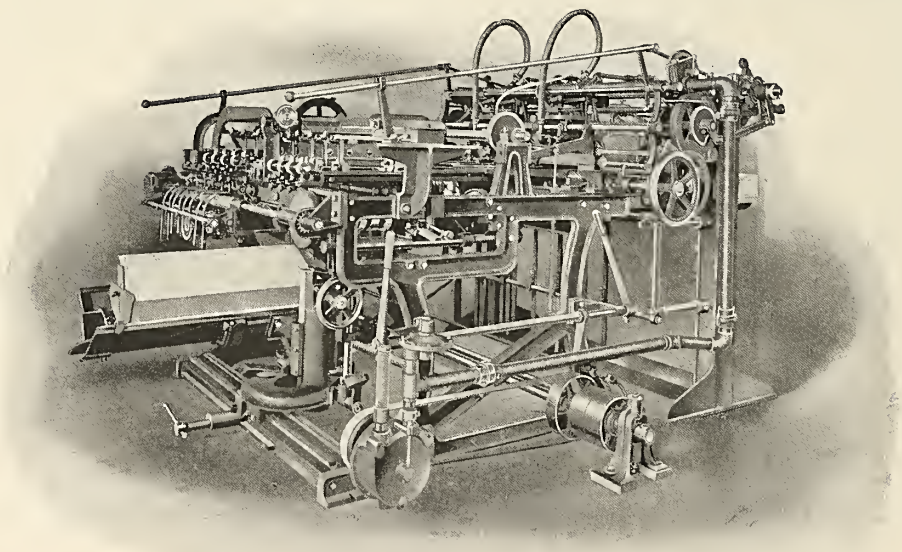
American Newspaper Supply Company, 12 Duane St., New York City.

Customers in this locality will find a complete line of our supplies there. Other agencies are—

DRISCOLL & FLETCHER, 164 Ellicott Street, Buffalo, New York.

***Western Representative,* WM. A. ANGUS, California Street, Denver, Colo.**

THE CHAMBERS
Paper Folding Machines



No. 440 Drop-Jobber has range from 35 x 48 to 14 x 21 inches

The man who has never used a Drop-Roller Folding Machine may be unable to see much difference between a Chambers and some others. He often does not appreciate the value of these differences. The man in the bindery, however, who runs the machine, who has to get out the work, who makes the changes from one job to another and who is with the machine day to day, year in and year out — HE KNOWS.

His experience places the Chambers at the top on every point of merit.

The new **440** is away beyond any previous production in the Folding Machine line. It sells on merit and on a smaller margin of profit for the builder.

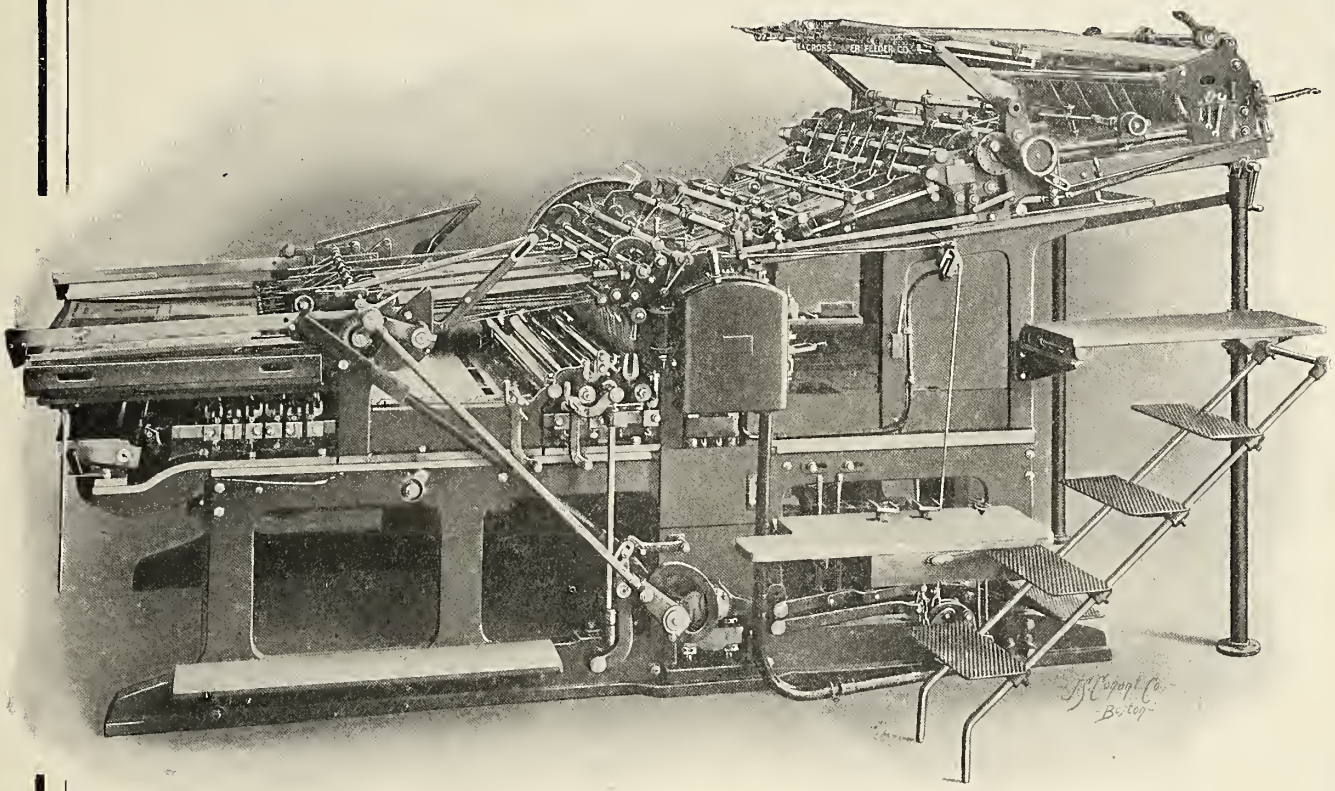
The price is in the machine

Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.

Chicago Office : : : 59 West Jackson Boulevard

They-run-while-you-load



The Inland Printer is each month fed to the presses by Cross Continuous Feeders.

Through the courtesy of The Henry O. Shepard Co. (printers of *The Inland Printer*) we invite the readers of the magazine to inspect and learn from personal investigation the many advantages of the Continuous System of Automatic Feeding, exemplified on presses at their plant, 120 Sherman Street, Chicago.

CROSS PAPER FEEDER CO.

BOSTON, MASS., U. S. A.

DODSON PRINTERS' SUPPLY CO., Atlanta, Ga.
Southern Agents.

BRANCH OFFICES
New York, Chicago, London, Leipzig, Paris.

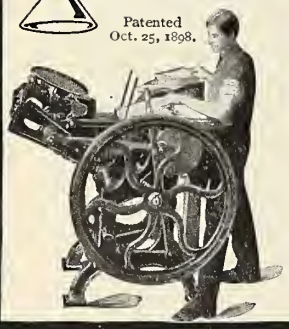
"Two Balls"

is the name of an aid to good printing that should have a place in every modern shop. It is a simple device, inexpensive to install, yet it doubles the usefulness of your drop-lights. Attached to a lamp-cord as shown, it makes the light **instantly adjustable** to any desired height between ceiling and floor. The "Two Balls" Adjuster is good

Specially for Printers

because in the print-shop a movable lamp is almost a necessity. "Two Balls" lamp over case or cabinet can be instantly lowered to bottom slides; over a Gordon or cylinder, is instantly lowered for make-ready, pushed up out of way for washing up, carried wherever wanted for repairs.

A "Two Balls" lamp is almost a portable. It has a range of 15 feet—lateral as well as vertical. Adjustment is instant and automatic—"nothing to touch but the lamp."



Patented Oct. 25, 1898.

Mahin Advertising Co., Cooper Printing & Engraving Co., Chicago, and many other similar concerns, use the "Two Balls" exclusively. They **know** it is the best. Let us **prove it to you** by installing a sample set in **your** shop. Ask the nearest electrician, electrical supply house or electric light plant, or write direct for descriptive literature and full particulars to

The Vote-Berger Co.

Dept. 18. La Crosse, Wis.

Also makers of First Award Telephones and Equipment for Intercommunicating and all other classes of service.

REMOVAL SALE

Special Bargain Prices

to save cost of handling in moving. Look me up before you buy. Ground-floor prices during December.

825 — 27x35 Potter Drum, 6 folio, 4 rollers, air and tapeless.
882 — 41x56 Campbell, 2 rev., 4 rollers, table dist., 7 qto., front delivery, wire springs.
883 — 46x60 Huber, 2 rev., 4 rollers, table dist., front delivery, 8 qto., air springs.
889 — 38x53 Campbell, 2 rev., 2 rollers, 7 qto., table dist., front delivery, air springs.
894 — 34x48 Cottrell stop, 4 rollers, table dist., 6 qto., printed-side-up delivery.
897 — 42x60 Cottrell, 2 rev., 4 rollers, table dist., 8 qto., rear delivery, air springs.
899 — 32x46 Cincinnati Stop, 4 rollers, table dist., rear delivery.
902 — 33x46 Cottrell & Babcock Drum, 6 qto., 3 rollers, table dist., air springs, tape delivery.
903 — 37x52 Campbell, 2 rev., 4 rollers, table dist., front delivery, wire springs.
906 — 33x48 Campbell, 2 rev., 2 rollers, table dist., 6 qto., front delivery, air springs.
907 — 41x60 Scott, 2 rev., 4 rollers, rear delivery, table dist., air springs.
909 — 38x54 Cottrell Drum, 2 rollers, 7 qto., air springs, tapeless.
910 — 33x50 Taylor Drum, 2 rollers, air springs, 6 qto., tape.

9x13 Peerless, 10x15 Nonpareil, 13x19 Universal Job Presses.
6-qto. Hoe Washington hand press, 6 qto. Vaughn Ideal Hand Cylinder.
6-qto. Eclipse Folder.

Bronson's Printers' Machinery Place

H. BRONSON, Proprietor

54 N. Clinton St., CHICAGO, ILL.

Telephone, Main 224 Between W. Lake and Fulton Sts.

Save a Dollar!

If you send remittance *now*, while this offer holds good, we will send the book mentioned below, postpaid, for

$1.50

Reference Handbook of Electrotyping and Stereotyping

By C. S. PARTRIDGE

This book has heretofore been sold for $2.50. It contains a wealth of information that no electrotyper or stereotyper can afford to be without

THE INLAND PRINTER CO.

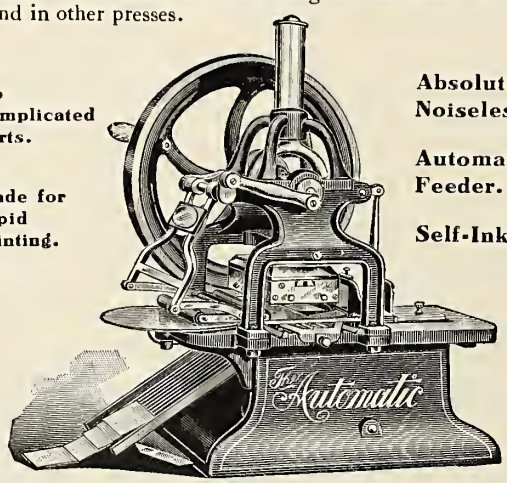
120-130 SHERMAN STREET, CHICAGO

Improved Automatic Card Press

We call our press the "IMPROVED" because in its construction we improved upon the weak points of the present presses. It is made with advantageous features not to be found in other presses.

No complicated parts.

Made for rapid printing.



Absolutely Noiseless.

Automatic Feeder.

Self-Inker.

THIS NEWEST AUTOMATIC PRESS is built on substantial lines; by no means a toy. Is made to operate by hand or mechanical power, and can be run by small motor with great success. Prints 12,000 cards per hour from postal size down. Perfect register for two-color printing.

WRITE FOR PRICES. GET OUR PLANS. Start a Card-Printing Office. There's money in it for you. There's a hundred kinds of jobwork to be handled on this press.

On exhibition at Chicago National Business Show, February 1 to 8, 1908. Come see eight of these presses in full operation, or visit our Factory in Chicago.

MINIATURE PRINTING PRESS CO.

153-159 South Jefferson Street, CHICAGO, ILL.

The Best Yet!

Every printer who has tried the Rosenthal Roller Adjuster pronounces it "the best yet."

Here is what the Common Sense Novelty Co., Chicago, write me, October 31, 1907:

"MR. HERMAN ROSENTHAL, 168 South Clinton Street, Chicago.

Dear Sir,—In connection with your Roller Adjuster which we have now been using for two months, we wish to say that this attachment, in our estimation, fills a long-felt want and is very satisfactory. We think every platen press in the U. S. should have such an attachment, i. e., if it is used for printing, and we would not do without it for ten times the amount of its cost if we could not get another one."

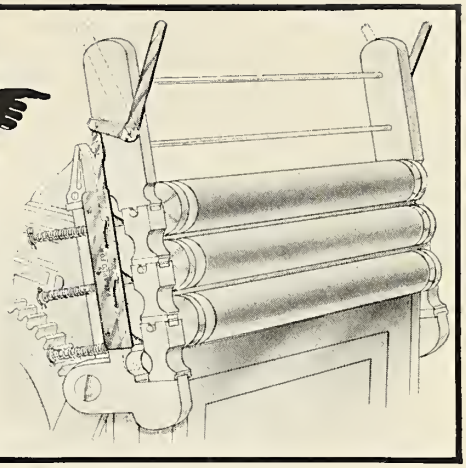
Rosenthal's Roller Adjuster

For Universal and Colt's Armory Presses. Easily put on. Pull lever and the rollers are free from the supply cylinder, ready to wash up or take a spoiled sheet off rollers.

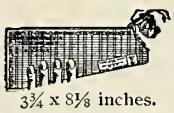
Herman Rosenthal, Patentee and Manufacturer, 168-170 S. Clinton St., Chicago, Ill.

FOR SALE BY ALL DEALERS

There it is



Tympan Gauge Square



3¾ x 8⅛ inches.

For quickly and accurately placing the gauge pins on a platen press.

Made of transparent celluloid, ruled in picas.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once. Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

THE INLAND PRINTER CO.
130 Sherman St., Chicago

Bookbinders' Special Glue Heater



Model B. B.
DOUBLE SERVICE

Shipped on trial at our expense

If it don't convince you it will pay for itself *once* per year for twenty years, *it won't cost you a cent!*

No scum, no crust, no dirt, no sour glue, no glue on floor, no bad work

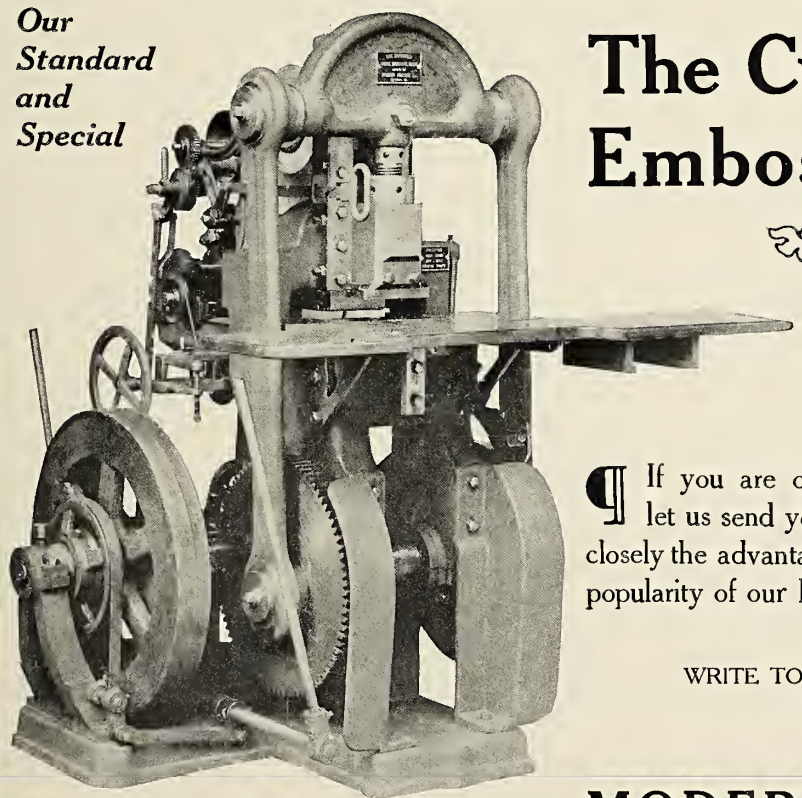
Prepares glue in one-quarter and enables you to handle it in one-tenth the time of other heaters. *Ten thousand in use.*

Get catalogue and proposition.

The Advance Machinery Co.
519-525 Hamilton St., Toledo, Ohio
Ask *The Inland Printer.*

Tell us number gallons of liquid glue used per day, and say you'll try one at our expense, we'll do the rest.

Our Standard and Special



The Curtis Steel Die Embossing Presses

¶ If you are on the market for an Embossing Press, let us send you full particulars; get our prices, study closely the advantages of the Curtis product, the universal popularity of our Die Presses.

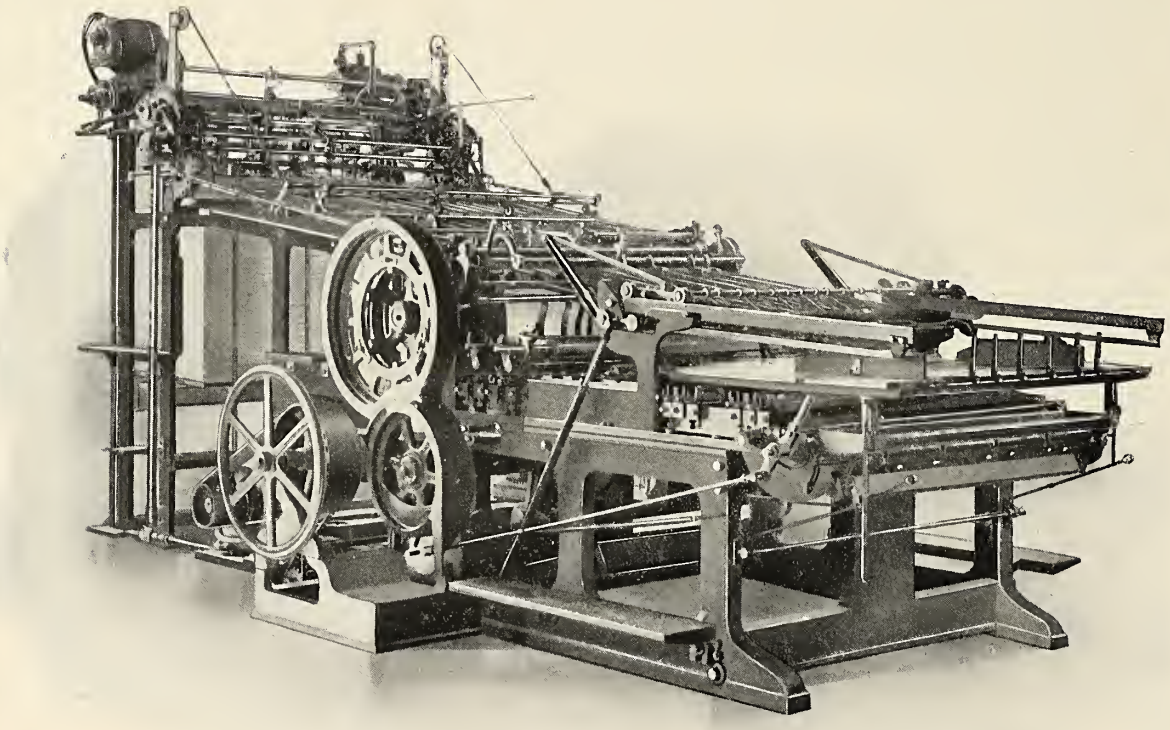
WRITE TO-DAY FOR OUR NEW CATALOG
IT IS INTERESTING

Eastern Agent
H. HINZE, 88 Centre Street, New York City.

Mexico Agent
HUNT & FLOSSEL, 440 Coliseor Nuevo, Mexico, D. F.

MODERN MACHINE CO.
BELLEVILLE - - - - ILLINOIS

DEXTER FEEDING MACHINES



The Dexter Automatic Printing-press Feeder.

A pile of 12,000 to 15,000 sheets can be put into a Dexter Pile Feeder by the truck-loading system in five minutes. Thus the time required for loading is not a matter of serious consideration.

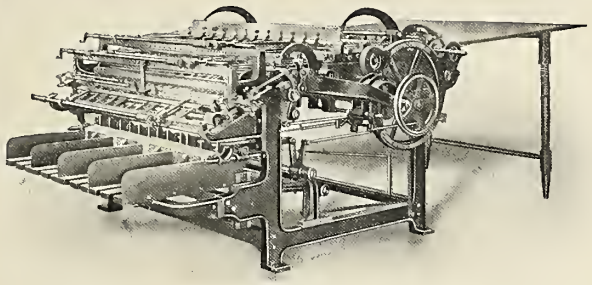
A material increase in output guaranteed.

NEW YORK
CHICAGO

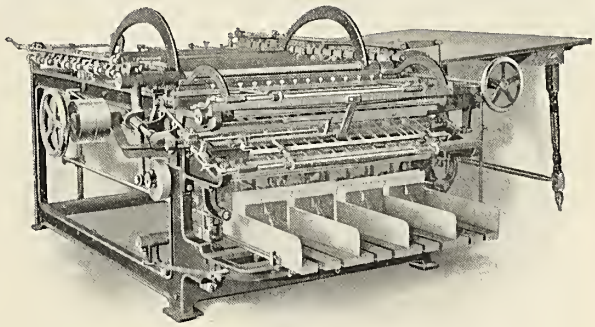
DEXTER FOLDER CO.

BOSTON
SAN FRANCISCO

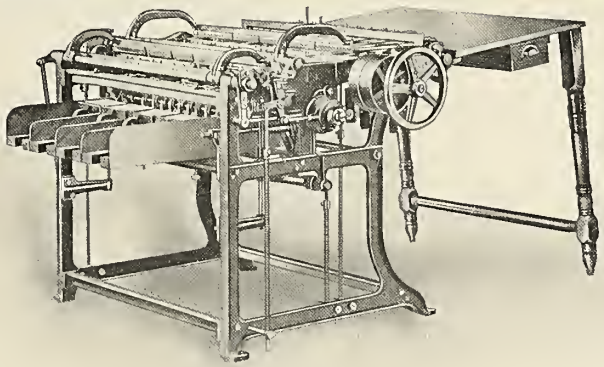
Dexter Folding Machines



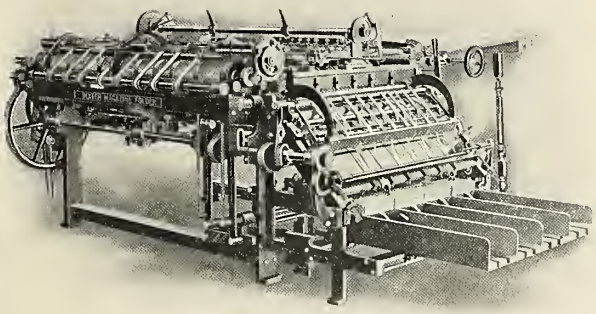
Dexter 3-fold Parallel Folder
First fold through long way of sheet



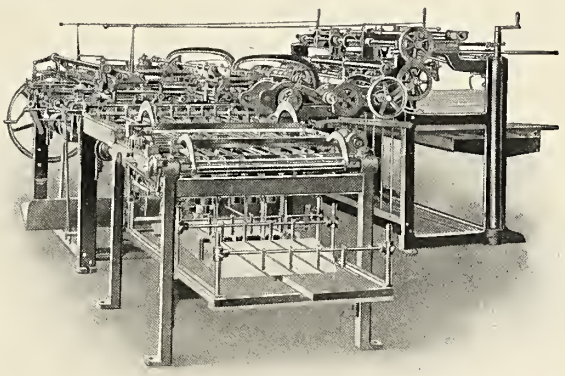
Dexter 3-fold Parallel Folder
First fold through narrow way of sheet



Dexter Pony Parallel Folder
Makes two parallel folds



Dexter Quadruple Magazine Folder
Delivers quadruple 8's and 16's, with edges cut open



Dexter Double-16 Folder
With parallel attachments

WE MANUFACTURE THE GREATEST VARIETY AND THE BEST FOLDERS IN THE MARKET

S A L E S A G E N T S

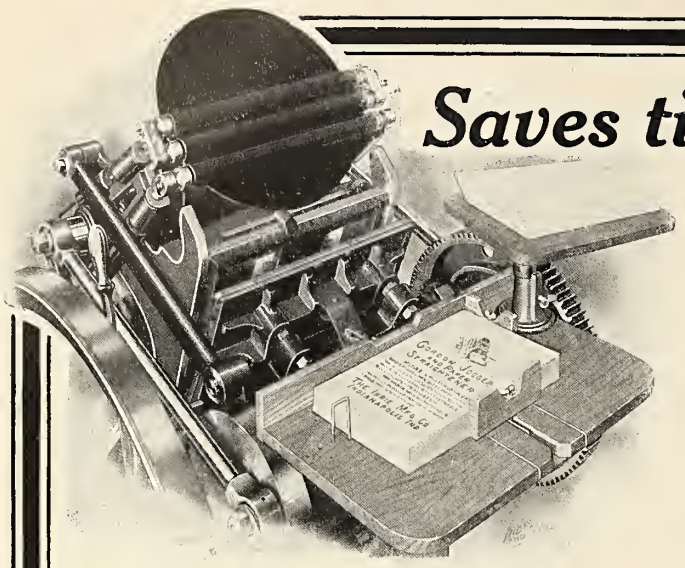
Great Britain and Europe
T.W. & C. B. Sheridan Co., London, Eng.
Canada, J. L. Morrison Co., Toronto
Australia, Alex. Cowan & Sons
Melbourne, Sydney, Adelaide
South Africa, John Dickinson & Co.
Cape Town, Johannesburg and Durban

DEXTER FOLDER CO.

Main Office and Factory — PEARL RIVER, NEW YORK

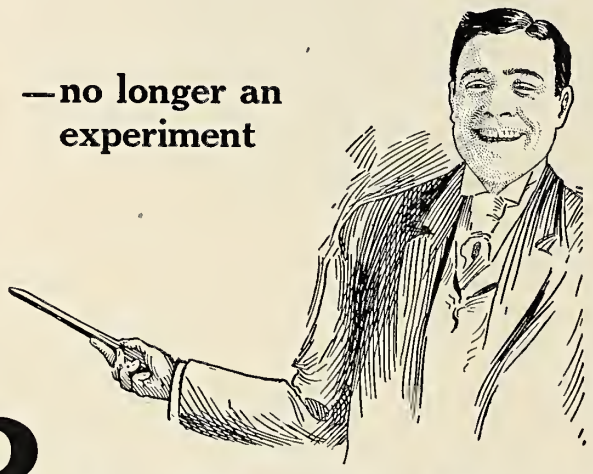
NEW YORK BOSTON CHICAGO SAN FRANCISCO

Southern Agents—J. H. Schroeter & Bro., Atlanta, Ga.
Southwestern Agent—F. A. Venney, Dallas, Tex.



Saves time and money in your pressroom

—no longer an experiment



The Gordon JOGGER has Made Good

The first GORDON JOGGER was sold on thirty days' trial *in August*. Since then we have placed joggers all over the United States, on thirty days' trial. The checks are coming in fast *now*, accompanied by such letters as these:

THOS. J. BLAIN (Port Chester, N. Y.) says: I am so well satisfied with the Gordon Jogger sent on thirty days' trial that I want to equip my other presses. One is a 13 by 19 Geo. P. Gordon, and the other an 8 by 12 Damon & Peets jobber. Send them along at your earliest convenience. I enclose herewith my check, and want to say in conclusion that your Gordon Jogger is a great time-saver.

FROMM PRINTING CO. (Chillicothe, Ohio) says: We have given the Gordon Jogger a fair trial, and are very well satisfied with this clever device. We congratulate you and wish you success in your undertaking. Kindly send us bill and we shall remit for same.

PRYOR BROTHERS & COMPANY (Chicago) say: The Gordon Jogger you sent us was duly received and has been in constant use since. We like it so much that we are going to keep it for it is certainly worth the money. Kindly send us a bill and we'll remit.

THE HOLLENBECK PRESS
338-350 E. MARKET ST.

INDIANAPOLIS, October 31, 1907.
The Ihrie Manufacturing Co.,
Indianapolis, Ind.

DEAR SIRS:

Your Gordon Jogger has now been in operation for a period of three months, and has been given a most exhaustive test on practically all classes of work that a platen press falls heir to. We confess that we were somewhat skeptical, and questioned the practicability of a jogging attachment on a platen machine, and we are surprised and gratified at the saving effected in the time heretofore consumed by handling the product after printing, at the reduction in percentage of spoilage, and, most important, at the generally cleaner appearance of the finished work. We believe the jogger a most effective means to prevent offset.

Yours truly,
THE HOLLENBECK PRESS,
F. J. KRIEG, Supt.

FRED KRESSMANN & BRO. (Chicago) say: We've tried hard to find a kick on your jogger, but it seems we are up against it — the blame machine does all you claim for it. Now send us another for our 12 by 18 and 8 by 12 C. & P. Gordons. You can draw on us for the whole amount if you wish through the bank.

KOENEMANN-RIEHL & CO. (Evansville, Ind.) say: After giving your Gordon Jogger a thorough test for several weeks we believe it is all you claim for it, and we would not think of being without those we now have. Our Mr. Koenemann, who has had years of experience in the pressroom, says that your jogger is almost as necessary to do good work as the platen or bed of the press, and that it is certainly filling a long-felt want.

ROUGH NOTES CO. (Indianapolis) says: We have given the Gordon Jogger manufactured by you a fair trial, as it has been in constant use in our printing department since its installation and its performance has been so perfect as to warrant us in saying that it has not allowed a single "jog" in the extreme satisfaction its work has given, especially in the expediting of our work.

Prices

Charged by Manufacturers and by Dealers everywhere

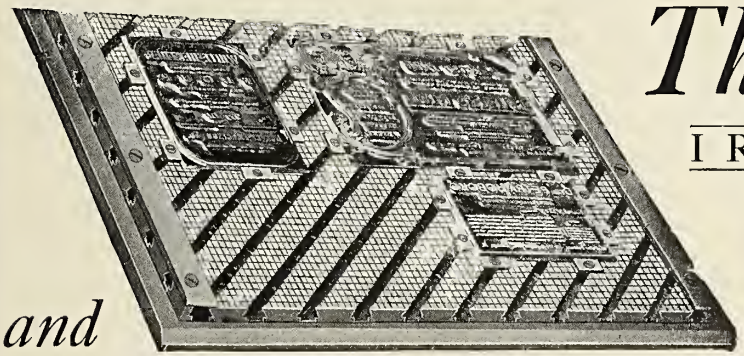
7 x 11 . . .	$8.50
8 x 12 . . .	8.50
10 x 15 . . .	9.00
12 x 18 . . .	9.50
14 x 20 . . .	10.00
14½ x 22 . .	10.00

NO TROUBLE AT ALL THE GORDON JOGGER comes complete, *on a board of its own*, as shown in picture. Take a screw-driver, remove your old board, put the Jogger board in its place, and there you are. The jogging mechanism is detachable, *leaving board flat.*

Do YOU *want the Gordon Jogger on thirty days' trial?*
Give style and make of your press — we'll send the Jogger.

THE IHRIE MANUFACTURING CO.
INDIANAPOLIS, INDIANA

Is your plant properly equipped to handle printing from electrotypes and stereotypes economically?



The IDEAL IRON GROOVED BLOCKS *and* TIP-IN HOOKS

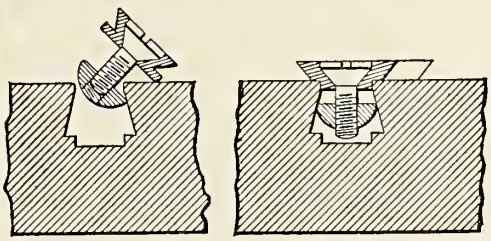


Fig. 1 Fig. 2

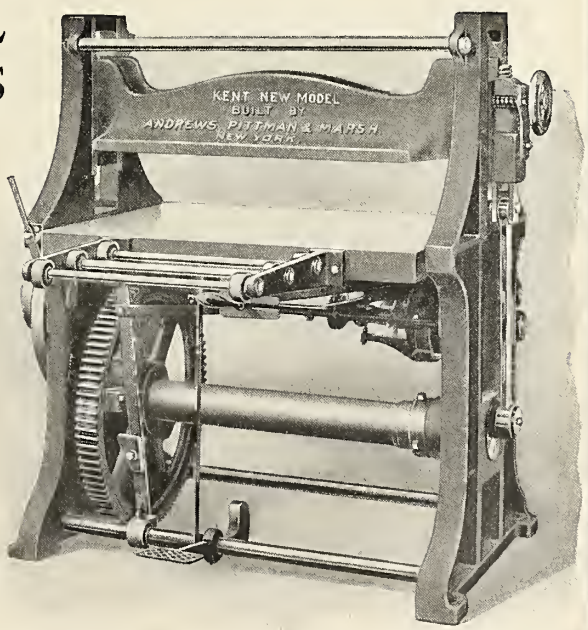
FIG. 1—Showing hook as it is tilted into the groove.
FIG. 2—Showing hook as it appears when in position.

give you the maximum in results with the minimum expense for installation.

The Tip-in Hooks are the *only hooks* that will give the "*wedge grip*" in the grooves, thus insuring against "creeping" of the plates. ¶ Hundreds of users attest to the superiority of our device for this class of work. References will be furnished on application.

SATISFACTION GUARANTEED OR NO SALE

KENT NEW MODEL POWER PAPER CUTTERS AND DIE CUTTING PRESSES



Paper Cutters built from 35 to 55 inches at lowest possible prices compatible with good, substantial construction. ¶ Our Die Cutting Presses have a greater throw (4½ inches) and can be operated faster, with less power, than any other make.

ANDREWS-MARSH MANUFACTURING CO.

286 GREENWICH STREET ::: NEW YORK CITY

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

FACTORIES

CHICAGO
195-207 South Canal Street

PITTSBURG
First Avenue and Ross Street

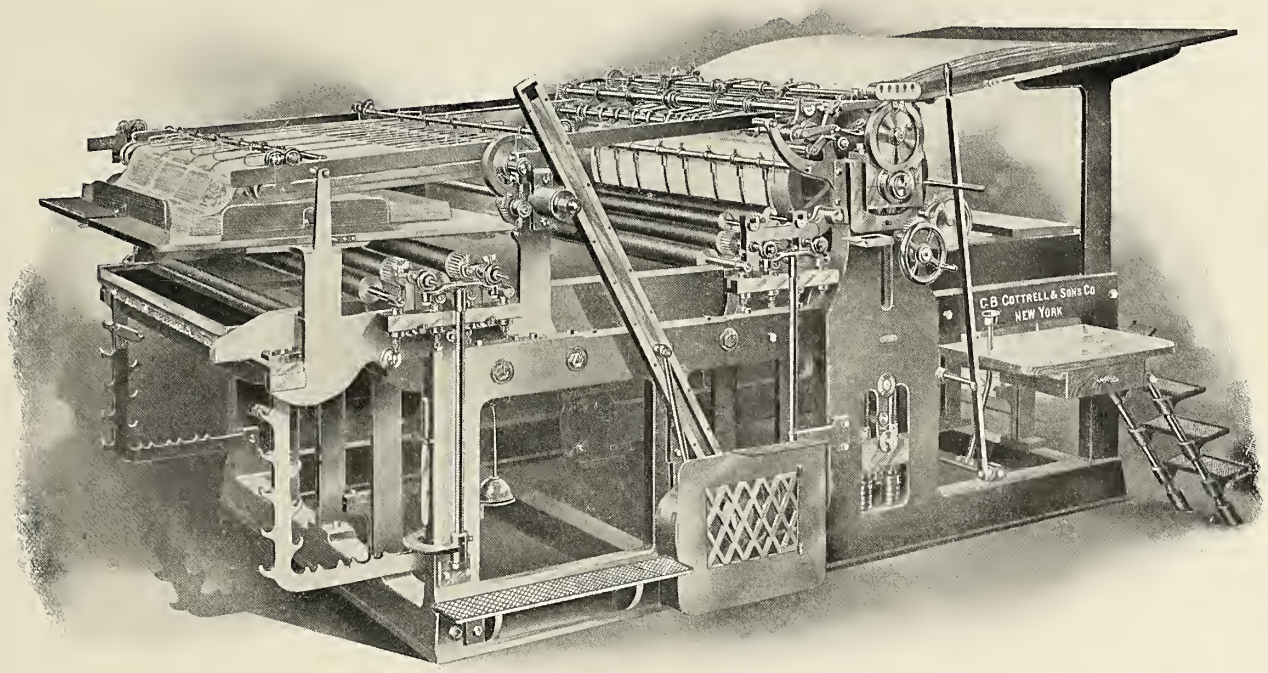
ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
507-509 Broadway

ATLANTA
52-54 So. Forsyth Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
675 Elm Street



THE COTTRELL

HIGH-SPEED TWO-REVOLUTION PRESS

The STANDARD Printing Machine of Printerdom

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Insertions in this Directory are charged $7 per year for two lines; more than 2 lines, $2 per additional line.

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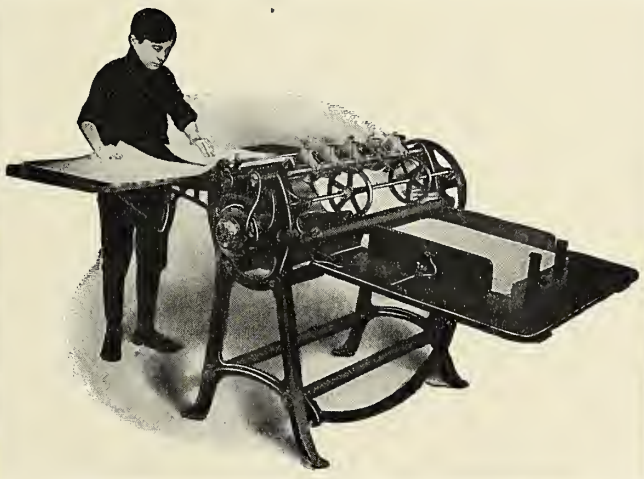
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ADDRESS

THE TUBBS MFG. CO., Ludington, Mich.

It's All Tubbs

The month of November has brought to the Tubbs Mfg. Co. the greatest order for composing-room equipment ever given a single institution in this country. The equipment, which will require more than one large train of furniture cars to move, was designed complete by our own composing-room architects; every piece of material will be new, of our own creation. When this mammoth work is completed and installed, we will defy the world to produce a printing institution with such system and equipment for beauty, quality and the saving of time. Full particulars will be given later in a pleasing form.

Copy of letter written one of our customers by a printing firm which has been in business for half a century:

BARNARD & MILLER, Law Printers

CHICAGO, ILL., Nov. 11, 1907.

Dear Sir,— It has just come to my ear that Mr. F. M. Bashelier, of the Tubbs Mfg. Co., was about to equip your plant with new furniture, etc. I congratulate you on this news, first, that Mr. Bashelier, a fine gentleman, thoroughly versed in equipping printing plants, has received this order, and, secondly, I congratulate you upon receiving the benefit of his knowledge, and because you will have a thoroughly equipped printing plant, when he is through.

The writer called upon Mr. Bashelier some years ago to equip his printing plant with modern furniture, etc. We were over-crowded, had been using antiquated furniture and fixtures, and could hardly get around our plant. After Mr. Bashelier was through with us, it looked as though we had doubled our space. We had room to do our work in, our printers were all pleased with the new arrangement and the elegant fixtures he supplied us with, and our plant looks now like a printing plant instead of a junk shop, as was its former appearance. I can congratulate you upon attaining the help of Mr. Bashelier in equipping your new plant, and feel satisfied that you will never regret having employed him or the Tubbs Mfg. Co. in giving you a modern up-to-date plant. Very truly yours,

BARNARD & MILLER,
By JOHN J. MILLER.

As Composing-room Experts we are without a single competitor.

¶ We are now at work on eighteen equipments. You need our service, also; there is not a composing-room that we can not revolutionize. This is a proposition you have overlooked. Your business is printing — ours is to furnish the equipment. There is no complication that will stagger us and no office too small to have our attention. The man who says a composing-room can not be made profitable needs one of our architects. We'll give you a remedy for sleepless nights.

Tubbs Artistic Wood Letter

Our Wood Type faces embrace modern designs. Tubbs Uniform Point-set Gothic is the perfection of wood type making. Point-set, point-line and each letter uniform set except I, M, W.

TELEGRAPH FOR CATALOGUES; you can not afford to wait to write

THE TUBBS MFG. CO. **LUDINGTON, MICH.**
NEW YORK - - - 536 Pearl Street

It's The Printer's Business

To keep in touch, for the benefit of his customers, with all the newest, the latest catalogue covers. Your customer depends largely upon your stock and suggestion of what is new, but if he finds you—the printer—slow about keeping in touch or having in stock the popular and recent cover papers, you are bound to lose his patronage.

A snappy, catchy, up-to-date cover is the most important part of a booklet or catalogue.

It's the Clothes Nowadays That Make the Man

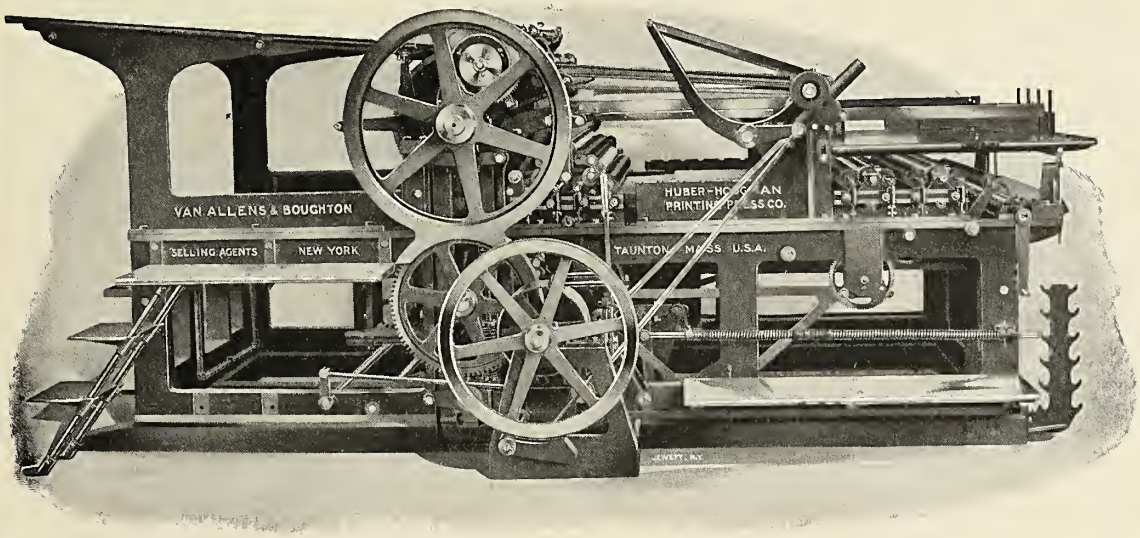
Not so years ago, but conditions have changed. Appearance goes a long ways. Think, then, of the importance of a well-groomed catalogue—hence the "cover" question.

Ask us to send you our complete line of samples; they will interest you. If you do not wish to carry stock, then we will tell you of our nearest shipping point.

Kalamazoo Paper Co.

Kalamazoo, Mich., U. S. A.

THE HUBER-HODGMAN
Block-Bearing PRINTING PRESS



THERE is a reason for the success of the Huber-Hodgman Block-Bearing Press that keeps the factory running night and day to supply the demand, that pleases the purchaser so well that duplicate orders follow as fast as new machines are required. You may not know the reason, and we ask you to examine the machine in operation and you will quickly see. First, because this is the best built machine on the market. It has the most efficient print-side-up delivery in combination with the fly. The impression is the most rigid and the speed the greatest. The driving mechanism is the most powerful, simple and durable. Reversing the bed with a six-inch block in place of a small roller gives an easy manipulation and does away with the vibration and rattle. These are a few of the reasons.

Let us have an interview, and show you the other fine points that please all users. Many people still use a buggy for an outing because they never tried an automobile; they must be run over a few times before they concede to the automobile the right of way. The new Huber-Hodgman press has the right of way to profits. See it run and you will be convinced.

VAN ALLENS & BOUGHTON

17 to 23 Rose St. and 135 William St., New York.

FACTORY—TAUNTON, MASS.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY.
92 Seventh Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE PTG. MACHINERY CO., Ltd.
57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,
Telephone, Harrison 801. CHICAGO

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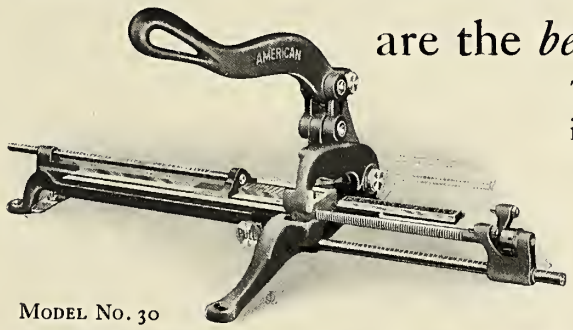
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Published or For Sale by **THE INLAND PRINTER COMPANY**

120-130 Sherman St., CHICAGO **116 Nassau Street, NEW YORK**

PAMPHLET GIVING CONTENTS OF EACH BOOK MAILED ON REQUEST

AMERICAN
LEAD & RULE CUTTERS



MODEL No. 30

are the *best* Lead and Rule Cutters

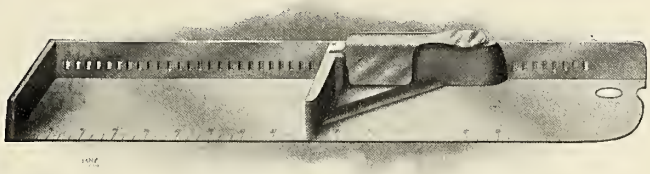
They embody many time-saving, accuracy-insuring features to be found in no similar machine. They are designed right and made right. If you want the *best* you *must* order an *American.*

FOUR STYLES

No. 30—Automatic Locking Gauges, capacity 105 picas, by nonpareils; also 45 picas by points	$12.00
No. 20—Automatic Locking Gauges, capacity 105 picas, by nonpareils	10.00
No. 10—Graduated to picas, capacity 84 picas	7.00
No. 1—Not graduated, capacity 14 inches	6.00

ROUSE JOB STICKS

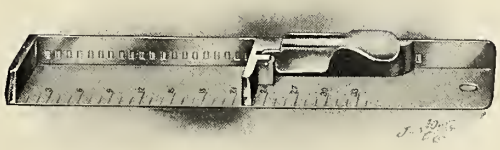
are unrivaled for accuracy, convenience and durability



They possess more good features than any other composing stick. Seven years' use has proven them the most satisfactory job stick made. *No doubt about it.*

SIZES AND PRICES

LENGTH	2-INCH	2¼-INCH	2½-INCH	PLATING
6-inch	$1.75	$1.85	$1.95	$0.25
8-inch	2.00	2.10	2.20	.30
10-inch	2.25	2.35	2.45	.35
12-inch	2.50	2.60	2.70	.40
15-inch	3.00	3.10	——	.50
20-inch	3.75	3.85	——	.60



ROUSE JOB STICK—FRENCH PATTERN

THREE NEW SIZES

VERY HANDY FOR CORNER CARDS, ETC.

6 x 1⅛	$1.65
8 x 1⅛	1.90
10 x 1⅛	2.15

Remember! There are none "just as good"—none *near* as good.

ALL DEALERS SELL THEM. MADE ONLY BY

H. B. ROUSE & COMPANY 61-63 WARD STREET CHICAGO, U. S. A.

JOHN HADDON & CO., LONDON, SOLE AGENTS FOR GREAT BRITAIN

ADVERTISING

Regular and Irregular Appearance

The successful advertiser who makes the announcement of his goods regularly will tell you that in his early day he paid out many a hard-earned dollar foolishly by placing his advertising in mediums "just when he felt like it."

It is a mistake for the advertiser to assume that he is going to get rich, get a basketful of returns, from his first advertisement — especially if he is just a beginner. This does not apply to the established concern where publicity has already been attained. The vital thing is: A broad acquaintance through publicity.

The *regular* appearance of your advertisement is important if you are placing before the public a new article. It is not the "try once, then try later" kind that catches the eye of the bright and prosperous buyer; for the searching, up-to-date buyer reads his journal every day, every week, every month, seeking new equipment and new materials.

Another thing to be considered: Do not kill your proposition by the use of stinted space. Small space implies small business. If you know that you have a good article —feel that there should be a demand for it, back your judgment by advertising—advertising it in a dignified way. Others have gone before you and shown the way. Is it not wise to follow a *proved* method.

It is far less expensive to the beginner to plan his campaign of publicity in such a way as to command the attention of the reader—then results are bound to follow.

The Inland Printer Co.

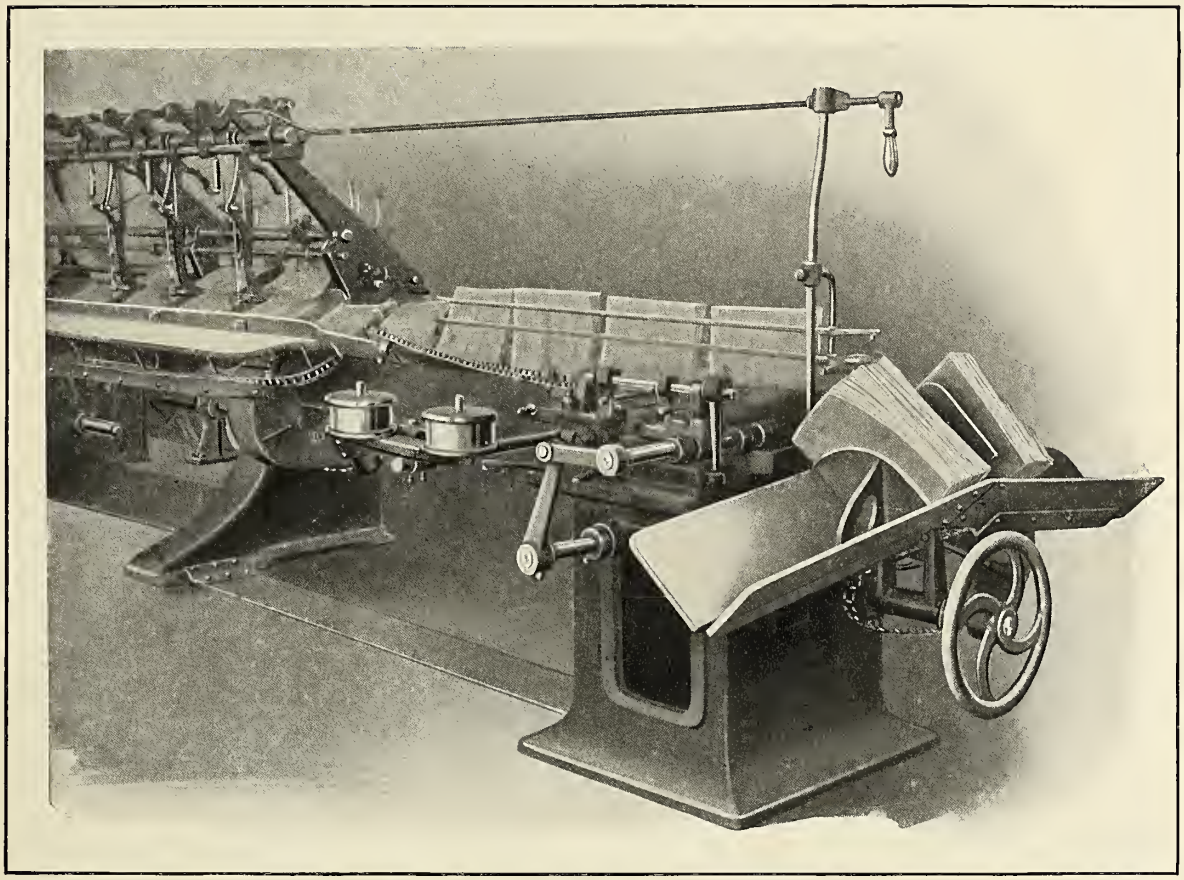


Advertising Manager

Chicago: 120-130 Sherman Street.
New York: 116 Nassau Street.

The Juengst Gatherer Collator *and* Jogger

WITH STITCHER ATTACHED



FULLY PROTECTED BY PATENTS

The only Gathering Machine which detects imperfect signatures

Built in all sizes, with or without the stitcher attached

GEO. JUENGST & SONS

CROTON FALLS, N. Y.

A California Train

PERFECT IN APPOINTMENTS

Electric lighted throughout
and unexcelled for
comfort and
convenience

The Overland Limited

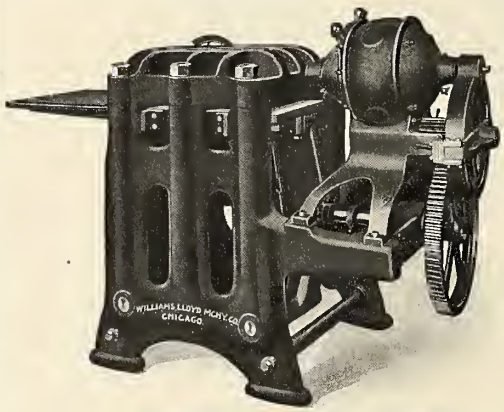
Stands today among the foremost
of world famous trains, its equip-
ment comprising every improvement for
travel enjoyment that human ingenuity can
devise. Running through without change daily
TO CALIFORNIA via

UNION PACIFIC

INQUIRE OF
E. L. LOMAX, G. P. A.
OMAHA, NEB.

Electrotypers - Stereotypers - Photo-Engravers

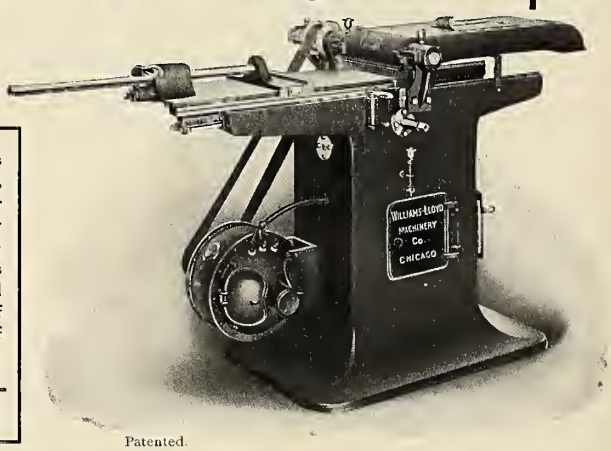
¶ When in the market for any machinery, get our prices and let us furnish you with a list of users of our machines. They are built on HONOR and give satisfaction.



Our Six-Bolt Extra Heavy Moulding Press.

We sell all makes of Cameras and Lenses, Levy Screens, Metzograph Screens, Color Filters, Winfield Actinic Ray Enclosed Arc Lamps, Bogue Enclosed Arc Lamps, Lamps for Darkroom, etc., and carry a complete stock of Photo-engravers' Supplies of all kinds.

Orders Filled Promptly.



Patented.

Type-High Planer. Has rapid clamping device and automatic return of bed. The fastest planer made.

PARTIAL LIST OF USERS

C. S. Butler & Son	New Haven, Conn.
Phelps Publishing Co	Springfield, Mass.
Phototype Engraving Co	Philadelphia, Pa.
Barton & Nulligan	Boston, Mass.
Chicago Electrotyping & Stereotyping Co	Chicago, Ill.
Union Electrotype Foundry	Chicago, Ill.
J. Manz Engraving Co	Chicago, Ill.
Hoffschneider Bros.	San Francisco, Cal.
Peruna Drug Mfg. Co	Dayton, Ohio
Sanders Engraving Co	St. Louis, Mo.

PARTIAL LIST OF USERS

Republican Printing Co	Hamilton, Ohio
Star Engraving Co	Des Moines, Iowa
Woodward & Tiernan	St. Louis, Mo.
Sanders Engraving Co	St. Louis, Mo.
Drach Electrotyping Co	St. Louis, Mo.
Inland-Walton Co.	Chicago, Ill.
Globe Engraving & Electrotyping Co	Chicago, Ill.
Union Electrotype Foundry	Chicago, Ill.
Rand, McNally & Co	Chicago, Ill.
Bolton & Strong	San Francisco, Cal.
Oakland Tribune	Oakland, Cal.
Gage Printing Co	Battle Creek, Mich.

WILLIAMS-LLOYD MACHINERY COMPANY, 337-339 Dearborn Street, CHICAGO

Manufacturers of Electrotyping, Stereotyping and Photo-engraving Machinery. Headquarters for Photo-engravers' Supplies

Eastern Representatives—UNITED PRINTING MACHINERY CO., 12-14 Spruce Street, New York; 246 Summer Street, Boston, Mass.

California Limited



Traverses the Southwest Land of Enchantment. Here you may see Indian pueblos, petrified forests and that world-wonder, the **Grand Canyon of Arizona.**

You meet pleasant people on this "train of luxury," the only one to southern California, via any line, **exclusively for first-class travel.**

It carries **Fred Harvey** dining car, **new** compartment and drawing-room Pullmans; observation sleeper with ladies' parlor, and a buffet club car.

Runs daily, Chicago and Kansas City, to Los Angeles, San Diego and San Francisco.

I would like to send you our Limited and Grand Canyon booklets. Address

W. J. BLACK, Pass. Traffic Mgr.,
A. T. & S. F Ry. System,
1118-H Railway Exchange, Chicago.

Santa Fe

Special Research Laboratory—Problems of manufacture investigated; reports and opinions.

Analysis Instruments designed and their construction supervised. Special tests.

Mechanical-Electrical Examinations made. Practical shop experience enables me to correctly design, supervise and test out all kinds of devices.

Expert Opinions on the practicability of ideas, patentability, scope of claims, operativeness, cost of construction, etc.

Solicitor of United States and Foreign Patents. Registered as attorney in United States Patent Office, 1898.

After a number of years' residence abroad, I have personally selected correspondents in London, Paris and Berlin.
Member of the Royal Photographic Society and Society of Arts, London, Associate member, American Institute of Electrical Engineers, New York.

N. S. AMSTUTZ,

Phone, Harrison 4230 **130 Sherman St., Chicago, Ill.**

DISPLACES BENZINE

Non-explosive, More Economical.
Used by U. S. Government and thousands of printers.
Reduces insurance rates nearly 25 per cent.
Preserves rollers. Devoid of gum or sediment.

TARCOLIN

TRADE-MARK

Sole manufacturers of non-inflammable solvents and detergents for all purposes, under the following trade-marks: Anti-Benzine, Tarcolin, Rockolin, Alcolin, Dissolin and Pyronil. Write for booklet.

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DELETE CHEMICAL CO.
126 William St., New York

For Printing Imitation Typewritten or Form Letters of all kinds, we manufacture a fine line of Supplies, to be used in connection with our Typewriter Ribbons in filling in the name and address.

CARBON PAPERS

All kinds specially adapted for the Printing Trade, for all forms of Manifold Books.

MITTAG & VOLGER
Manufacturers for the Trade
PARK RIDGE . . . . . NEW JERSEY

WHITMORE MFG. CO.
HOLYOKE, MASS.
MANUFACTURE BEST GRADES OF
Surface Coated PAPERS AND CARD BOARD
Especially adapted for Lithographing and Three-color Work.

TELEPHONES—MAIN 2541; AUTOMATIC 6541.

SLADE, HIPP & MELOY INC.
139 Lake Street, CHICAGO

BOOKBINDERS' SUPPLIES
PAPER BOX MAKERS' SUPPLIES
EGG CASES AND FILLERS

Straw Boards Auburn Cloth Board
W. O. Davey & Sons' Tar Board
Wood Pulp and Jute Board
"Diamond S" Cloth Board
Interlaken Mills Book Cloth

Imported and Domestic GLAZED PAPERS

Quality Metals

for printers are the kind BLATCHFORD makes — Linotype, Monotype, Stereotype, etc., etc.

E. W. Blatchford Co.
CHICAGO, U. S. A.
EASTERN OFFICE—5 Beekman St., New York

L. Martenson & Co.
MACHINISTS
Printers' and Bookbinders' Machinery
A SPECIALTY
140 Monroe Street, Chicago

CARBON BLACK
MADE BY
GODFREY L. CABOT
940-941 OLD SOUTH BUILDING
BOSTON, MASS.
ECLIPSE. DIAMOND.
ELF. B. B. B. BANNER.

If in a hurry, send your forms to the



ATLAS ELECTROTYPE COMPANY

We do electrotyping only, and give prompt service and best work. We can please you.

Out-of-town work solicited.

76 TO 82 SHERMAN ST., CHICAGO

The B. & A. Machine Works

Special machinery built to order

Repairing and rebuilding

Printers' Machinery, Bookbinders' Machinery, Book-sewing Machines, Case-making Machines, Stitchers and Folders *a Specialty.*

296 Dearborn St., Chicago

Electric Tiering Machines

Rapid, portable economical

FOR HEAVY DUTY

BUILT LIKE OUR WELL KNOWN

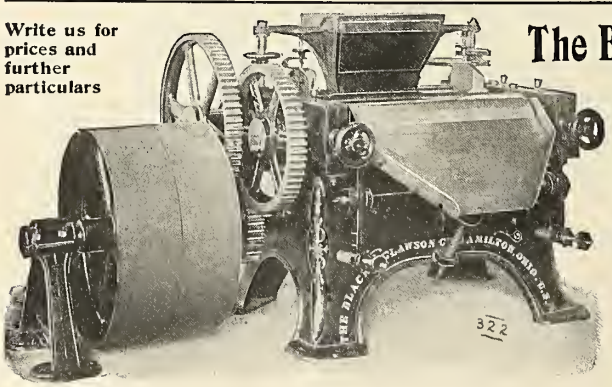
Economy Steel Tiering Machine



Send for Pamphlet No. 7

ECONOMY ENGINEERING CO.
58-64 N. Jefferson St., Chicago, Ill.
Foreign Agents: Parsons Bros., New York

Write us for prices and further particulars



The Black-Clawson Co.
HAMILTON, OHIO
Builders of Improved
PAPER AND PULP MILL MACHINERY
Ink Mills, Perforators
Saturating and Drying Machinery
Plating Machines
Special Machinery, etc.



Bowen's Paper Punch

$45.00

Write for full particulars.

HENRY C. ISAACS

Dealer in

Bookbinding Machinery

10-12 Bleecker Street, NEW YORK, N.Y.

Star Engravers' Supply Co.

TRADE MARK REGISTERED

GLOSSOID BRAND

POLISHED ZINC AND COPPER PLATES

81-83 FULTON ST., NEW YORK CITY. U.S.A.

Pressmen's **OVERLAY KNIFE**

This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of superior manufacture. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required.

PRICE, POSTPAID, 25 CENTS

THE INLAND PRINTER CO.

120-130 SHERMAN STREET :: CHICAGO

116 NASSAU STREET :: NEW YORK CITY

NEW JERSEY CENTRAL

Train every hour on the hour——
——every train a two hour train

between

New York and Philadelphia

NEW YORK CITY STATIONS

Foot of Liberty Street *on the hour*

West 23rd Street *ten minutes before the hour*

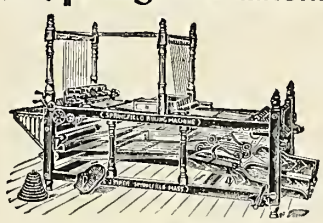
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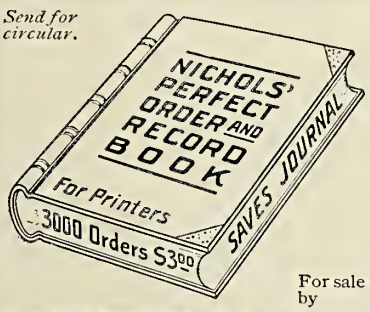


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The Inland Printer

The leading trade journal of the world in the printing & allied industries

Vol. 40. No. 4.
January 1908

VOL. XL. No. 4

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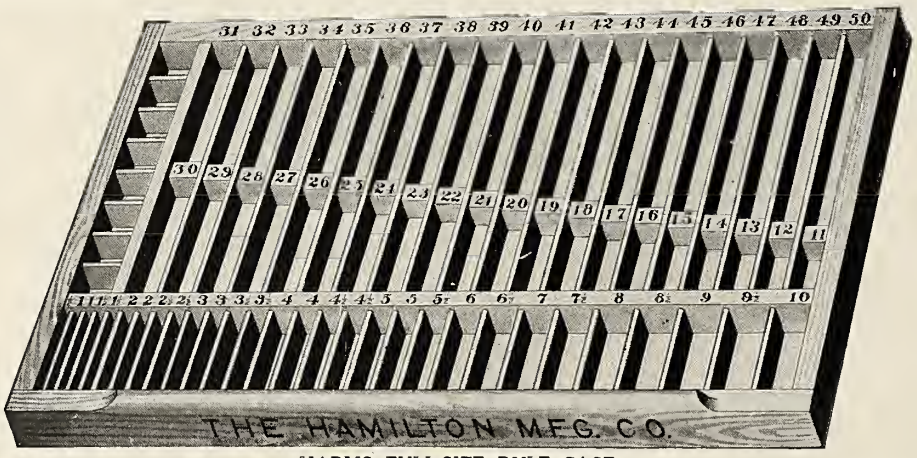
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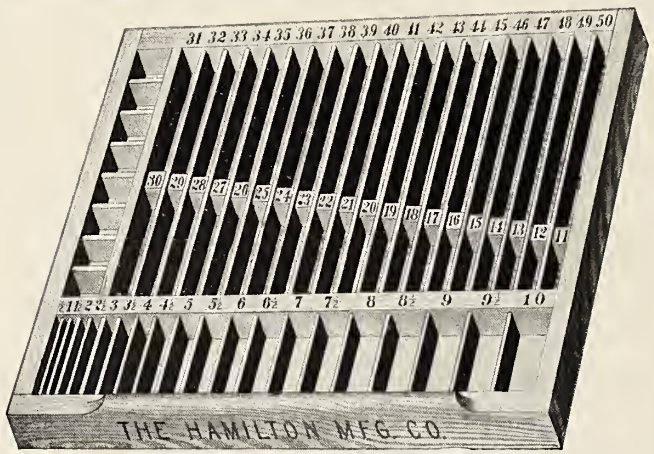
HARMS RULE CASE, Quarter Size—This case will hold about 17 pounds of rule. It has compartments from ½ to 9½ ems long (varying by ens), compartments from 10 to 36 ems (varying by ems), besides boxes for right and left miters. It holds an extra large amount of small lengths. Each compartment is made for one length and no other length will fit. It will hold 84 pieces of 1-point rule in lengths from ½ to 7 ems, and 33 pieces of each length from 7½ to 36 ems, besides separate boxes for the usual quantity of miters, round corners, etc. **List Price $1.25**

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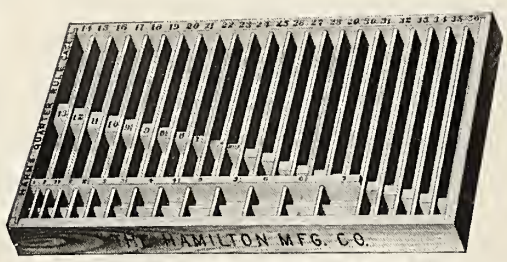


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Size, 16⅝ x 32¼ inches. Separate compartments for all lengths, ½ pica to 50 picas, with boxes for miters, etc.

HARMS FULL-SIZE RULE CASE, Full Size—This case will hold more rule than any case ever shown. It has two compartments of each size from ½ to 5 ems (varying by ens), and one compartment from 5½ to 9½ ems (varying by ens), also compartments from 10 to 50 ems (varying by ems). The boxes run in natural sequence and each box will fit only the length rule intended for it. Boxes for right and left miters, round corners, etc. It carries an extra large amount of small sizes. It will hold 508 pieces of 1-point rule in lengths from 1 to 5 ems, 254 pieces of ½ em length and lengths from 5½ to 10 ems, and 84 pieces of each length from 11 ems to 50 ems, besides separate boxes for the usual quantity of miters, round corners, etc. **List Price $2.25**



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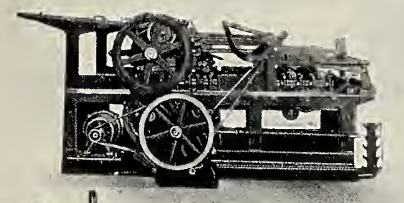
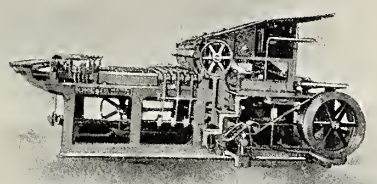
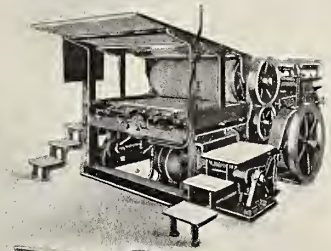
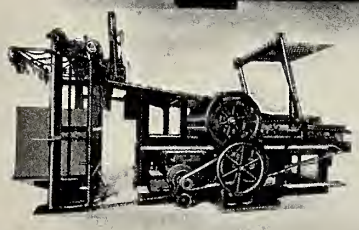
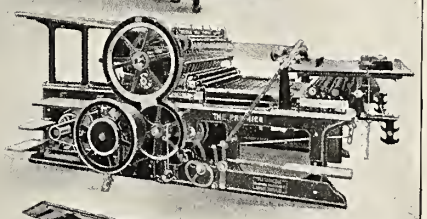
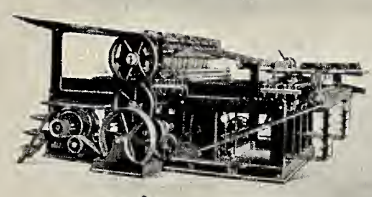
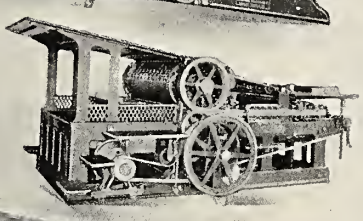
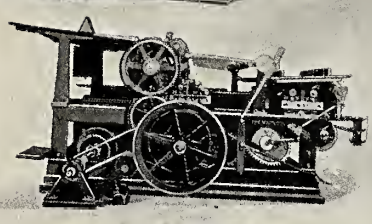
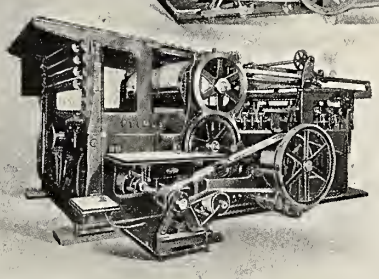
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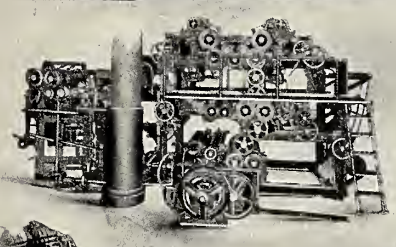
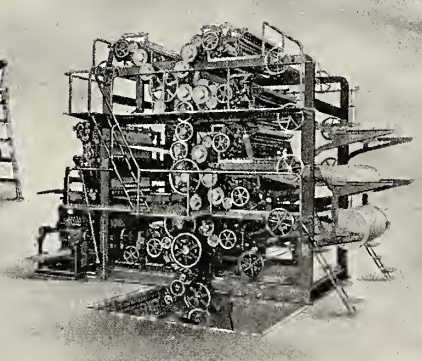
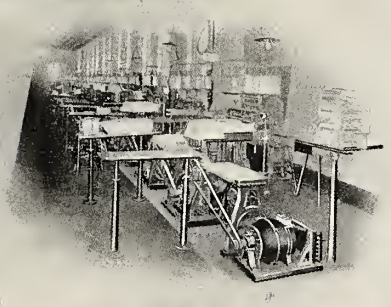
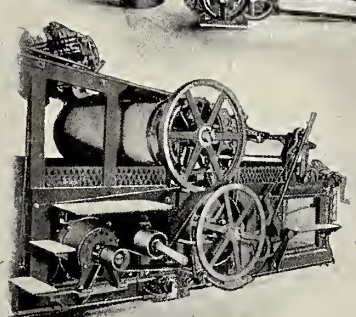
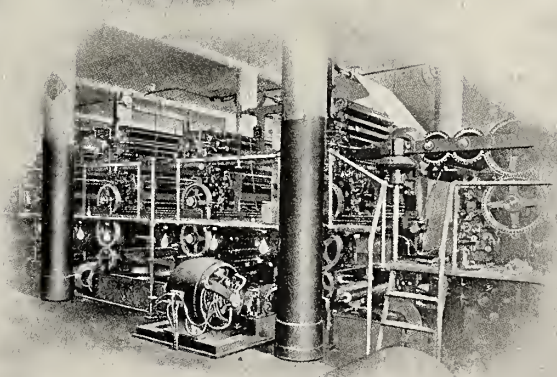
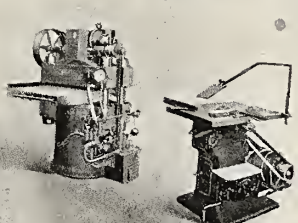
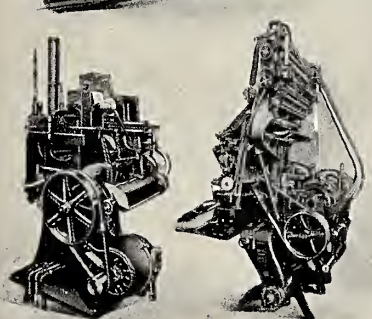
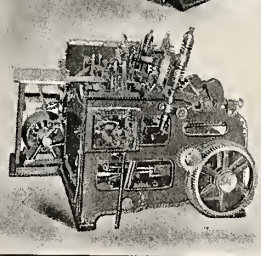
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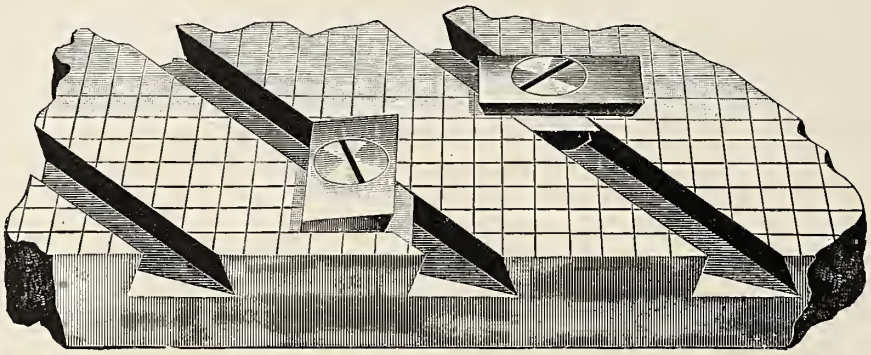
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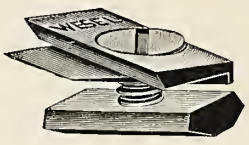
There's Economy FOR YOU in the

Wesel Iron Grooved Block

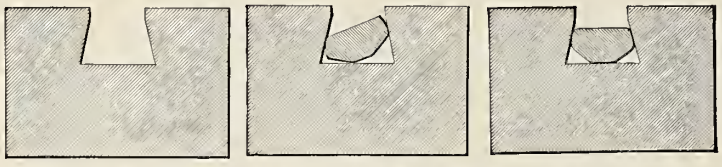


Sectional view of Wesel Patent Iron Grooved Block, showing Hooks in position.

Nearly 900 Blocks in use.



Wesel Patent Hook with Drop-in Nut.



Sectional view showing how Drop-in Nut is inserted into the Grooves.

Whether you run one press or fifty, the saving of

FIFTY PER CENT ON IMPOSITION, THIRTY PER CENT ON MAKE-READY, SEVENTY PER CENT ON REGISTER, AND SEVERAL HUNDRED PER CENT ON PRESERVATION OF MAKE-READY AND WEAR OF PLATES

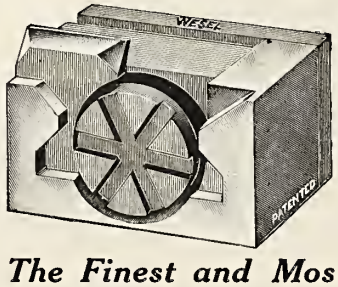
is worth taking advantage of.

The Wesel Block affords you this economy in every job put upon it. It locks the door against unforeseen contingencies which are liable to arise and seriously delay the work. *It keeps the press running.* Dispenses with unreliable wood bases and blocks entirely. Buy your electros unmounted — they come cheaper.

STOP THE LEAKS!

AN OUTFIT OF

DITTMAN REGISTER HOOKS



will save you much money, spoiled work and worry on fine color and register work.

They will outlast every other style of Register Hook made.

The Finest and Most Reliable Hook

IF INTERESTED, send for full description.

F. WESEL MFG. CO.

THE UNIVERSAL PROVIDERS

Machinery and Appliances for Printers, Electrotypers, Stereotypers and Photoengravers

MAIN OFFICE AND FACTORY

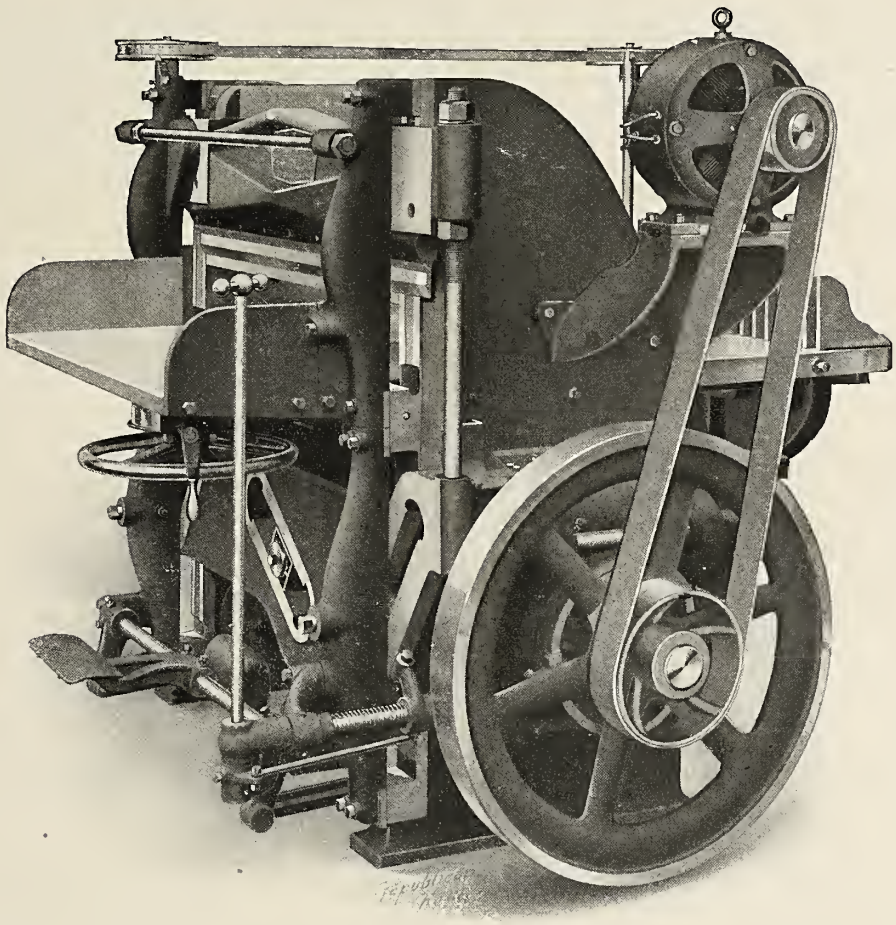
70-80 Cranberry St., Borough of Brooklyn

NEW YORK CITY

NEW YORK
10 Spruce Street

CHICAGO
150-152 Franklin Street

A Marvel of Strength Accuracy and Speed



The Seybold 20th Century Automatic Paper Cutter

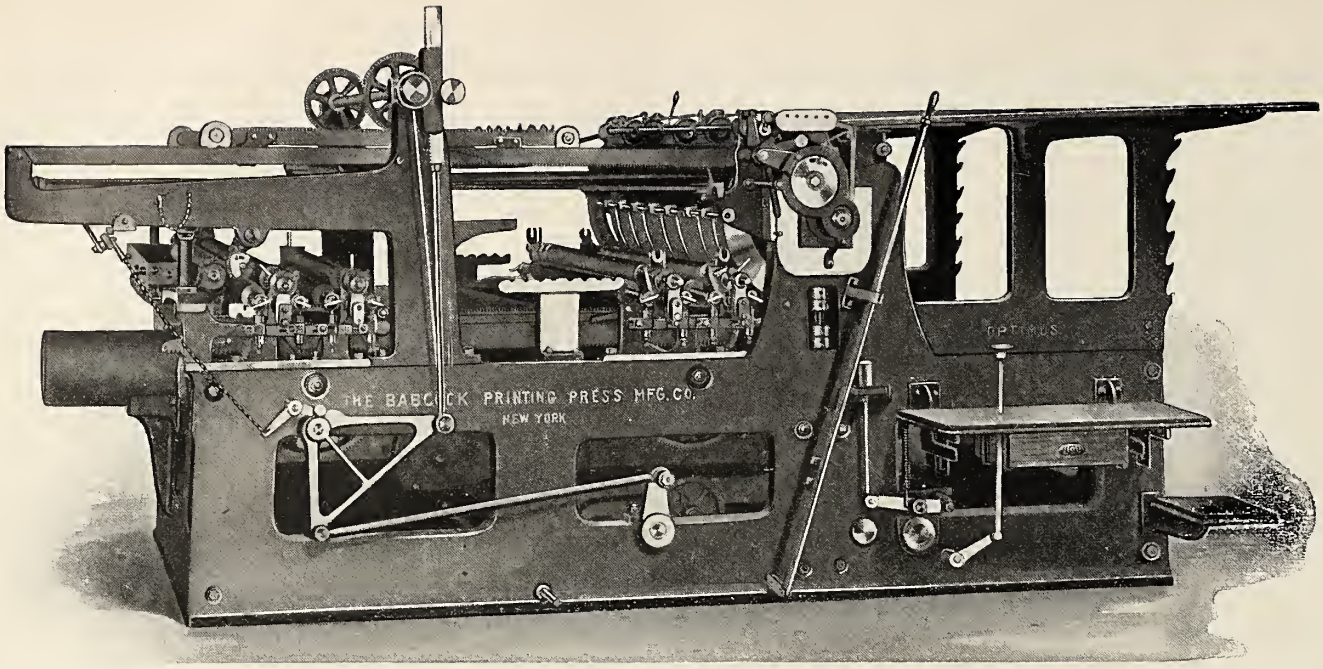
With Individual Motor attached

THE SEYBOLD MACHINE COMPANY

Main Office and Factory, DAYTON, OHIO

NEW YORK :: CHICAGO :: SAN FRANCISCO

The J. L. Morrison Co.	The Southern Type & Mchry. Co.	J. H. Schroeter & Bro.	Canadian-American Mchry. Co.
Canadian Agents	*Southwestern and Mexican Agents*	*Southern Agents*	*European Agents*
Toronto	Dallas, Texas	Atlanta, Ga.	London, E. C., England



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply Company, Seattle; Pacific States Type Foundry, San Francisco.

The Babcock Optimus
The Babcock Optimus

What makes the millionaire? What the captain of industry? The merchant prince? The successful business man?

Profit, just profit; profit taken here and taken there. Profit is success. Without it they are common clay.

What makes the successful printer? Profit. The unsuccessful? Lack of profit.

We can't make a foolish man successful, but we can put a wise one in the way. It is the Optimus way. Fastest, strongest, most accurate and enduring, the Optimus is profit.

The Babcock Optimus

SET IN BARNHART OLD STYLE AND BARNHART OLD STYLE NO. 2

I AM THE PEERLESS BLACK IMP

THE PEERLESS CARBON BLACK COMPANY



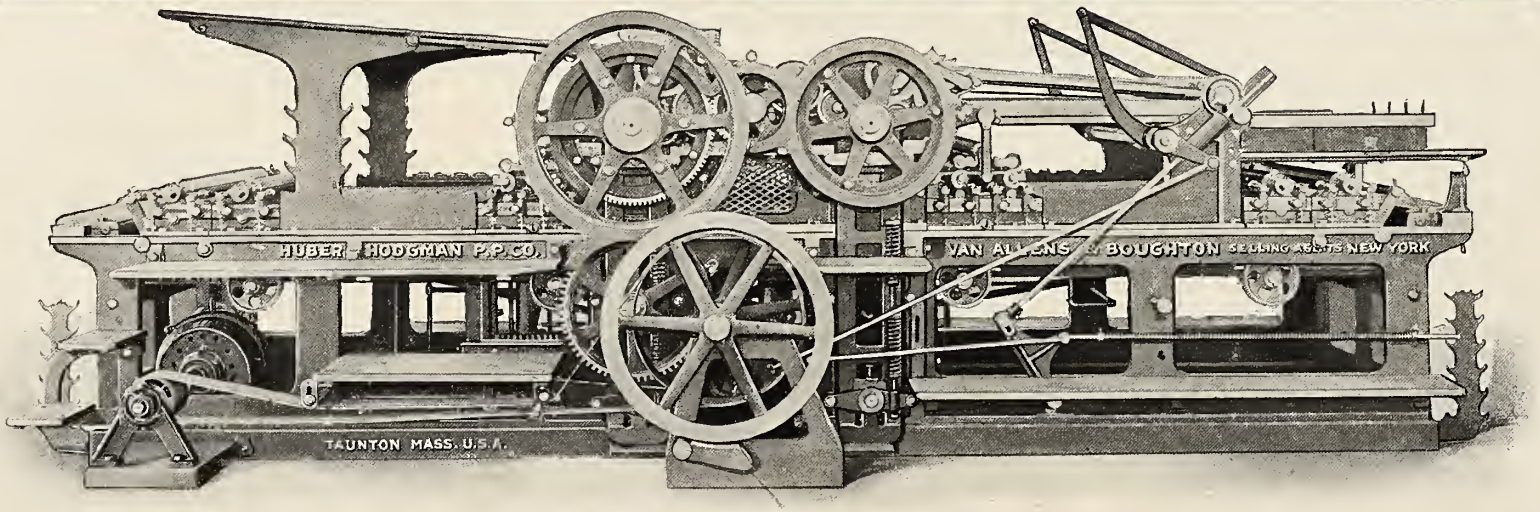
Peerless Carbon Black

Is indispensable for making high-grade Litho, Half-tone and Letterpress Inks. The Inland Printer furnishes an example of the work done with an ink made with PEERLESS. Such an ink will flow, distribute and print perfectly. Inks made with PEERLESS Black can be obtained from any printing ink manufacturer in the United States. Manufactured by the

Peerless Carbon Black Co.
Pittsburgh, Pa.

BINNEY & SMITH CO.
81-83 Fulton St., New York
Sole Selling Agents

THE HUBER-HODGMAN BLOCK BEARING TWO-COLOR PRESS



ECONOMY of production is the basis of success in all manufacturing business. The Two-color Press produces twice the product at one cost, saves handling the sheet, guaranteeing register of the first two colors. This press is now built on our celebrated Block Bearing principle, the operation is almost noiseless, runs very light and fast, and is Direct-Acting. On all classes of work, such as Labels, Maps, Boxmaking, Catalogues in two colors, and all kinds of colorwork, this machine is ideal. It is used by the finest printers and endorsed by all users. We would be pleased to give you the finest references.

Made in two sizes: No. 0 — bed, 46½ x 62; paper, 42½ x 60; type, 40½ x 58. No. 2 — 40 x 52; paper, 36 x 51; type, 34 x 48.

Send for catalogue and references. You will be pleased with the saving you will make on using this machine. Runs as fast as the single press, producing twice the work. Can be used as a single press also. Don't fail to examine the new Huber-Hodgman Block Bearing Presses, guaranteed to be the finest built printing-presses to-day manufactured. Every customer an enthusiastic endorser. Made with interchangeable delivery, in sizes 49 x 66, 46½ x 62, 46½ x 56, 42 x 52, 38 x 48, 31 x 43, 28 x 33. Noiseless, fast, accurate, durable, perfect. Send for catalogue.

Agents, Pacific Coast:
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215 Spear St., San Francisco, Cal.

Agent, England:
P. LAWRENCE, 57 Shoe Lane, London, E.C.

VAN ALLENS & BOUGHTON
19 TO 23 ROSE STREET, 59 ANN STREET
FACTORY—TAUNTON, MASS. NEW YORK

Western Office:
277 DEARBORN STREET, CHICAGO
H. W. THORNTON, Manager
TELEPHONE - - 801 HARRISON



USE
QUEEN CITY
INKS
FOR NOVEL
EFFECTS

PERSIAN ORANGE, 620. BLUE. 3812. GREEN TINT, 4477.

The Queen City Printing Ink Company

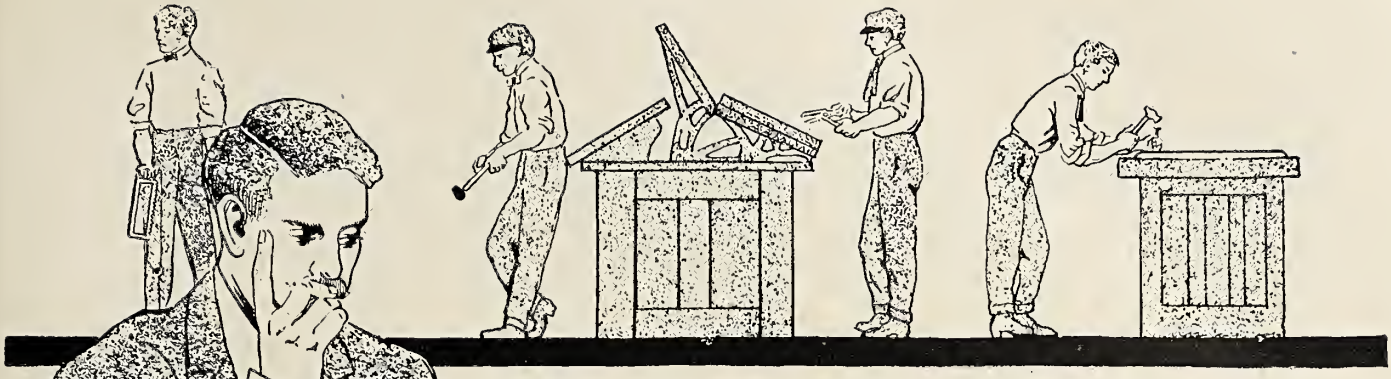
CINCINNATI - CHICAGO - BOSTON - PHILADELPHIA - KANSAS CITY, MO.



BRIGHT RED, 418.



ACME RED, 4505.



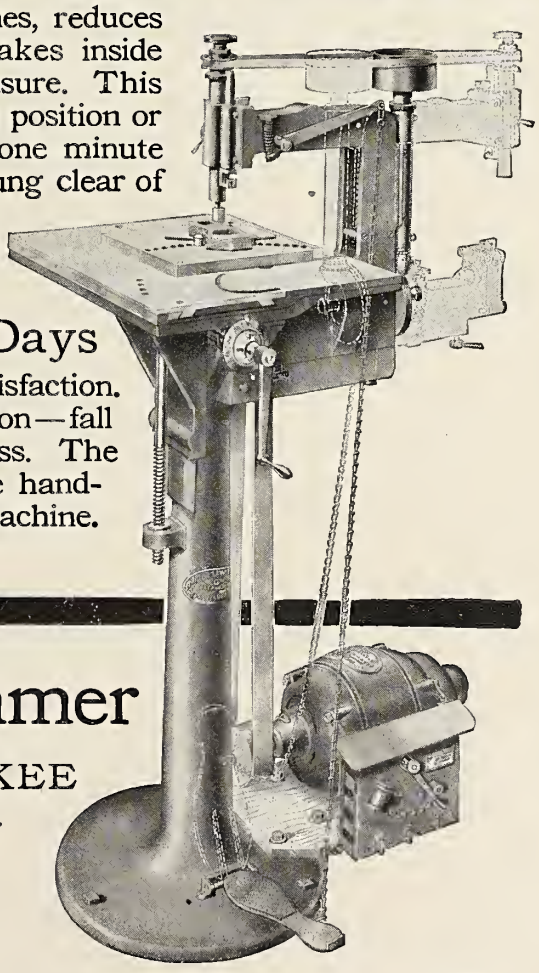
YOU are Whittling, Scissoring and Wedging Away Its Cost

by clinging to old-time methods of forcing justification—by patching, wedging and card-boarding between cuts, type and slugs—you are WASTING over and over again the cost of

The Miller Saw-Trimmer

You are paying for it—why not have it? This machine saws and trims all materials at one operation, cuts rules, it trims slugs, miters, bevels, undercuts—with the entire product exactly to point measure—insuring instant and accurate justification without resort to makeshifts and unworkmanlike expedients.

With Router and Jig-Saw device attached as illustrated, it drills, planes, reduces to type height and makes inside mortises to point measure. This device can be placed in position or removed in less than one minute or can be instantly swung clear of sawing and trimming table, without affecting adjustments.



Try It Thirty Days

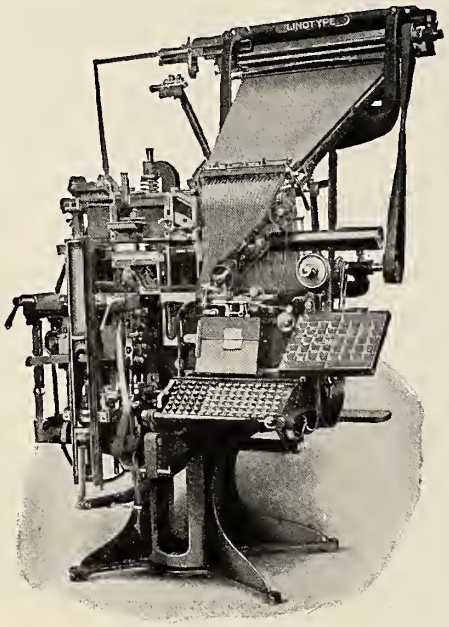
purchase contingent on satisfaction. Keep abreast of competition—fall into the march of progress. The first step is to send for the handsome booklet about this machine.

Miller Saw-Trimmer Company, MILWAUKEE

Rebuilt Linotypes

Model 1, Two-letter Linotypes. All worn parts replaced by new. Guaranteed to produce as good a slug as from a new machine.

Price, $2,000.00, f. o. b. Chicago



Prompt delivery. All machines sold with new matrices and new spacebands. ¶ This is the only company that rebuilds Linotypes exclusively, that maintains a regular force of machinists and is equipped with up-to-date machinery. ¶ If you want other model Linotypes, write us. We may have what you want.

We have an Exclusive Special License

to use patented attachments in rebuilding Linotype machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the UNITED STATES.

We are now prepared to accept orders for repairing Linotype machines or complete Linotype plants.

	If you have a Linotype to sell *If you wish to buy a rebuilt Linotype* } ***WRITE US***	

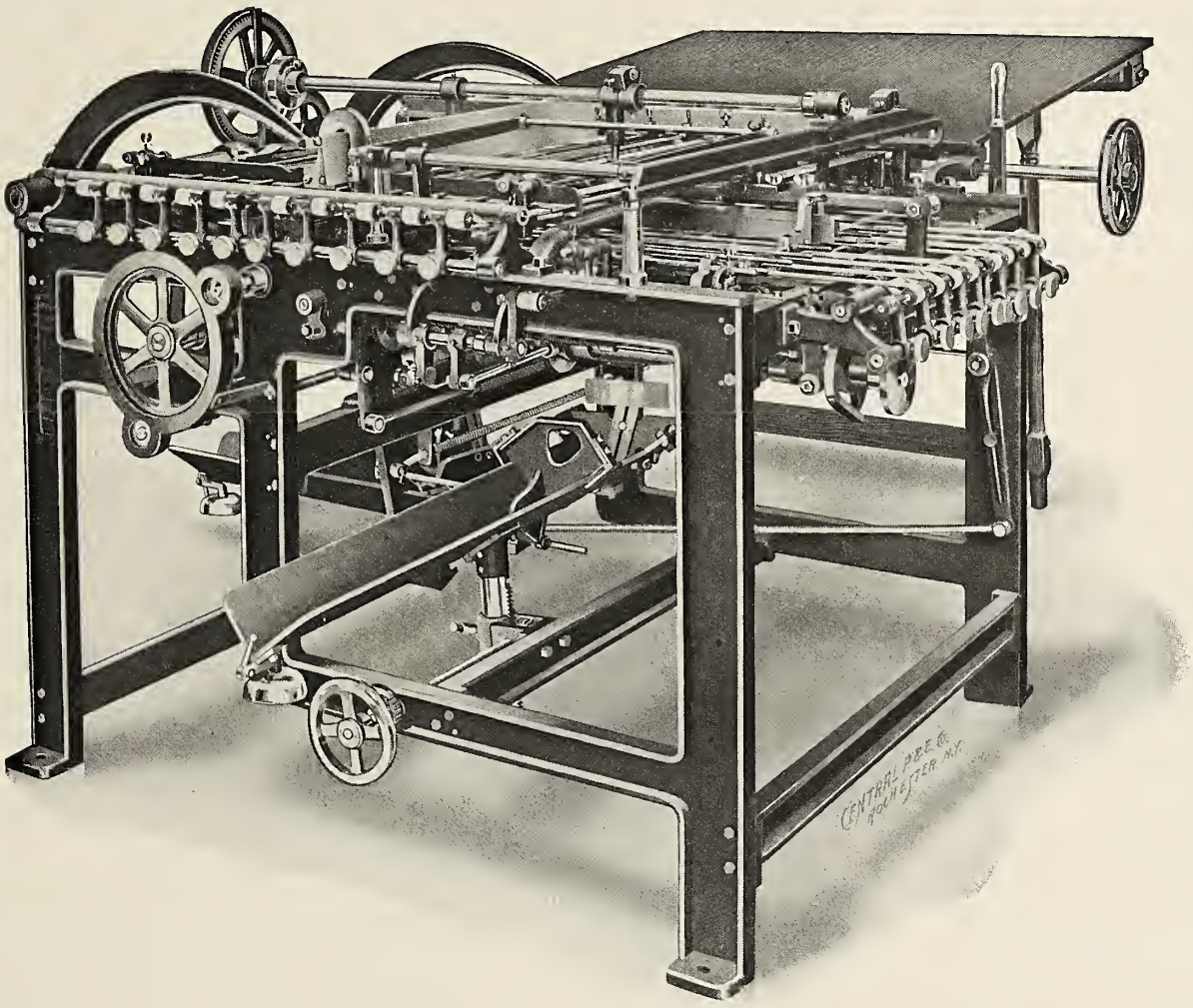
Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager.

545-547-549 Wabash Avenue, CHICAGO

No. 133
Catalogue and Book Folder
Another New One

WRITE FOR DETAILS



Made by

Brown Folding Machine Company
Erie, Pa., U. S. A.

New York,
Sturtevant & McIntire
150 Nassau Street

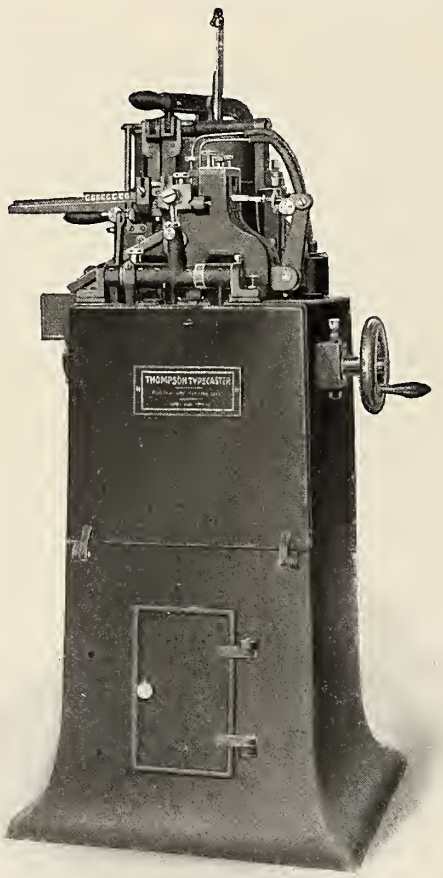
Agencies

London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road

Chicago,
Sturtevant & McIntire
355 Dearborn Street

THIS TYPECASTER MAKES LOGOTYPES AND SINGLE TYPES

All type and logotypes used in this ad. were made by the New Thompson Typecaster



THE THOMPSON TYPECASTER

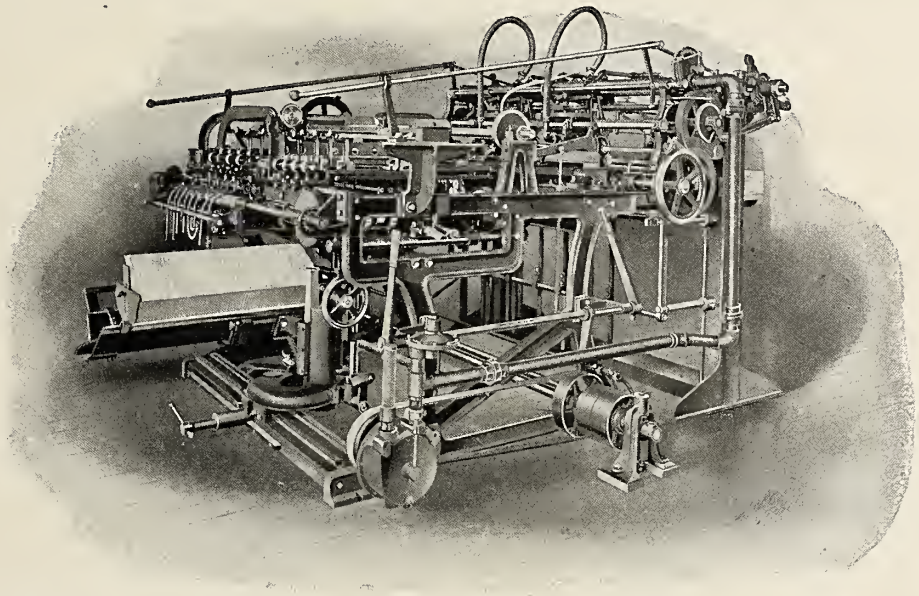
USES ALL MAKES OF MATRICES
LINOTYPE, MONOTYPE OR COMPOSITYPE

Let Us Send You Samples of Type and Our Descriptive Literature

THOMPSON TYPE MACHINE COMPANY

120 SHERMAN STREET, CHICAGO

THE CHAMBERS
Paper Folding Machines



No. 440 Drop-Roll Jobber has range from 35 x 48 to 14 x 21 inches

The man who has never used a Drop-Roller Folding Machine may be unable to see much difference between a Chambers and some others. He often does not appreciate the value of these differences. The man in the bindery, however, who runs the machine, who has to get out the work, who makes the changes from one job to another and who is with the machine day to day, year in and year out — HE KNOWS.

His experience places the Chambers at the top on every point of merit.

The new **440** is away beyond any previous production in the Folding Machine line. It sells on merit and on a smaller margin of profit for the builder.

The price is in the machine

Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.

Chicago Office : : : 59 West Jackson Boulevard

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

FACTORIES

CHICAGO
195-207 South Canal Street

PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
507-509 Broadway

ATLANTA
52-54 So. Forsyth Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
675 Elm Street

CUTTING MACHINES EXCLUSIVELY

THE BROWN & CARVER---THE OSWEGO

Do you know that at Oswego there is an organization of experts who think of nothing else but cutting machines; who, with the advantage of thirty-six years' experience, are devoting their entire energies to the problem of cutting accurately and with the least expenditure for power any kind of material or manufacture? To do this there are SEVENTY different sizes and styles of the BROWN & CARVER and the OSWEGO Cutters, each one with several improvements on no other, *and one of these cutters has features exactly adapted to your special needs.* A constant study of the latest demands of the trade and the immediate adoption of any feature that increases the efficiency of these cutters insure your always having the advantage of the latest practice and the latest improvements whenever you buy a BROWN & CARVER or OSWEGO Cutter.

We make from a 200-lb. 16-inch Bench Cutter up to a 9-ton 84-inch Automatic; Automatic Clamp, Semi-Auto. Clamp, Hand Clamp, Small Power, Hand Wheel Drive, Hand Lever, Bench Lever and Die-Cutting Presses.

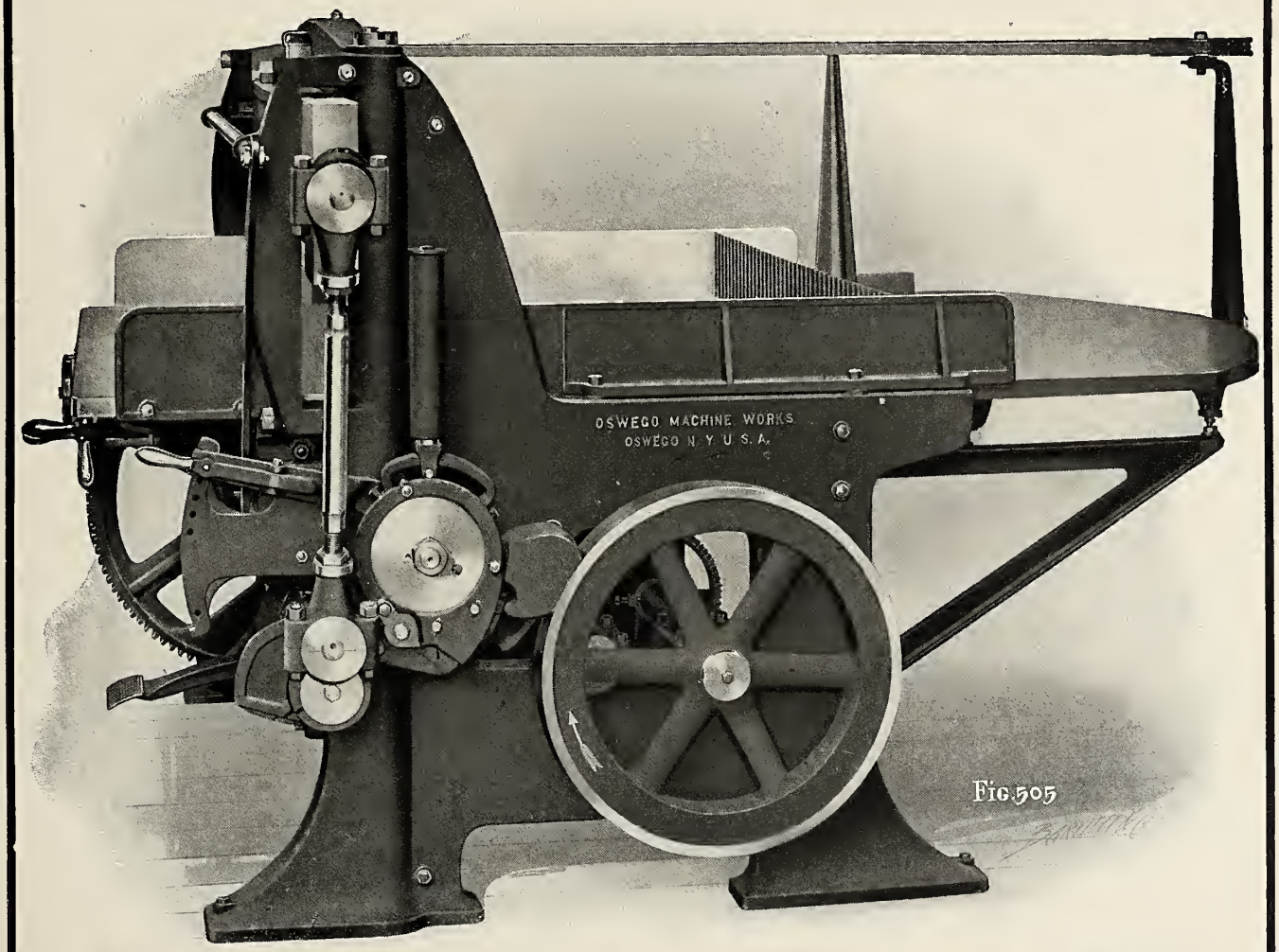


Fig. 505

THE BROWN & CARVER AUTOMATIC CLAMP CUTTER
is a tripler of production.

Get in touch with us — You will be glad of it.

OSWEGO MACHINE WORKS, Oswego, N. Y.

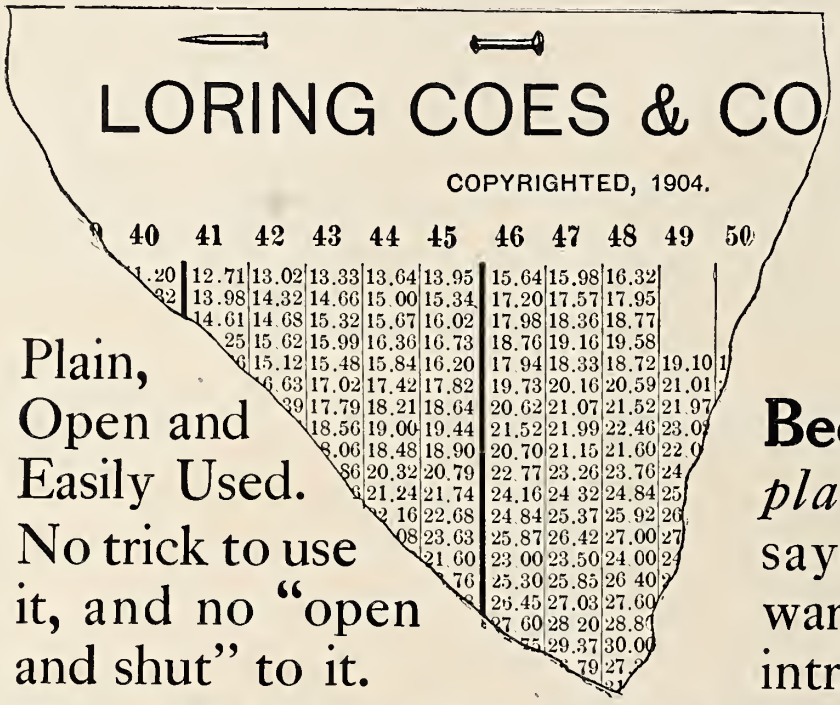
NIEL GRAY, Jr., Proprietor

NEW YORK OFFICE, 150 Nassau Street
Walter S. Timmis, Manager

CHICAGO OFFICE, 277 Dearborn Street
J. M. Ives, Manager

ESTABLISHED 1830

Coes' Price-list is different, too.





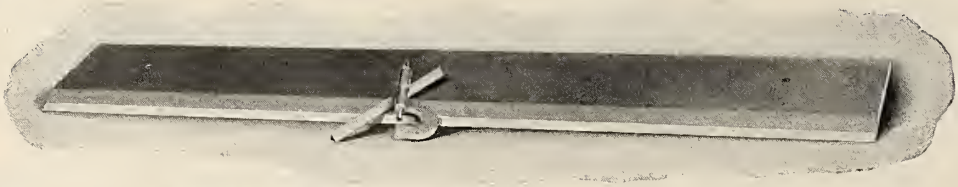
LORING COES

Plain, Open and Easily Used. No trick to use it, and no "open and shut" to it.

Because it is *plain*, the Trust says it is not warranted and an intrusion.

That MAY be, but it can't be juggled with.

Coes' Knives



Are *Honest, Reliable* and *Sound.*

COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

COES
Is Always Best!

Our warrant and reputation are behind every inch of edge.

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

Loring Coes & Co. INC.

Worcester : : : : Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 10 Warren Street



The Ault & Wiborg Co.

Manufacturers of LETTER-PRESS AND LITHOGRAPHIC PRINTING INKS

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DUPLEGRAV INK B. 910-95.

SINGLE IMPRESSION OF DUPLEGRAV INK

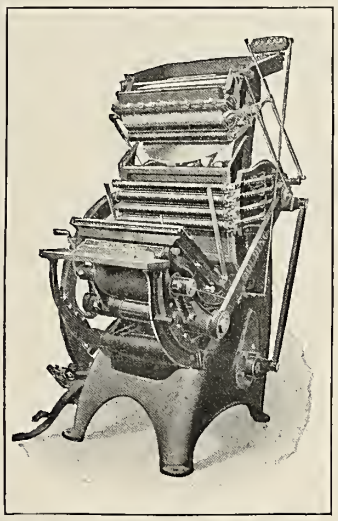
Perfect Working Qualities
Slip-sheeting Unnecessary
Dries Hard Over Night

MANUFACTURED ONLY BY

The Ault & Wiborg Company

CINCINNATI	BUFFALO	HAVANA
NEW YORK	PHILADELPHIA	CITY OF MEXICO
CHICAGO	SAN FRANCISCO	BUENOS AIRES
ST. LOUIS	TORONTO	LONDON

WE WISH ALL PRINTERS A



Happy and Prosperous New Year

THE PRINTER who will set aside his antiquarian proclivities and begin the new year with an equipment of Labor-Saving, Profit-Earning Machinery, will experience increased prosperity and assured happiness for the year 1908 and future years.

Here's what some Modern, Happy and Progressive Printers say:

DEAR SIRS— Waterbury, Conn., September 24, 1907.
The five Golding Jobbers are giving exceptional satisfaction. Their strength, efficiency, speed and safety resulting from the long feeding dwell, together with the excellent quality of work they produce, fully justify the claims you make for them. Yours truly, OAKVILLE COMPANY, J. H. Bronson, Treas.

GENTLEMEN— Peoria, Ill., July 23, 1907.
Regarding the three Golding Jobbers we purchased from you about eighteen months ago, we are pleased to advise that they have more than fulfilled your claims. We find that the cost of presswork has been reduced fully 50 per cent while the quality of work has been greatly improved. We consider the investment on these presses the best we have ever made for the money. The presses run smooth as a watch and register is perfect. We can truthfully say that from our experience with the Golding we consider it the best platen press on the market and we would not go back to the ——under any conditions. Yours very respectfully, J. W. FRANKS & SONS.

GENTLEMEN— Cheyenne, Wyo., September 25, 1907.
We believe the Golding Jobbers to be the best job press on the market to-day. We have had a 10 x 15 Golding running for seven years, all day and every day. It displaced a press of a well-known make which we wore out in five years. Its output is about one-third greater than that of the other presses, and its repair bill was $9.75 for the seven years. As it stands, we would not give $25 difference between it and a new Golding. We have done all manners of work on it, including half-tone printing, embossing, gold-leaf stamping on leather and cloth, and paper-box cutting and creasing up to the limit of the chase. We have recently put in a 12 x 18 Golding, and as business increases shall put in more Goldings to handle it. They are the only press that we have room for. No matter what the requirements are, your machine meets them all. Very truly yours, THE S. A. BRISTOL CO.

THE GOLDING ART JOBBER "The most highly developed type of the modern Job Printing Press."
We guarantee results. Let us help you. Drop us a postal card inquiry for Booklets. *For Sale by all Principal Dealers.*

GOLDING MFG. CO., Franklin, Mass.

183 Fort Hill Sq., BOSTON 540 Pearl St., NEW YORK 710 Sansom St., PHILADELPHIA 121 Plymouth Pl., CHICAGO

JOB PRESSES, PAPER CUTTERS AND LABOR-SAVING TOOLS

LOCAL-VIEW **POST CARDS**

Made in the United States

We have just moved into our new factory and have installed our German machinery for the manufacture of

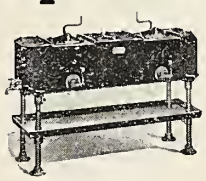
HIGH-GRADE LOCAL-VIEW CARDS

A personal careful investigation in Europe as to the various processes of making Colored View Cards has taught us to make cards as good as the very best imported cards made in Germany, for the same price and in less than half the time. We are in a position to quote special prices to users in large quantities, and guarantee prompt delivery and first-class work.

The importing of view cards will be a thing of the past as soon as our samples are shown.

ALFRED HOLZMAN CO.
2815 Wabash Ave. CHICAGO, ILL.

Bookbinders' Special Glue Heater



Shipped on trial at our expense
If it don't convince you it will pay for itself *once* per year for twenty years, *it won't cost you a cent!*

No scum, no crust, no dirt, no sour glue, no glue on floor, no bad work

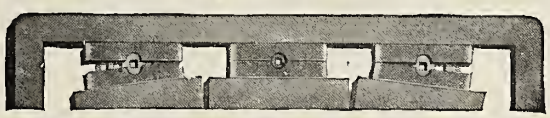
Prepares glue in one-quarter and enables you to handle it in one-tenth the time of other heaters. *Ten thousand in use.*

Get catalogue and proposition.

The Advance Machinery Co.
519-525 Hamilton St., Toledo, Ohio
Ask *The Inland Printer.*

Model B. B.
DOUBLE SERVICE

Tell us number gallons of liquid glue used per day, and say you'll try one at our expense. We'll do the rest.



Wickersham Quoin, made in Two Sizes. 2,000,000 in use

THE WICKERSHAM QUOIN

is the result of years of study, a Lock-up Quoin designed to meet the requirements of the day. An impartial trial, not the "*I don't believe it will work*" trial, but a FAIR trial by the progressive printer who is willing to be educated—and to this class the WICKERSHAM QUOIN will prove its merit.

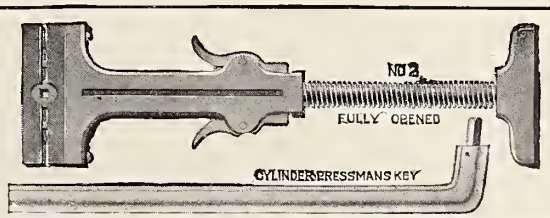
Get our Booklet. Be the progressive printer, keep your plant equipped with the modern appliances (not relics) and you'll be the Printer that CAN KEEP efficient employees.

WICKERSHAM QUOIN CO., BOSTON, Mass., U.S.A.

SOLD BY DEALERS EVERYWHERE

Study the Economical Conditions

of your composing-room. There's bound to be a leak in your profits where slack and "Dark Age" methods are applied. Antiquated devices make dull employees.



Stephens Expansion Lock, 4 Sizes, expand 4¾-in. to 34¾-in.

ELECTRIC ANNIHILATOR

A preparation with which the pressman can overcome the trouble caused by electricity in paper in very dry or cold weather. For full particulars and price address the

MANUFACTURERS

THALMANN PRINTING INK CO.

Main Office and Factory, ST. LOUIS, U. S. A.

BRANCHES

CHICAGO KANSAS CITY OMAHA DALLAS

The Carlton Rotary Perforating Machine

Does everything any other Perforator will do, and does it Quicker and Better.

Does many things no other Perforator can do. Is therefore in a class by itself.

Machine's Speed limited only by **Speed of Operator.** No Swelling or Pounding of Stock, making numbering and binding easier.

It does not punch holes through the paper, but makes a clean cut, leaving no burr on under side.

The only machine that can be equipped to Perforate, Cut, Trim and Score Paper all at One Operation.



Your Special Attention is called to the fact that perforations can be made on the **Carlton Rotary Perforating Machine *before*** being printed, and printing successfully done thereafter.

It makes the Neatest, Cleanest, Smoothest Perforation in the World. It will Pay for Itself in Time Saved.

No Tapes,
No Rubber Bands,
No Gears

Standard Sizes—30 ins. wide

Special Sizes made to order.

FOR SALE BY PRINCIPAL DEALERS AND PRINTERS' SUPPLY HOUSES IN UNITED STATES AND CANADA.

PARSONS BROTHERS, 20 Vesey Street, NEW YORK

WITH FOLLOWING OFFICES

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Wellington, New Zealand—7 Grey St.
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Havana, Cuba—Cuba 27, Esquina a O'Reilly

ARE OUR FOREIGN REPRESENTATIVES

Let us send you our descriptive catalogue, showing character of work and fully explaining the Carlton. It's yours for the asking

NATIONAL PERFORATING MACHINE CO., KANSAS CITY, MO., U. S. A.

OWNERS AND MANUFACTURERS

KIDDER Labor-saving and Money-making MACHINERY

EMPLOYING PRINTERS:

Has it ever occurred to you that you can purchase a **Rotary Press** on which you could **do your long-run work** in a more satisfactory manner **at much less expense, relieve** the congestion of your pressroom as well as giving you the use of **your flat-bed presses** for your **shorter runs?**

We are builders of presses of this character.

Think of this. Let us know the character of work of this kind you do, and we can show you where you can save money.

Many live employing printers throughout the United States **are using our Special Rotary Presses** with **much profit.** We believe we can help you. Write us.

KIDDER PRESS CO. Main Office and Works DOVER, N.H.

GIBBS-BROWER CO., Eastern Agents, 261 Broadway, NEW YORK.

The Roth Embossed Printing Press

Automatically and simultaneously embosses and prints from a steel die or plate

IS A REVOLUTION IN POWER EMBOSSING PRESSES

All classes and kinds of work possible to be done on a power press, including hot or dry work

GUARANTEED to be perfect and to excel all other makes of presses in every feature.

Occupies one-half the floor space, is about one-half the weight, is four times as strong and will exert four times as much pressure on the die with one-half the motor power as any other make of press.

Is the most efficient, durable, compact and rigid.

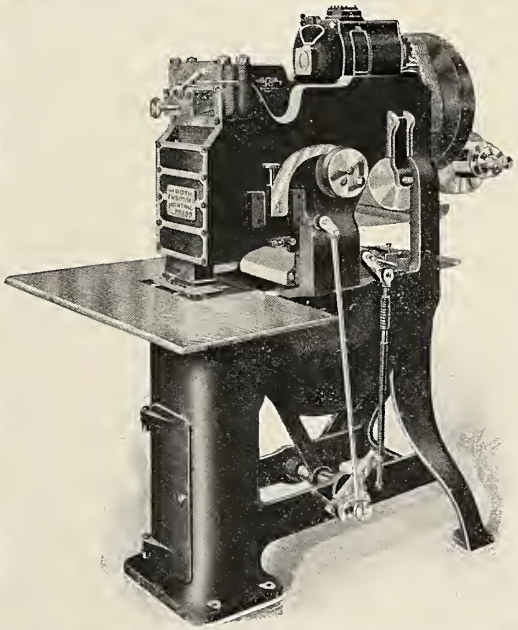
Is the fastest and smoothest-running, and runs without vibration or jar.

Is a triumph of simplicity.

The body, or frame, is composed of a single carbonized steel casting which is eight times the strength of cast iron.

We claim originality in every detail.

Our No. 0 Pony Press will take dies as large as 2½ x 5 and will bring up 5 square inches of solid ruled work; weight, 750 lbs.



OUR No. 3 will emboss in the center of 30-inch sheets; no limit to the length.

Will take a die or plate 7 x 10 inches on regular work and steel-plate effect, and bring up 50 square inches of solid ruled work. 20 x 20 inch dies on hot or dry work.

Built in five sizes; the smallest is operated by hand. The large sizes are built to receive our seven different automatic attachments for the various purposes and varieties of work.

Instructions complimentary, personal, typewritten and otherwise.

The variety of work that can be done on it is so great that the smallest printing concern can easily secure sufficient work to keep at least one press running steadily.

Over fifty of our style "A" presses are being successfully operated by over forty different concerns in the United States, Canada and Mexico, including one sold Tiffany & Co. and H. G. Alford Co., of New York; all of which were sold without personal solicitation.

SOLE MANUFACTURERS OF

Roth's Cyanide Case-hardening Furnace and appliances.

Send for descriptive pamphlet, etc. Correspondence solicited. No payments required until all guarantees and representations are fulfilled; everything we write or say to be considered as such, including circular matter.

Est. 1857

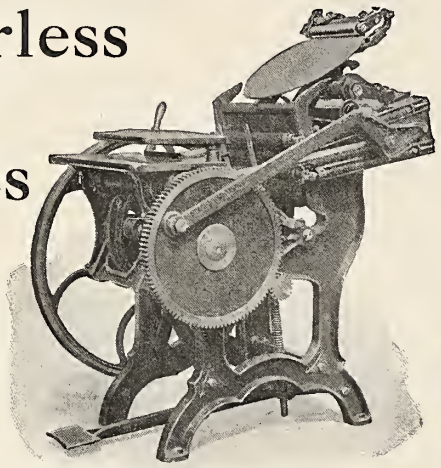
B. ROTH TOOL COMPANY

Sole Owners and Manufacturers

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THAT SMOOTH, EASY-RUNNING "PEERLESS"

Peerless Job Press

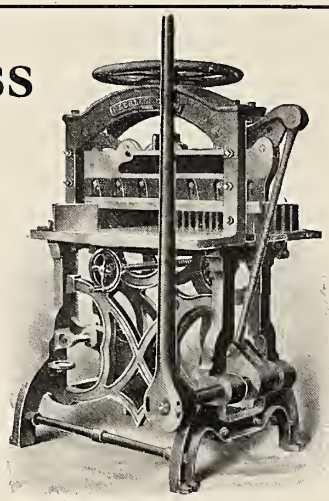


The press having more up-to-date improvements than any other on to-day's market.

Constructed substantially. Built to stand the test. High speed—no noise—no jar—is easily operated. Remember we have been building these machines for over thirty years, and each year have improved its mechanism.

If you want a perfect job press, let us send you our illustrated catalog telling you all about the six sizes.

Peerless Gem Lever Cutter



Thousands of Peerless Gem Cutter Machines in daily use.

We build our cutters to fill the requirement of an up-to-date, easily operated machine.

In every detail construction is perfect, best material, built by skilled mechanics.

Let us send you our booklet, fully illustrating and describing the four sizes—23, 25, 30 and 32 inches.

The price is right—and the cutter is right.

PEERLESS PRINTING PRESS CO., 70 Jackson Street, PALMYRA, N. Y., U. S. A.

BUILDERS OF THE PEERLESS GEM POWER CUTTERS

Builders of the Cranston Newspaper Presses. **FOR SALE BY ALL DEALERS** Lieber's and A-B-C 5th Edition Codes.

Get our samples. Tone up your business.

What do you know about our "VIENNA MOIRE" Blotting Paper? Do you know that some of the largest concerns in the United States use our "VIENNA MOIRE" Blotting for their high-grade advertising? Why? Because it's artistic and attractive. And, Mr. Printer, don't you know that it is to your interest to supply your customers with the latest and most attractive Blotting Novelties? Get our samples and see for yourself. We manufacture the "VIENNA MOIRE" in ten rich and attractive colors.

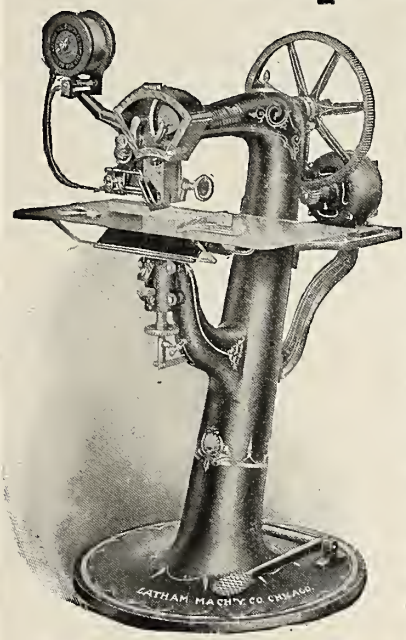
Ask for samples "WORLD," "HOLLYWOOD" and "RELIANCE" plate-finish Blotting. Something new, made to produce good printing. Smooth surface and lintless. All good printers should investigate.

The Albemarle Paper Mfg. Co.

Makers of Blotting

RICHMOND, VA.

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PROFIT by the experience of **4,000** printers and binders using

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1908

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Ring In the New!

The dominant note of the New Year is its quickening and reviving power.

New Desires
High Ambitions
Fresh Impulses

In wishing all happiness to our friends in this country and beyond seas, we would join with them in the hope that their best wishes may be realized in the coming year.

The extension and broadening of international relations is an earnest of the day when swords shall be beaten into ploughshares and spears into pruning-hooks.

Paper and the Printing Press are playing their part in the struggle against the darkness of ignorance.

WE ARE HERE TO HELP!

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Paper Merchants and Exporters

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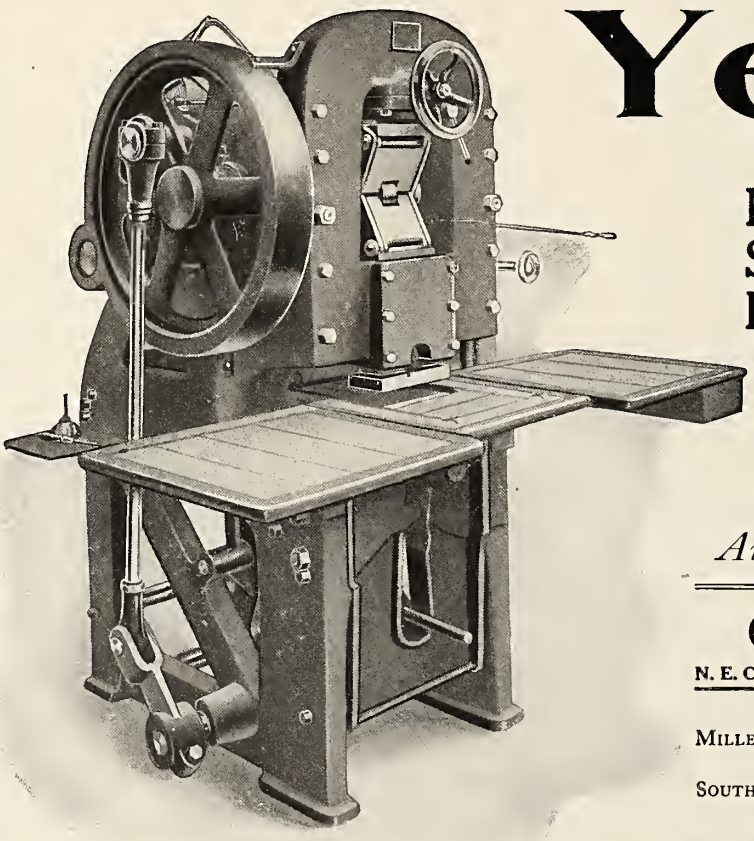
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The best all-round Book and Cut Ink on the market to-day. Made in three grades—Regular, Long and Q. D., all the same high quality.

Use the Star Brand of Printing Inks.

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F. A. BARNARD & SON
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Size, 4½ x 9

Yes—

The
New Carver Automatic Stamping and Embossing Press

Contains more POINTS OF MERIT than any other machine of the kind in the market.

An investigation will prove it.

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and we are the leading manufacturers in the United States for this class of papers

We also make a fine line of Light-weight Papers for Tablet Companies and Manufacturing Stationers

Printers and Stationers will not go astray if they ask their dealer for our papers. Our goods are handled by the leading houses of the country. Correspond with us. Get our samples, and let us prove our assertion as to the quality of the papers we manufacture

Esleeck Manufacturing Company

TURNERS FALLS., MASS., U. S. A.

ACME WIRE STAPLE BINDERS

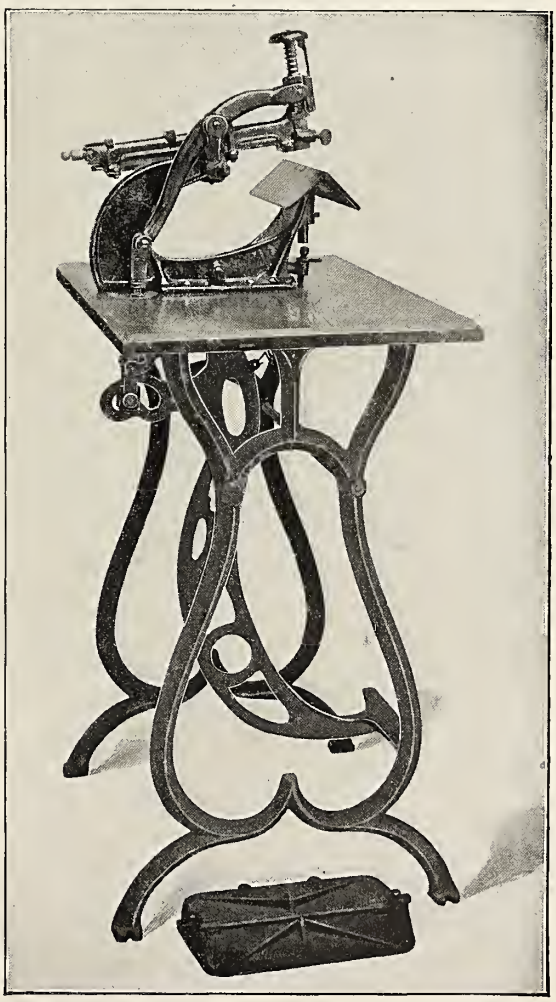
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Patented in Europe and the United States.

"The Best Automatic Wire-Stapling Devices on the market"

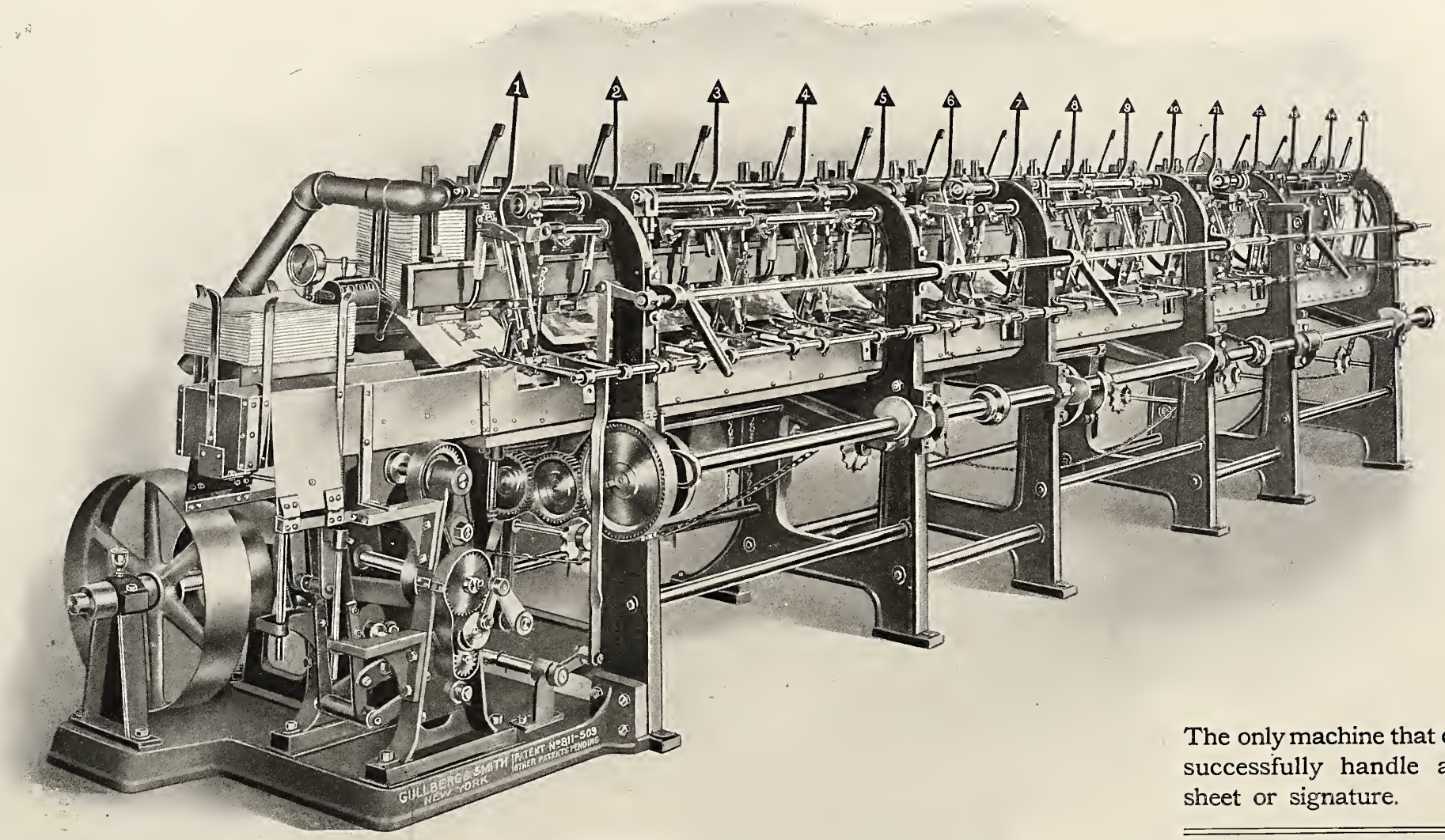
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Equipped with Automatic Clinching and Anti-clogging Devices.
Full information promptly furnished on application.

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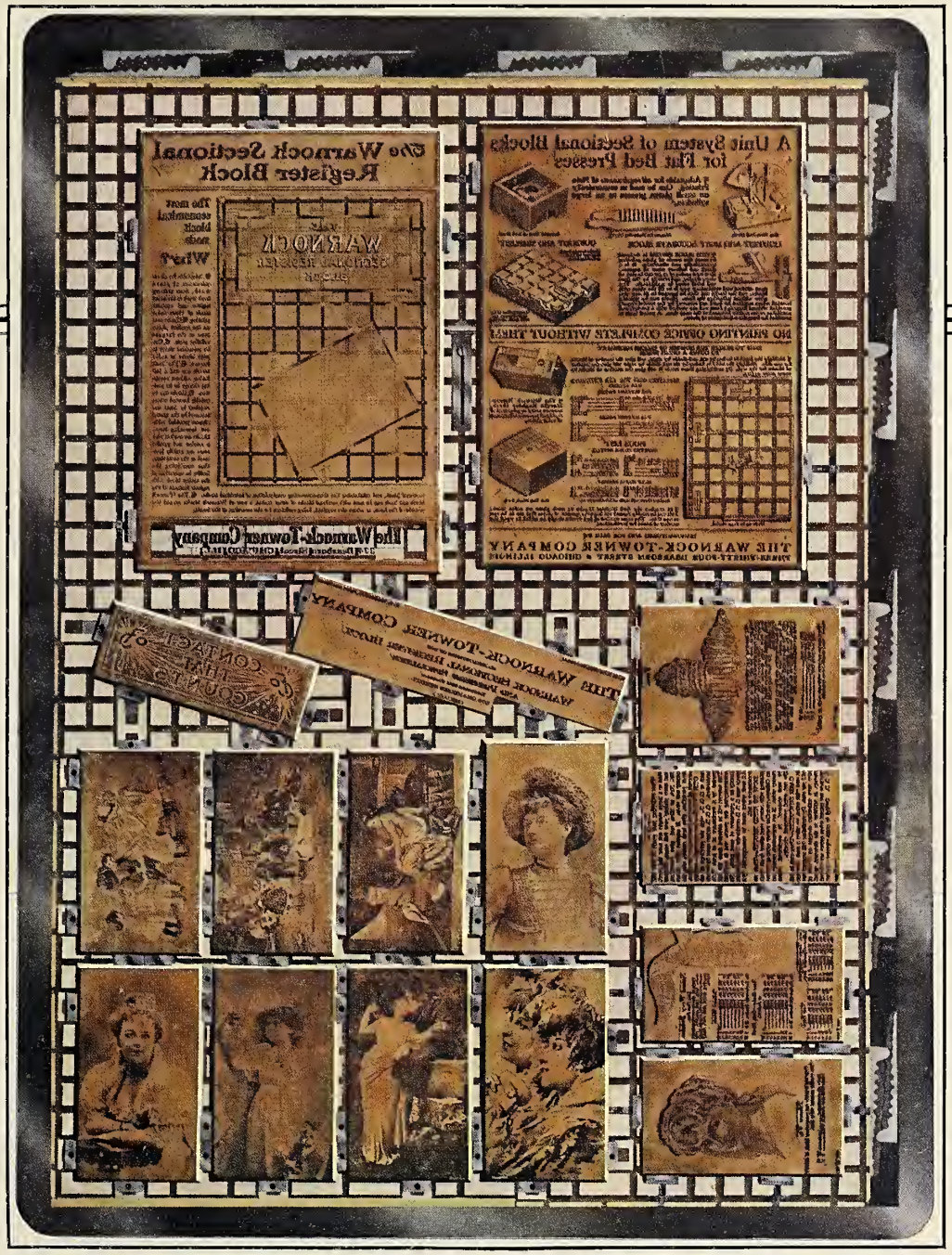
BUILT IN ALL SIZES.

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Sectional Block System

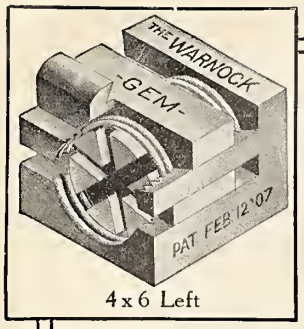
"WARNOCK"

Narrow-Margin Register Hooks



THIS three-color photograph shows in a very convincing way the adaptibility of the Warnock Sectional Block System to every problem of plate press work. The assembled metal block units (8 x 8 picas square) form the base, grooved every four picas each way for the retention and movement of the hooks. The two plates at the top and the four on the right are held by Warnock Regular Hooks, placed in the grooves indicated and moved with an ordinary ratchet. Between the two upper plates is placed a folder point or slitter. In the lower left hand corner is a form of three-color postal cards held with Warnock Narrow-Margin Register Hooks. With only a quarter-inch margin they were easily fitted and registered for the different colors. The jaw of this hook is beveled on both sides for retaining plates, and swiveled, adapting itself to any angle of plate edge as shown by position of center plates. Type can be justified anywhere in base if desired, as shown under one of top plates.

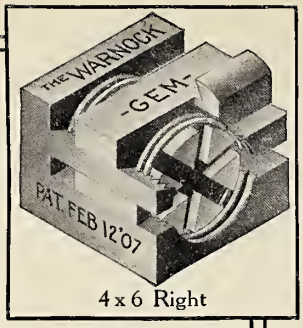
Manufactured by THE WARNOCK-TOWNER CO., Chicago, Ill.



4 x 6 Left

A Useful and Practical Family of Hooks

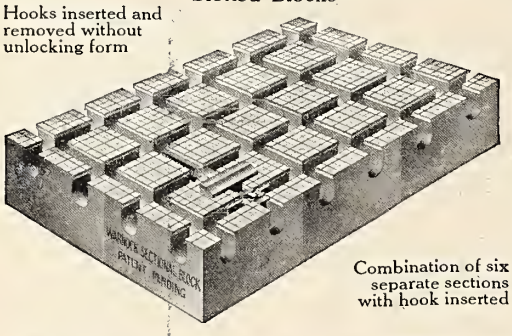
Adapted for every conceivable use of plate printing where rapid, accurate and speedy manipulation of plate register is desired on flat bed or rotary presses.



4 x 6 Right

Slotted Blocks

Hooks inserted and removed without unlocking form



Combination of six separate sections with hook inserted

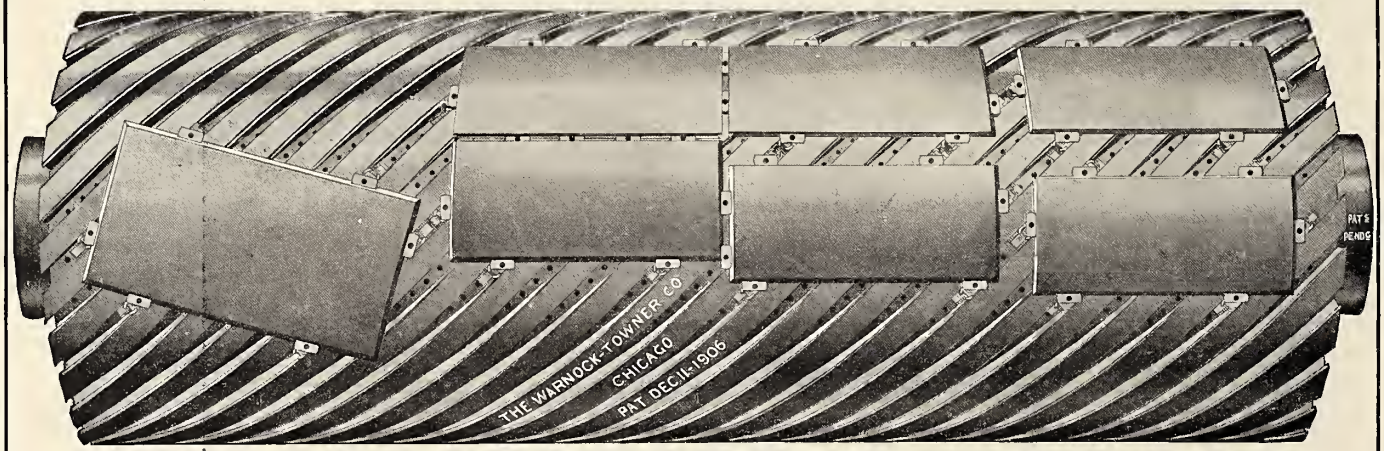
The Slotted Block System with the regular drop-in hook is adapted particularly for book work—whereby the register of pages can be quickly obtained.

The Rotary Cylinder Hook automatically engages the lips in the slot, and the pin at bottom of hook slips into the holes in slot, and the jaw of the hooks are moved along the surface of the cylinder by a key passing through the center of the jaw. The hook is removed by tweezers and inserted at any position.

Rotary Cylinder Hook

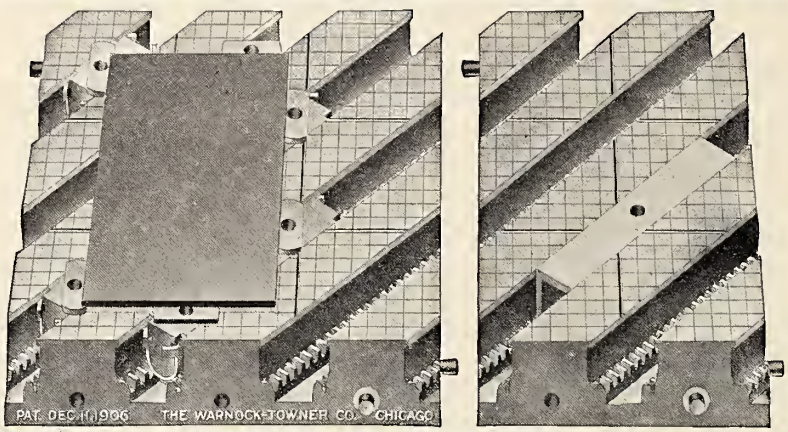


This style of cylinder can be adapted to any rotary press.



Cylinder showing the plates clamped and registered with Narrow-Margin Hooks.

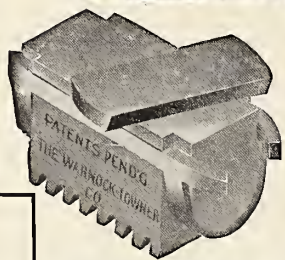
The Diagonal-Interlocking Block System shown herewith speaks for itself—no limit to the travel of the hook—Hooks can be dropped in any slot—Jaw swivels to any angle—Stationary Hooks provided for book work where fixed margins are desired—Fillers provide flat surface after hooks are in position — Sections interlock.



Diagonal Interlocking Block System

The Warnock 4 x 8 Narrow-Margin Register and Gem Hooks can be used with any standard point system sectional base — The 4 x 4 Gem is particularly adapted in registering small plates.

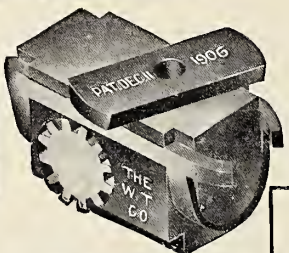
Write for Prices and Catalogue



Diagonal Stationary Hook



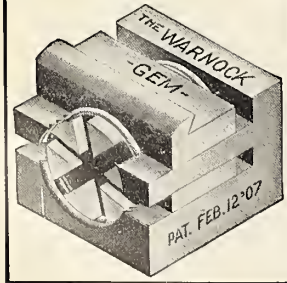
4 x 8 Register Hook



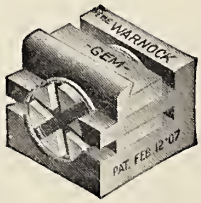
Diagonal Register Hook

Write for Prices and Catalogue

Regular 6 x 6



Special 4 x 4



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THE WARNOCK-TOWNER COMPANY

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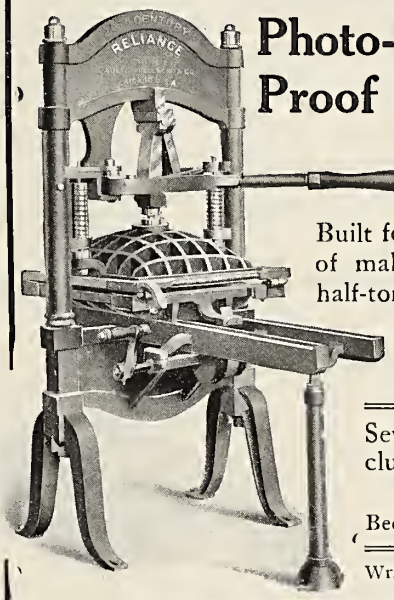
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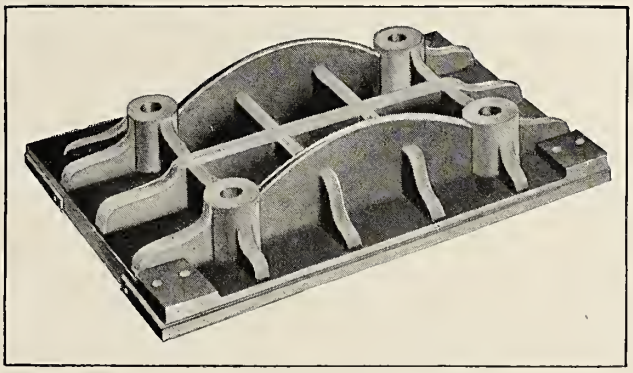
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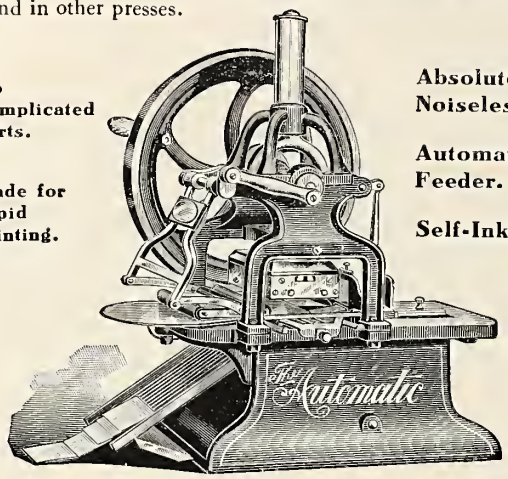
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No complicated parts.

Made for rapid printing.



Absolutely Noiseless.

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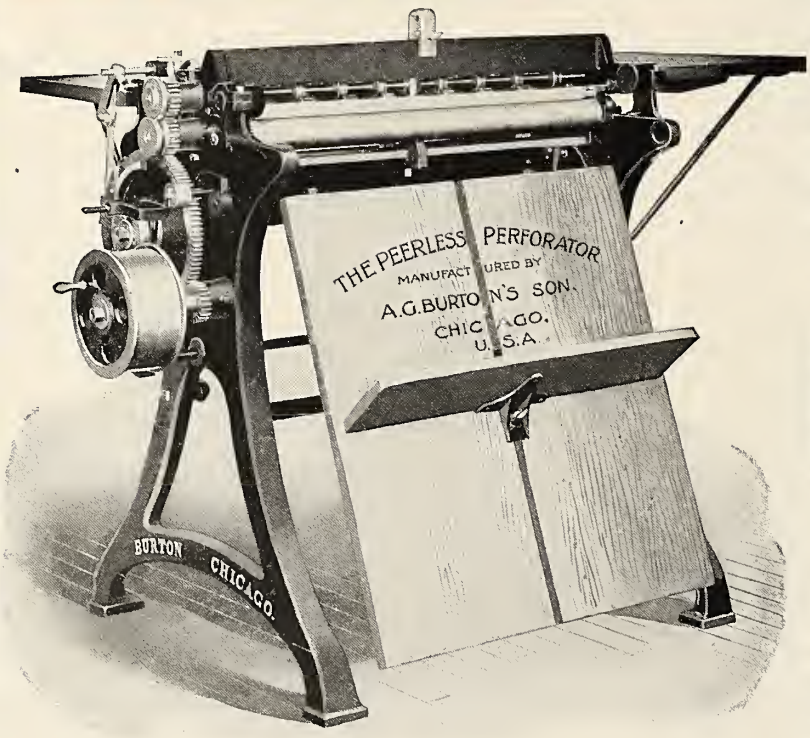
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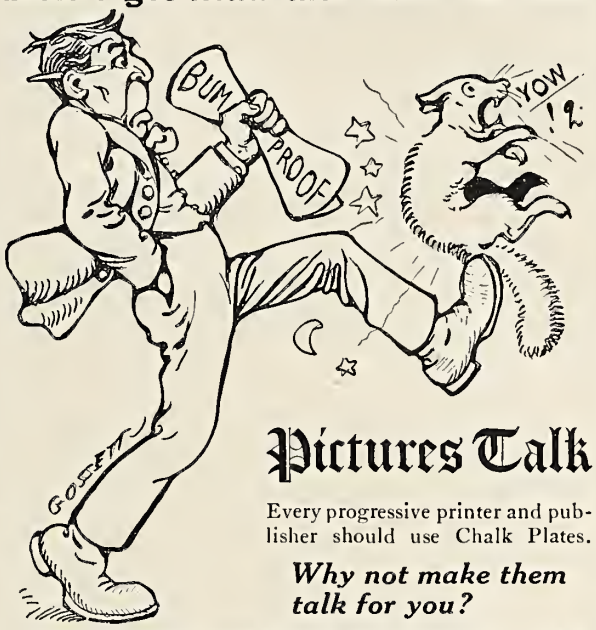
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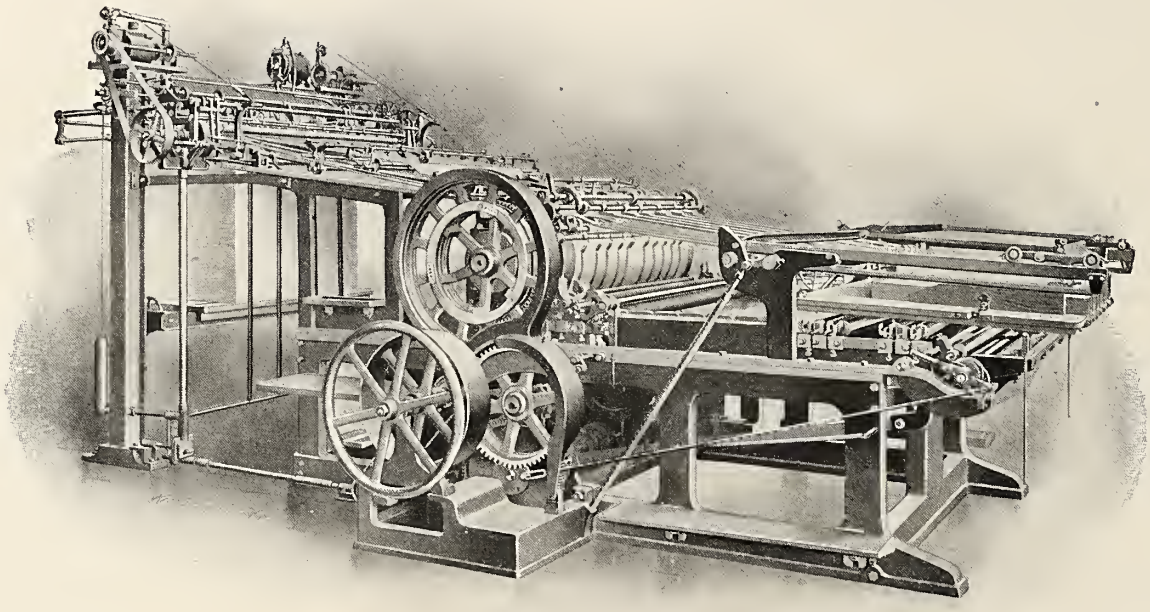
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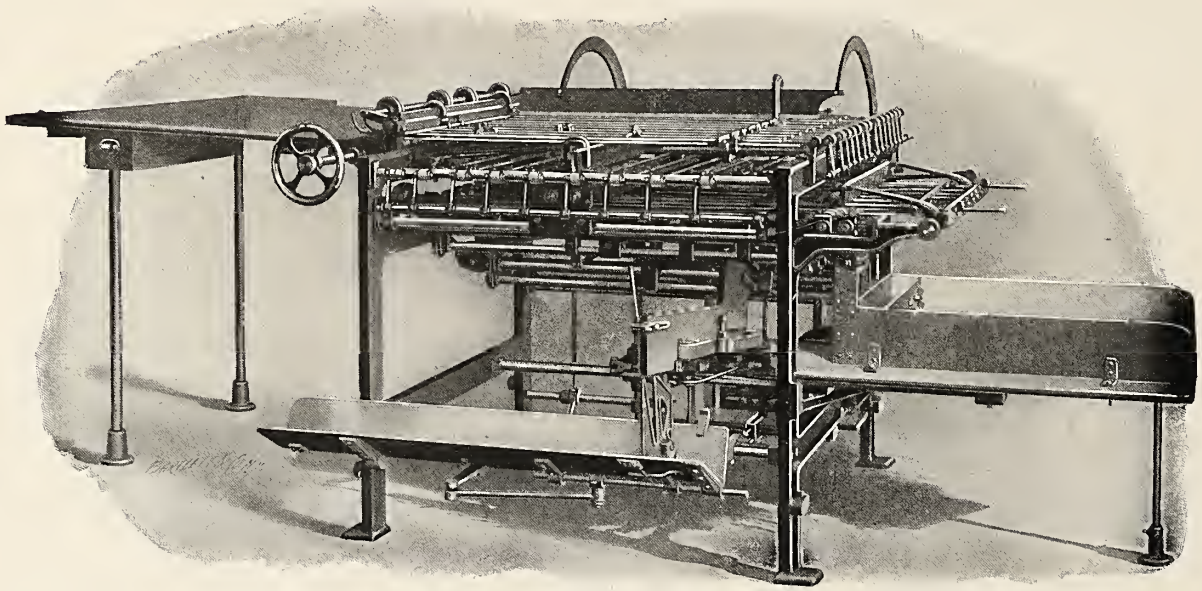


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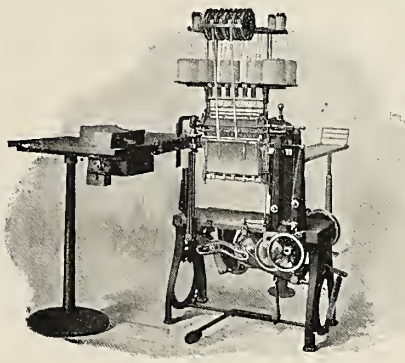
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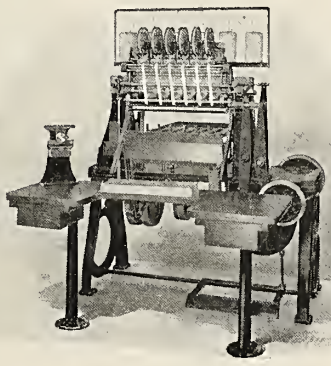
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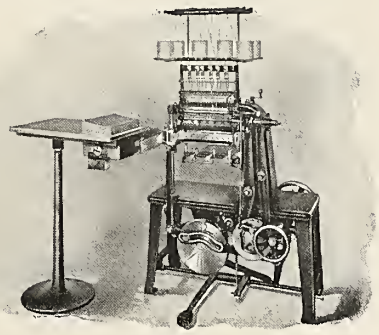
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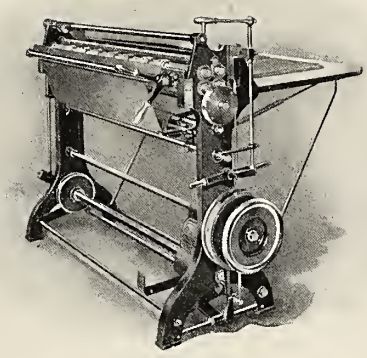
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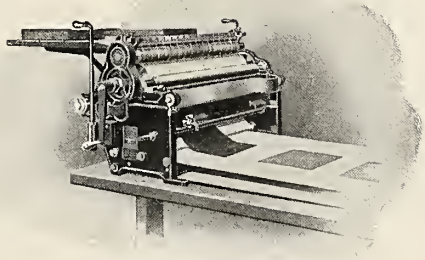
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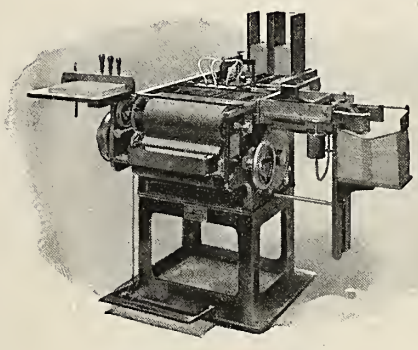
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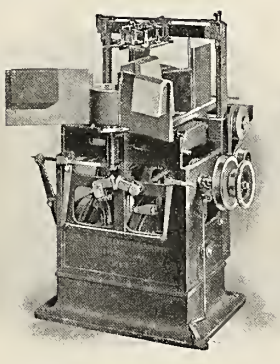
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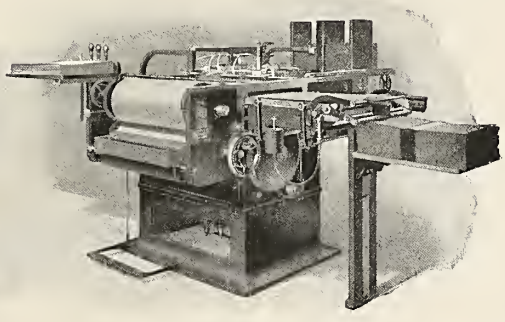
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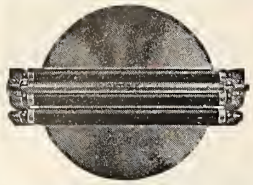
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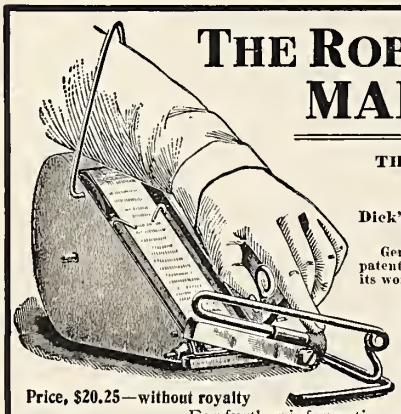
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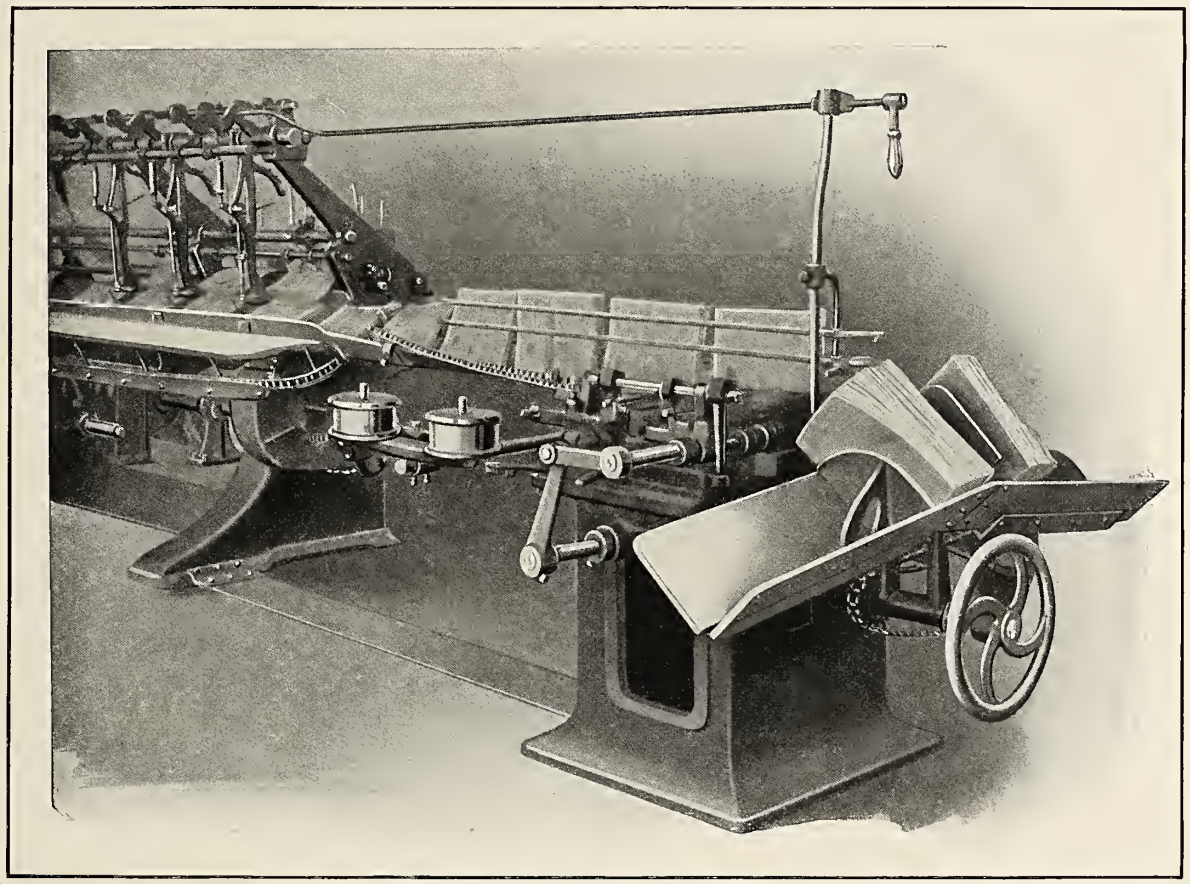
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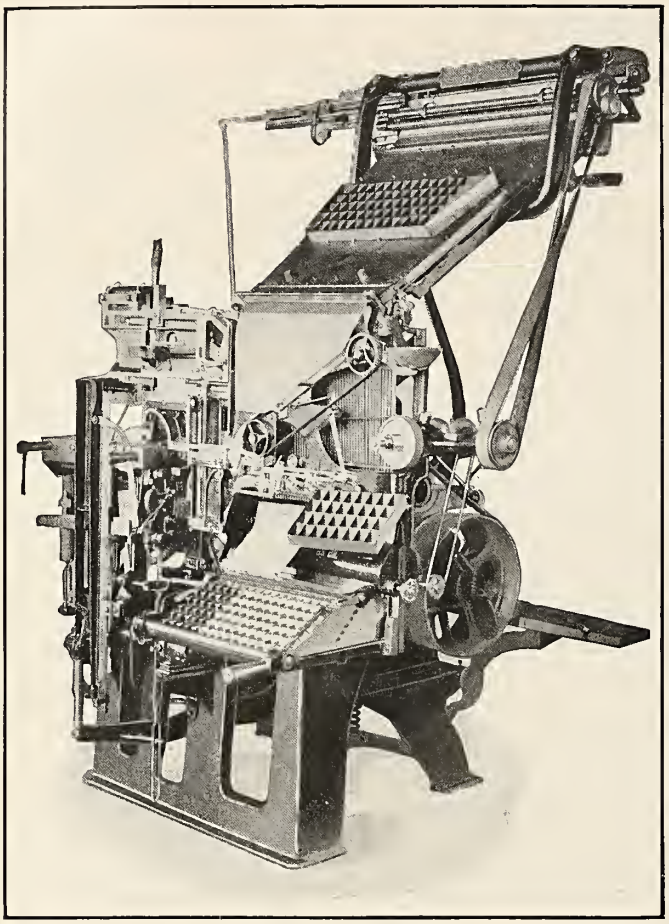
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Supported upon and extending from the left-hand side of the distributor support, around to the back of the machine, is a track upon which the magazine carrier runs lightly. Upon the support at the back of the machine revolves the triangular magazine holder, capable of holding three magazines.

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Your machinist must have made a record in putting up same, as he had it running on the paper in three and one-half hours. Yours truly,

J. COULTER, *Foreman.*

The Mercury, Guelph, Canada

GUELPH, CANADA, July 29, 1907.

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DEAR SIRS,— The two-letter Linotypes which I purchased from you some months ago for the *Mercury* newsroom are working well. Practically from the time of their installation one of the former Rogers operators has been filling the position of operator-machinist and has had little trouble in keeping the machines in good running shape.

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Yours truly, J. I. MCINTOSH.

The Central Press Agency, Toronto

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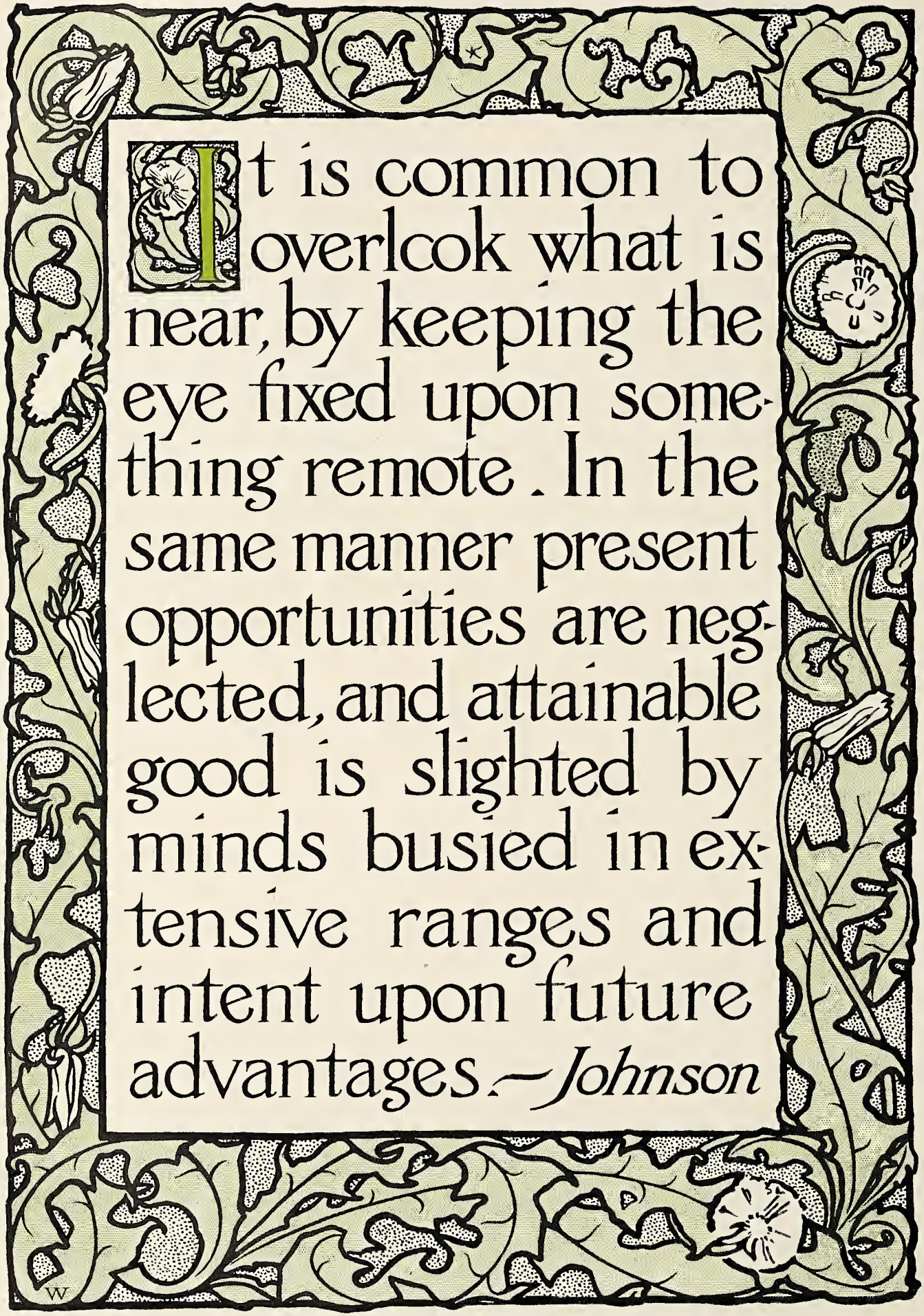
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VOL. XL. NO. 4. JANUARY, 1908. TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

ART AND THE PRINTING CRAFT.

NO. II.— BY THOMAS WOOD STEVENS.

IN plain words, these papers are meant to show the intelligent student of printing that he can purify his style and add to his resources by a study of the analogies between printing and the major arts — architecture and painting to begin with. Let us advance to meet some of the objections which will presently be made to this seemingly impracticable plan.

It will be granted that every printer worthy of the name has something corresponding distantly to the personal expression of the literary man, or the "handling" of the painter. He has his own way of doing things, which we will call, for the present, his *manner*. Where did he get it? He doesn't know, of course; he may not even know that he has it; it is merely the expression of his personal taste — his idea of how the thing should be done. It is a very desirable thing to have, especially while he is unconscious of it.

Look back over his professional experience, and you will see that he got it by imitating, with more or less intention, things which he liked.

The pieces of work which have influenced him, the things which have made his manner what it is, must have been a little out of the ordinary; not of necessity bizarre or queer, but somehow different from the common method. If the influence be very strong, or of a pronounced type, the student will be carried away with it, and will outdo his model in oddity; if it be balanced by other influences, the student will bring it nearer to the normal, possibly refining it. If, for example, the cult of Bradley be the influence, the enthusiastic follower will out-Bradley his master in grotesquerie, but fall short of him in real effect; if the trend be modified by other inspirations, the Bradley idea will only lend a touch of fancy, a note which may pass for originality in his work. The reason for these effects lies (as the student may have trouble in understanding) in the fact that Bradley is not simply a printer, but an architectural and illustrative designer of considerable range but limited style. His enthusiastic disciple, having no other field of effort and lacking the broad principles which underlie his master's freakish imagination, is only qualified to produce variations upon his master's manner. But the whole process — is it not similar to one of the largest factors in the training of artists? The difference being that the painter and the architect are trained in theory, which is the controlling element, and practice, which is chiefly imitation, while the craftsman has only the latter.

Let it be admitted, then, that every good printer has a personal manner; and it sounds well, in his own advertising, to refer to this manner as originality. This is harmless enough, and it may even catch a customer or an employer now and then. But the real masters of the craft can only smile at it.

They know that about all the inventive work in printing style which the country produces is done by a list of men who can be numbered on the fingers; they know that this precious juice of inspiration is sent out through certain channels (of which the samples of the typefounders and the paper houses are two of the most evident), and that it fertilizes the little originality plants throughout the land. We may not like the sound of this, but we can not blink the fact. Furthermore, it is simple truth that a goodly share of this "originality" is about four hundred years old.

The crux of the matter is this: our original stuff goes back to a few men, and these men are all competent workmen in the field of general design

— men who study and fortify themselves with the best old work, and who understand and adapt from the fine arts — men who are as much at home in the appreciation of painting and architecture as they are in the mysteries of the printing craft.

Looking at the progress of the past few years, we find in the general run of commercial work a far greater proportion of what we may term "Artistic Printing" than there was formerly. This advance is due, of course, to the influence of better models; which means, primarily, that the craft is going back to the artists for help. When we think of the job performances of the seventies and the early eighties, it is rather surprising that any designer worthy of the name could be induced to come to the assistance of so inartistic and degraded a field of expression. But the turn has come; we are on the uplift. Having gone outside the ranks for leaders, the fight is being won; but the real change, if it is to be more than a passing fashion, must come from within.

One can scarcely hope to seem quite consistent in these matters — that of the commercial artist, for instance. Our remarks on the commercial artist are not to be taken in derogation of his abilities; nor do we fail to recognize the necessity of his work, or at least some of it. There are more men in the field now than there ever were, and they are, on the whole, better trained. What then?

The difficulty lies in the printer's attitude toward him. He is made supreme. The reason is, of course, a financial one. The obvious disadvantage is that he seldom considers it necessary that his work fall into harmony with the printing which must accompany it. Take a typical situation: The artist at his table makes a picture, adding to it, when required, some lettering; the job requires that other copy appear on the same page; the plates are sent to the compositor, who has had nothing to do, so far, with the design of the job, and he is expected to fill in the missing copy with type. He finds that the artist has only considered him in so far as he has left a space for the type. The lettering is in a style which the artist imagines to be in keeping with his picture — that is all. The compositor may struggle with it, but his type will never harmonize, in color or character, with the lettering; and it is a large order to expect him to "harmonize the type with the picture." Then, too, there is the question of the space left; it was a delicate part of the original problem that the type matter be set in the right measure and size — a point to which the artist usually accords this much thought: he takes what space he likes for his drawing; and the balance must take care of itself.

A typical problem — yes. It proves the "dormat" attitude of the printer in matters of design. The statement offers no solution; we have merely examined the facts.

The implication is plain. The job is undertaken upside-down.

Sometimes the artist knows and appreciates the work of the printer, and then a harmonious result is obtained; in this case, though the work may be saved, the relative position of the compositor is still further reduced. Quite as frequently the work fails, because it was started in the wrong shop, conceived as a picture or a piece of ornament, and not as printing. When we inquire why this illogical method is followed, we receive one of the following answers:

(1) The compositor isn't competent to design the job.

(2) The customer wanted something "artistic."

(3) That isn't what a compositor is paid for doing.

(4) The artist is a high-salaried man.

Categorically we might submit, (1) that he can be made competent; (2) that the customer got something quite the reverse of artistic; (3) that this reply, which we often hear, is beneath the scorn of a thinking man; (4) that the job has been sacrificed to the salary — the compositor's time could better be afforded by the house. But the general fact, which covers the whole situation, is this: the job has failed because somebody did not distinguish between a piece of print and a work in paint. Somebody is shy of information on the interdependence of the crafts. Somebody knew too much about the business and too little about the art.

This brings us directly to the relations between the picture, the decoration, and the printed text.

Book illustration is an old and honorable form of art; as the direct descendant of pictorial illumination (whereof the work of Jean Fouquet, mentioned in our last paper, is an example), it has enlisted the services of many able men. So wide is its field that even now, when it is more extensively practiced than ever before, there is frequent disagreement about the theory of it. For the sake of a classification, we may consider that illustration covers the entire use of purely representative art in the making of books, and all efforts to elaborate or exposit the author's meaning by the use of pictures.

Decoration is another field; its methods are never realistic, and it never assists the author's meaning. Only to be employed for the sake of beauty, it may enrich the page, but can never modify or extend the author's thought.

The printed text is, obviously, the essential element. From it nothing can be subtracted, and for no purpose of the printer or designer can it be

altered. To this text may be added illustration, or decoration, or both. These principles are hoary and formal, I know, but they are so often disregarded that one may be pardoned their repetition. They apply to all the products of the press which can be held artistically sound and good.

Now let us, for a moment, look at the first piece of modern printing which comes to hand. Not a newspaper, for that is not made to serve any esthetic purpose, though it may easily be brought within the range of esthetic ideals — it can and frequently does cease to be ugly or offensive. Take a magazine for example. Not a professed art journal, but a general magazine which serves for the dissemination of current literature and illustration. We find on the cover (according to all the probabilities) a picture of a pretty girl; this and a bright red spot, which may be a scarf, a moon, or a parasol.

Where are our principles? Is this illustration? Certainly not — it has nothing to do with thought; and illustration, theoretically at least, belongs inside the cover. Decoration, then? But it is representative and realistic. Let us restrain for a moment our righteous wrath. The picture on the cover is an anomaly which our ancient and respected principles do not foresee, and which they seem to condemn.

And yet, the girl on the cover is surely as serious, as well-drawn, and as beautiful, as most of the tales set forth in the journal for which she pleads; therefore she is not inconsistent. She makes a bright spot in the window, on the table, in the street-car. She adds something to the pleasant frivolities of life. She does not seem, from the philosophic standpoint, to merit our disapproval. Then we must find an artistic principle to justify her existence. So, after casting about for a while, we apologetically bring out the Canon of Relative Formality, and lo, the pretty girl on the magazine cover is saved.

We do not for a moment imagine that she takes the place of the rich, grave, beauty of morocco and gold, of the tooling of Le Gascon or the vigorous inlay of Grolier's men. She was made by an artist — the bindings we admire are the work of craftsmen; the craftsmen have the better of it, infinitely the better. But then, she is not decorating a book-cover; she is inviting the purchase of an ephemeral package of wholly ephemeral stuff. Relatively speaking, she is sufficiently formal and may even be quite decorative, so far as color is concerned. We do not apply to a case like this the severe principles of line decoration. We accept her as she is — in her utilitarian trade — so long as she is well drawn and well behaved.

But meanwhile, what of this new principle? Alas for the classic taste, the ancient gravity of the craft! We have admitted a principle which can, if we do not immediately limit it, be stretched and turned and argued by, till all the sins of the modern utilitarian are covered as with a mantle of holy charity.

Having made this damaging admission, let us look further. We find for example a catalogue of stoves, with the girl heavily embossed on the outside, and printed in four colors. A serious trade list, tricked out like a hammock magazine! And the end is not yet. We find the whole range of our business printing corrupted by the same influence. We find our serious utilitarian work, the carrier of plain and dignified information, rampant in pictures and colors, decked with representative drawings where the severest form of pure design would be questionable, and all under a tyrant fashion which rules in the name of commercial art.

And we find that the plain, strong, enduring principles of line and proportion and character are not generally understood among us. The opportunity for technical education is certainly a broad one. It is in recognition of these facts that we shall take up the study, at least suggestively, of the architectural characteristics of printing.

(To be continued.)

AN AUTOMATIC STORE.

Probably Richmond county has had the cheapest store that ever was operated anywhere. It was run by Solomon Barney, many years before the Civil War. He lived about ten miles from Augusta, on the Louisville road, where he had a shop in which he made metal buckets and measures. The Louisville plank road had just been built, passing through his farm, at a place nearly a quarter of a mile distant from his house and shop. As nearly all the travel was diverted to the new road, and having many customers in Burke and Jefferson counties, to facilitate trade he built a small store house on the plank road, which, by an intervening piece of woodland, was out of sight of his house, and stood all alone, with no other house in sight. In this he placed a stock of well buckets and measures, with the price marked on each, and a cash-box with a slot in the top. A notice posted in the store requested customers to take what goods they chose and deposit the price marked thereon in the cash-box. Every morning he would open the store and every evening he would lock it up and also empty the cash-box. So satisfactory did he find this business that he enlarged it, and put in a stock of goods ordinarily kept in a small country store, all done up in convenient parcels with the price marked on each.

For quite a while he operated his store in this manner. He paid no rent, he paid no clerk hire, he had no advertising expense. His store was operated as cheaply as it could possibly be done, and yet he was compelled to abandon the business finally because it did not pay. And the man who advertises most liberally, who, with almost seeming recklessness, takes on expenses which this good old man sought to avoid, makes money where the old man, with all his economizing and avoiding of expenses, failed. —*Augusta (Ga.) Herald.*

MEN who have no truth in them expect to find it in other people.— *Process Work.*

Written for THE INLAND PRINTER.

DISCURSIONS OF A RETIRED PRINTER.

NO. XVI.— BY "QUADRAT."

A FURTHER DISSECTION OF THE MOST EXTRAORDINARY TEXT-BOOK ON PRINTING EVER PUBLISHED.— ERRORS CONFESSED BY THE CRITIC AND UNREPENTED BY THE AUTHOR.— NEW ENTRIES FOR HONORS IN ORIGINAL(?) INVENTION.



N the maintenance of correct standards in literature, critics have ever occupied a place as important as that of authors, but there has never been a time when authors did not resent unfavorable criticism. No author need be infallible, but when an author assumes to instruct others, he must prove that he is competent to do so, for misinformation and errors in books of instruction are more harmful to society than impure or adulterated foods or dishonestly made wares of all sorts. The critic is the health-inspector of literature.

As a regular contributor to THE INLAND PRINTER, choosing my own topics, striving, as I have done for years, to increase the efficiency of the practitioners of the printing trade, it is strictly in line with my indisputable privileges to examine and discuss, if there is occasion, any book relating to printing. When "The American Handbook of Printing," by Edmund C. Gress, "co-author" of "The American Manual of Typography," and a lecturer and professed expert on matters relating to printing, was issued, I discovered that it is — I write deliberately — a mass of error and bad style, misleading, and therefore harmful to students of printing.

In my critique of this book in the October INLAND PRINTER, I listed and corrected fifty-five indisputable, serious errors of spelling and statement, not including "several scores" of errors of style. Two other errors alleged by me have been successfully disclaimed. It might be supposed that in a text-book offered for sale as a guide and model, with only 284 pages, fifty-five errors and *scores* of aberrations of style would exhaust the list, but I only pointed out about *one-third* of the errors in the book, as this article will disclose.

For this service to the trade and to the publishers of the book, whom I assumed to be above selling a publication after its spurious character was exposed to them, I have been assailed by the publishers in an article entitled "A Worthy Book Attacked," in which I am accused of "evident lack of knowledge," malignancy, malice, and of having the purpose "by fair means or foul to discredit the book." In that article they deliberately misquote a statement made in their book concerning Harris presses, in a desperate but futile effort to rebut one of my corrections, as I shall show further on. They refer to *fifty-five* undisputed and serious errors as "some minor errors." Those who read my October article will judge if the errors are minor or major; others are asked to judge by the second list in this article. The author, in the same publication, suggests the erection of a "hall of infamy" for my special accommodation! and in the paragraph in which that distinction is assigned to me, he again exhibits his really unparalleled propensity for misstatement. "Somewhere," says he, "in New York, *there is to be erected* a hall of fame." Notwithstanding he thinks it "infamous" to correct ignorance, let me inform him that in his own city the Hall of Fame was established in 1900 by Miss Helen Gould in the building of the New York University, on University Heights, borough of the Bronx. (This affords me the opportunity to suggest to the learned gentlemen, the governors of this Hall of Fame, who put the hall-mark of fame on departed Americans, that instead of squabbling about which fourth-rate poets shall next receive the laurel chaplets, they erect tablets in honor of Richard March Hoe and Ottmar Mergenthaler, and reserve a front-row place for Frederick E. Ives, all of whose services to the whole world transcend a thousand times those of a thousand minor poets.) In his letter of defense in the November INLAND PRINTER, the author also deliberately misquotes his own book in the Harris press matter, and asserts that my criticisms constitute "an attack upon me (him) personally," "unkind, unjust, uncalled for, and unusual."

I most emphatically disclaim any interested motive or any "personal attack" upon Mr. Gress. I can not find such an attack in my article. He is doubtless an estimable, aspiring man; I am told he is a good job compositor; and as to whether he is competent to compile a text-book on printing, his effort is the best evidence.

If the Gress handbook is "a worthy book," the greater the amount of publicity it receives, especially from "unkind" or "malicious" critics, the greater will be the degree of its success. The printers have been so surfeited with puffery in trade journals, that a little real, live discussion should be refreshing, and the readers may be depended upon to render finally a just verdict as to whether the author or the critic is the one blessed with "an evident lack of knowledge."

Mr. Gress and his publishers appear to be more hurt by my expressions of opinions concerning the typographical make-up of the book than by my disclosures of its incompetency. Two other journals supported largely by printers have printed notices of the book coinciding with my opinion that it is not a good model of bookwork. It is useless, however, to argue on matters of taste or of opinion. Mr. Gress is entitled to his, as I to mine, and our readers to their own.

In my October article my list of *fifty-five* indis-

putable errors consisted of *twenty* of proofreading or literals, *eighteen* historical, and *seventeen* practical misstatements. Still ignoring the "scores of errors in style," I will now furnish a list of *fifty-five additional errors,* making in all *one hundred and ten* errors in this book of "instruction," in an effort on my part to show that criticism is not "uncalled for." If these errors are not in the book, it will be an easy task to prove my "evident want of knowledge," and incidentally secure a tremendously effective advertisement.

Of my original list of *twenty-three* errors, literal or of proofreading, Mr. Gress successfully establishes that I am wrong in two instances, and that authorities differ on a third, but he is silent about the remaining *twenty.* I will now submit a second list of similar errors with corrections; but am confronted with a difficulty on the first one. Will any printer or reader justify Mr. Gress in the omission of folios on the first twelve pages of the book, such pages containing the preface, index, and list of illustrations? The text begins with folio 1. The young student who is relying on the book for guidance is informed (by the prospective inhabitant of Mr. Gress's hall of infamy! to wit, the critic) that it is ofttimes inconvenient to determine how many pages shall precede the first page of the text of a book; and in such cases the first signature is printed last, and Roman numerals (a correct description of which will be found in Mr. De Vinne's "Correct Composition," page 87, price $2, for sale by The Inland Printer Company) are commonly used for the folios; thus we frequently see in book catalogues that a book contains (say) one hundred pages, plus viii. This oversight will not be included in my new list of *fifty-five* errors. I will count it one of style.

To continue: on what should be page vii is a line "Page printed by Geoffr*ay*"; on page 56 also, "Page printed by Geoffr*ay*"; and on page 57, "Geoffr*ay* specimen." The enclycopedias are silent about Geoffr*ay*! Can it be that Mr. Gress refers to the *ci-devant* Monsieur Geoffr*oy* de Tory? and, if so, is it not a misleading familiarity to refer to him by his Christian name? especially in view of Public Printer Stillings' new rule in such cases provided. It would have been little less disrespectful *and much safer orthographically* to have called him plain Geoff!

On what should have been page viii, for "stand" in "cases in position in *stand,*" read cabinet. On what should have been page vi, opposite "15. Lithography," page folios "212" and "217" should be respectively 225 and 227. On page 153, for "indian" in "Indi*an* ink was made by the Chinese," read India. On page 200, for "Lord" in "Lord Stanhope," read Earl. Here Mr. Gress falls into a quite common error, not important outside of a book of instruction. The English courtesy title, lord, is given, among others, to the eldest sons of earls and others higher in rank. Earl Stanhope was a lord by courtesy until 1786. He was an earl when he, in 1800, improved the hand printing-press and reintroduced the art of stereotyping.

On page 207, the famous engraver Holbein is referred to *twice* as Holb*l*ein. Hans Holbein is more fortunate than Geoffroy Tory as two is to three in inverse ratio! On page 233 Mr. Gress locates Cincinnati, Ohio, in the "Northwest" — probably northwest of Charleston, South Carolina. On page 269 "conected" stands unblushingly for "connected." I make this correction timidly, because a great deal of simplified spelling is used in the handbook, such as "hight" for our old familiar friend "height," and possibly the "n" has been simplified away like the "e." If this is so, how will the word be divided — co-nected or con-ected?

So far the new list of proofreaders' errors (it is given to few men to be able to do good job printing and also be efficient proofreaders; Mr. Gress should hire a real proofreader) count up twelve (making thirty-two of this class of errors in all — as I can not blame a proofreader for the undue familiarity with Monsieur Tory). At the risk of being thought finical, it may be pointed out that the picture of a galley on page 69 is drawn wrong side up, and that the imposing table on page 118 is described as "an imposing stone." Now that in America iron-top imposing tables are coming into use, and are the rule in Europe, I suggest, not by way of criticism, that "imposing surface" is preferable to "imposing stone" as a designation. In case I may, for these discoveries of error, be consigned to a hotter place than a "hall of infamy," I reserve a few more "proofreader's" errors for possible future use in extenuation of my "evident want of knowledge."

Our author, in his defense, successfully fastens *five* more errors on his critic — *seven* in all. These, if I read his letter correctly, almost justify all his own "errors (?)," for by this use of the interrogation he appears to disclaim those *fifty-five* errors he fails to allude to directly. Let me, therefore, remove the beam from mine own eyes before proceeding further with the extraction of the mote from our author's mental apparatus. For "American Handbook of Printing" I wrote "American Handbook of *Typography.*" "American Manual of Typography" (principally by Mr. Gress, price, postpaid, $4, for sale by The Inland Printer Company, which pays me per word for this otherwise free advertisement) I "distorted" into "American Manual of *Printing.*" This is a book I propose to myself the pleasure of reading

in the hope that it will prove as entertaining as this handbook by the same author. Mr. De Vinne's "Plain Printing Types" I refer to as "*Modern* Printing Types," and the same author's "Modern Methods of *Book* Composition" I make *(O mio peccavi!)* "Modern Methods of Composition." And, worst of all, I wrote "*National* Typothetæ" when everybody (except myself, who was a member of it) knows it is "*United* Typothetæ." If any wayfarer was sent to the Chicago Typothetæ rooms when he asked for the *National* Typothetæ, I will, of course, reimburse his car fare. One may safely misname dead men such as Plantin, Moxon, Fourdrinier, Tory, and Holbein, but not a real live organization! I hope my readers know the vast gulf between the meanings of "printing" and "typography," and also that when they sent in their orders to THE INLAND PRINTER (which sells them all — another free adv.— Mr. De Vinne's books are $2 each, postpaid) they did not receive treatises on "blacksmithing," an art practiced in many printing-shops and from which all printer-authors are not exempt. I frankly admit that Mr. Gress is the better authority on titles of books, if not on their contents.

It is comparatively safe to vary the spellings of names of gentlemen who are now listed in the heavenly directory, but the printer must "follow copy" when ordering type. Mr. Gress has twenty-four pages devoted to "Type Faces," and these are the least instructive and most misleading in his book. In this chapter he gives us a choice of spellings in referring (page 27) to "Wynken de Worde," while on page 6 he has it "Wynkyn." Wynkyn is dead! but printers have to order types. He shows a specimen of Caslon Old Style, but in his description he calls it "Caslon," which might apply to New Caslon, Caslon Italic, etc. On page 41 he describes "Runic," while showing Runic Condensed; and "Cushing," while showing Cushing Old Style No. 2, than which scarcely anything in type could be so dissimilar. He describes Celtic and shows Lightface Celtic. On page 45 he shows Modern Italic No. 510, and calls it "Modern *Roman* Italic!" Now, how can a type-face be Roman and Italic at the same time, unless it is made of rubber? This chapter deserves an article to itself, but to make it easily understood the critic would have to show specimens of the types. In my first article I quoted some of his queer comments on types. To those I will add that he calls Lightface Celtic a "member of the antique family"! De Vinne, he says, is based on Caslon Old Style. It is simply a boldface of the Roman letter variously named Elzevir and French Old Style. Doric is also said to be a member of the antique family, for, as I said in my first article, Mr. Gress is so ignorant of type design that he can not distinguish between a round and a flat line in a type-face. My tally of a new list of errors will not count Mr. Gress's queer opinions on types, but only his misnomers. He says, "Italic, a slanting Roman, is called Script by the layman." Now, is it not true that Italic is the one kind of type that a non-printer is best acquainted with? As the type of emphasis in literary publications all educated people recognize it, even if they do not know what Roman type is. If printers order type by the names in Mr. Gress's book they are sure in several instances to get types they do not want.

The only reference in Mr. Gress's letter of defense to my first fifty-five errors is the orphic "my critic . . . finds many, oh! so many, errors (?) in the handbook." Is this or is it not a denial that the errors exist? He then proceeds to reiterate one of his most absurd statements to the effect that *flat* type forms can be printed on the Harris press. What the book says (page 177) is "For small jobs up to 4½ by 8 inches a *FLAT* type form is used." In the replies of both publishers and author they suddenly eliminate the word "flat" from their vocabulary. Ignorance invites our sympathy, but when ignorance persists after instruction, it invites castigation, especially when it attempts justification by deception. I quote from the article of the publishers, "A Worthy Book Attacked":

"He (Quadrat) questions a statement in the handbook that Harris presses are made for type forms, and wants to know 'how a flat form can be printed on a cylinder.' The author has a letter in his possession from the Harris company backing up the assertion made in the handbook." Thus the publishers of a monthly journal of instruction for printers insist that one can print *flat* type forms (and if type, why not plates?) on a rotary press! I can now understand why Mr. Gress found none to prevent him from his rash reassertion of a mechanical impossibility, when a moment's thought would have saved him.

Hear Mr. Gress: "My critic laughs a long and hearty laugh when he reads my statement that type forms are used on Harris presses." Fie, Mr. Gress! Where is that fatal word "F L A T"? I have both sold and used Harris presses, and know that type forms can be printed on some of them, but you said "*flat* type forms, 4½ by 8 inches." Mr. Gress again: "In a letter in my possession from the Harris Press Company is this: 'With exceptions in favor of *ordinary* type forms up to 4½ by 8, which are much used *in specially designed turtles*, all Harris typographic presses require curved plates.'" The italics are mine. It thus appears that Mr. Gress and his publishers think this very explicit letter confirms their statement in the book (page 177) that *flat* type forms could be placed and printed on a rotary

press. They perhaps thought that a turtle was either a bird or a reptile, but did not know that it is a device for curving type forms (Fig. 1). Between 1847 and 1860 all the greatest newspapers in the world were printed from movable types made up in turtles or saddles and fastened on a cylinder just as curved plates are in these days. Incidentally, it may be stated here that Mr. Harris has done for job presses what Bullock did for book and newspaper presses. In its special field, which will expand as our civilization expands, it is pre-eminently the job press of the twentieth century. Mr. Harris started modestly on the right path and has steadily developed his idea to the great benefit of the printing world.

In my first article I ventured an opinion that the dainty white paper labels on the handbook were not suitable for a book intended, as its name indicates, for use in the shop. The publishers say I am wrong: the labels are "*genuine* Japan vellum."

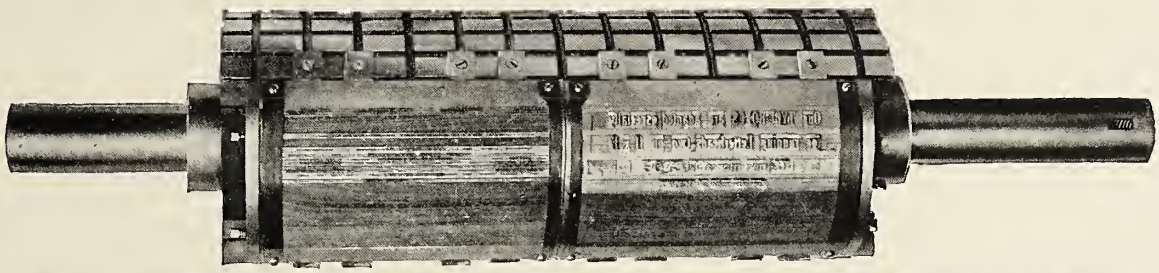


Fig. 1.— Cylinder of 16 by 30 inch Harris Press, showing double turtle for curving two type-forms, each 4⅞ by 8⅝ inches.

In Japan the article from which genuine vellum is made is conspicuous on account of its scarcity. "Japan vellum," like its European counterpart, "diploma parchment," is *imitation* vellum, and simply a superior sort of paper. The publishers can truthfully claim that the labels are "genuine" imitation vellum. Mr. Gress is characteristically inaccurate in his references to vellum and parchment. On page 2, he says parchment is "the skin of the calf," and on page 132, that vellum is "the dressed skins of very young kids and lambs." Vellum is made from the skins of calves, parchment from the skins of sheep and goats. There is a great difference between the two articles. Genuine vellum is called "classic" vellum in the trade, to distinguish it from numerous imitations.

In my first article on the handbook I quoted Mr. Gress, page 221: "A newspaper half-tone for stereotyping should be as coarse as 80-line screen." My comment on that was, "the general practice is to use 60-line." Mr. Gress inadvertently slurs my meaning by quoting me thus: "My critic says newspapers use 60-line," which would be too much in his own style to be possible with me. On page 217 he illustrates a cross-line screen, showing the lines at right angles, and in the text he says it is "a series of lines crossing each other at *right angles*." His picture is wrong and so is his description. The lines on a cross-line screen are ruled at an angle of forty-five degrees, running cornerwise. If a picture was taken through a screen, as described in the handbook, the lines would be clearly and offensively defined in the photograph. The exception to the above statement is in the case of colorplates in three-color process engraving. The blue is photographed at forty-five degrees, the red at thirty, and the yellow at fifteen, as a general rule, hence the advantages of a circular adjustable screen. In the historical article on engraving, the honor of inventing the cross-line screen is taken away from its rightful illustrious owner, Frederick E. Ives, and awarded to that most efficient manufacturer of the screens, Max Levy. This chapter is full of inaccuracies, but space forbids going into them more fully at this time.

In my first criticism, I referred to the "inexcusable inaccuracies" in the chapter on printing-presses. Not the least credit is given to Frederich Koenig, the inventor and maker of the first cylinder press, for that great service to mankind, while on page 167 a picture of a hand cylinder press is reproduced from Hansard's "Typographia" with the inexcusably misleading line under it, "The first cylinder press. Rutt's machine of 1812." Where did the author get that misinformation? Hansard does not give it. William Rutt, a printer, residing near London, England, built the press shown by Mr. Gress in 1819, seven years after Koenig's first cylinder was put in use. Mr. Gress appears to have followed Hansard, an authority discredited, so far as printing-presses are concerned, by an insular prejudice which prevented him from doing justice to a German, but Hansard did not claim that Rutt was the first inventor, or even that he advanced one practicable idea in the development of the cylinder press. On page 168 there is a four-line description of "the first cylinder press," which does not (although any reader would be justified in thinking it did) relate to the picture of the alleged "first cylinder press" on page 167, but is a description of the press built in 1811-12 in London, by Koenig, an illustration of which I give, which is the actual first cylinder printing-press (Fig. 2). This press had three tympans or printing sections on its one

cylinder. The movement of the bed and form was continuous, but the cylinder made three stops in each revolution, making an impression at each partial revolution, the sheets being laid on the cylinder with points by hand and held in a frisket in the absence of grippers, not then invented. I print a picture (Fig. 3) of the press alleged by Mr. Gress to be "the first cylinder press," and incorrectly described by him on page 168. This picture, however, is useful as illustrating how

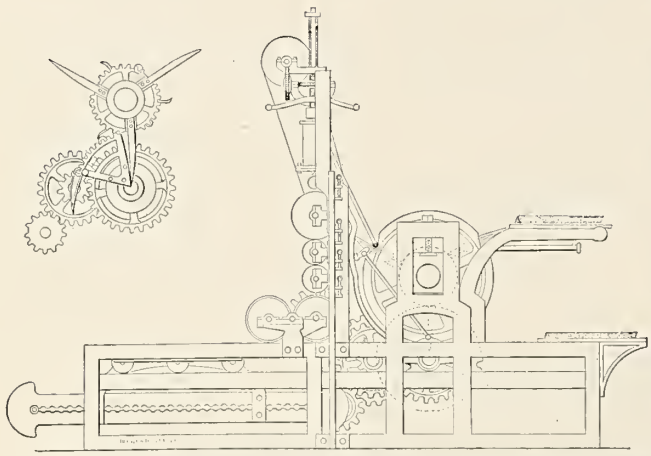


FIG. 2.—The first cylinder press, invented and built by Frederich Koenig, London, 1811-12. Only one was built. Horn gear, giving three stops in one revolution of cylinder, shown in upper left space.

sheets were laid on the cylinder to points before grippers were invented. Rutt's machine was simply an attempt to apply the principles of Koenig's continuous-movement cylinder of 1814 to a hand-power machine.

The best authority on early printing-presses is Wilson and Grey's "Modern Printing Machinery," but the account of the Koenig inventions in the articles on "The Printing Press," in THE INLAND PRINTER of 1884-5, is much better than Wilson and Grey's, and is authenticated by documents furnished by the descendants of Koenig, now owners of the vast printing-machine works of Koenig & Bauer in Germany. Frederich Koenig was born in Eisleben, Germany, also the birthplace of Martin Luther, in 1774. He learned the printing trade, and, conceiving the idea of a power printing-press, he went to London in 1807 to find financial backers. His first idea was to apply power to the platen press, as was afterward successfully done by Napier in England and Adams in America. He advanced from this idea, with the assistance of a German compatriot and machinist, Andrew Bauer, and produced the stop-cylinder of 1811-12, as shown in Fig. 2. Its speed was eight hundred per hour. Only one of these machines had been put in use, when Koenig produced the double-cylinder press, with two feeders, which was first used on the London *Times* in 1814, and was the first successful cylinder press. Fig. 4, showing this machine, is taken from THE INLAND PRINTER of January, 1885. It printed one thousand one hundred sheets per hour, which was afterward increased, by improvements suggested by Koenig, to two thousand per hour. Early in 1815 Koenig and Bauer returned to Germany and established a factory in an old convent in Obersell, near Wurzburg, in Bavaria, where it still exists, the most important in Europe, with the possible exception of that of Marinoni in Paris. The only mention the handbook gives of this inventor, who ranks with Gutenberg, Richard M. Hoe, Bullock, and Mergenthaler, as one of the five greatest inventors in the printing industry, is this unappreciative paragraph:

"A '*perfecting*' press, one that would print both sides of a sheet at one operation, was invented in 1814 by Frederich Koenig, a Saxon."

The press was *not*, however, a "*perfecting*" press. Each of its two cylinders delivered at first five hundred and fifty sheets printed on one side per hour, increasing afterward to one thousand each per hour. Improvements in the feeding apparatus enabled the press to be speeded up.

On page 170 Mr. Gress tells us that Richard M. Hoe furnished the Philadelphia *Ledger* with the first type-revolving press in 1827. It was in 1847. On the same page William Bullock, the inventor of the first web perfecting rotary press, one of the quintet of greatest inventors of printing processes, and therefore entitled to be accu-

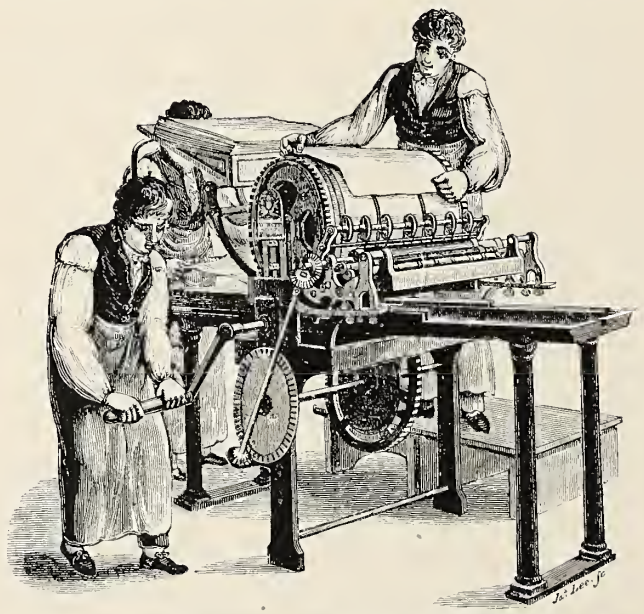


FIG. 3.— Rutt's hand cylinder of 1819, showing how sheets were laid on the cylinder by points before the invention of grippers.

rately described in a printers' historical text-book, is described as a *Pennsylvanian*. Bullock was born in 1813 in Greenville, Greene county, New York. He invented his web press in that State, and afterward removed to Pennsylvania, being killed April 12, 1867, while erecting one of his presses (Fig. 5) in the office of the Philadelphia

Ledger, to replace the wonderful type-revolving press erected in the same office exactly twenty years before by R. M. Hoe. Fig. 5 shows the Bullock press as it was in 1867.

In discussing the history of platen job presses, Mr. Gress fails to mention Stephen P. Ruggles, who invented the first machine for job printing in New York in 1831. In 1839 he built the first power job press, for S. N. Dickinson, of Boston, as shown in Fig. 6. He continued in the business of manufacturing printing machinery in Boston until the early seventies, when he retired with a fortune. He furnished George P. Gordon with his first job press, for Gordon was a printer. I have a letter written by Gordon to Ruggles October 11, 1874, addressed to "Friend Ruggles," which says: "I have in times gone by most cheerfully accorded to Ruggles the introduction — the origination — of the treadle press. I have ever said the conception was yours, and that your efforts, skill and persistency against great oppos-

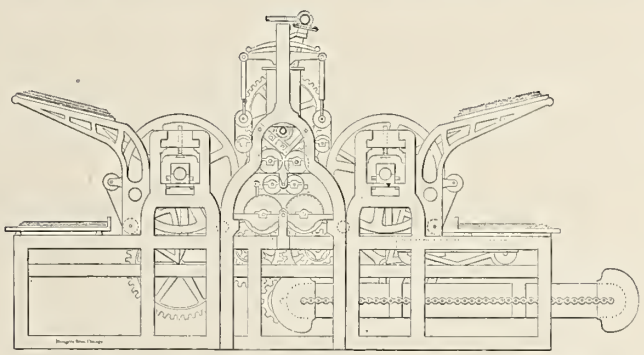


Fig. 4.— Koenig's second invention, the first successful cylinder press ever made. London, 1814.

ing obstacles introduced it. Glory enough for one man. All that have followed in your wake are indebted to you for many things which they are using, and which, having now become 'public property' are used irrespective of the source from which they sprung. Had it not been for Stephen P. Ruggles I should not have built a printing-press." I have an advertisement of Dickinson's, printed in 1840, from which our rare illustration of the Ruggles Rotary Press is taken. It is stated to print "cards and billets," the latter being small circulars and "dodgers." Visiting cards were also printed on it. In 1840 Dickinson owned two of these presses and the exclusive right to use such presses in Boston. "In producing beautiful work, no other press can surpass it, and in despatch it surpasses all others. During the past year the number of cards done upon them exceeds by more than five times all that were done in the same office during the nine previous years!" What a jump, from the hand press to a swift rotary!

Come to think it over, is not Stephen P. Ruggles entitled to a seat in the hall of fame with the quintet previously mentioned? On page 175 we are told that W. H. Golding invented his press in 1866. This is just about fifteen years ahead of the actual date when Golding began to develop his "Golding" press. On page 176: "Before electricity was so universally used as power, it was customary for the feeder to 'kick' the press with one of his feet." Are we really to understand that

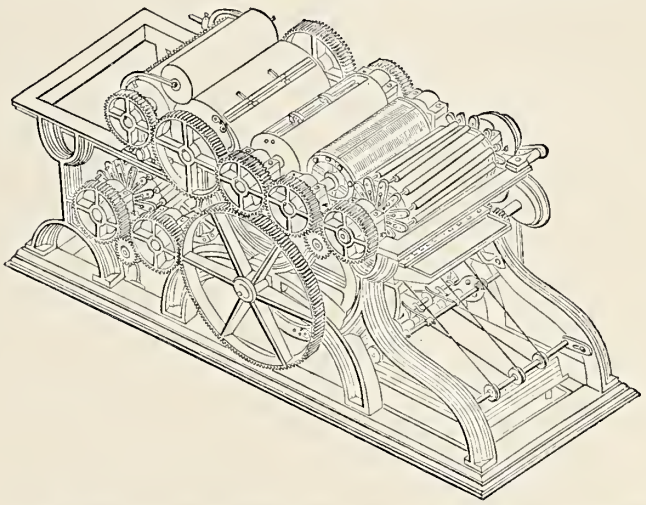


Fig. 5.— Bullock's web perfecting rotary press as it was in 1867. The first web press.

presses were never run by water, gas or steam power? On page 178 a cut of a chase, "showing roller-bearers," is shown with Hempel quoins placed against the iron of the chase, a most unsafe practice, which Mr. Gress should discontinue. On page 183, an ingenious method of printing deckle-edged stock in register is described thus: "The safest way is to lock up two small pieces of steel cutting rule at right angles in such a way that on the first impression the rule will cut off a narrow oblong strip from the top left corner, on the second impression register is secured by feeding

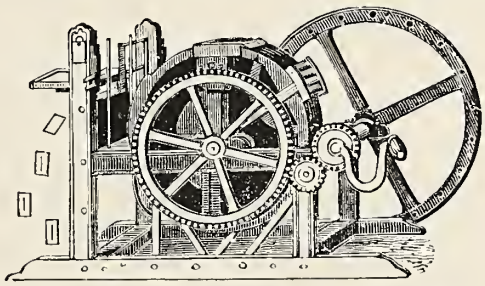


Fig. 6.— The first job press operated by power. Built by S. P. Ruggles for S. N. Dickinson, printer, of Boston, who made a specialty of printing enameled visiting cards on this machine. This machine could also be operated by hand. 1839.

against the side of the cut-out portion. *Of course* — the italics and small caps are mine, and mark this sentence well — *the edge of the* SHEET CONTAINING *the cut-out corner* IS TO BE TRIMMED AFTER PRINTING."

Now, at the risk of again exhibiting "my evident want of knowledge," may I ask why go to the

trouble of hacking out that piece in the "top left corner" if it — and the deckle-edge — "is to be trimmed after printing?" Why not trim it before printing?

On my first reading of the handbook I noted several instances of bad grammar, such as even so poor a grammarian as myself could detect, but I refrained from any mention of them. May I carry a few specimens of them with me into Mr. Gress' ridiculous "hall of infamy"?

Page 32: "and in a typefoundry specimen book of 1880 *is* found hundreds of fancy faces." Page 61: "These letters . . . *are one* of the causes that brought on the Reformation." Page 114: "Italic letters . . . are now . . . little used in plain composition (?). In display composition *it* is used to get variety." Page 189: "The sheet, or section, of say four, eight or sixteen pages . . . *are* laid with the signature."

To return to the practical again, let us turn to page 13, where we read "to cut the punches from which were made the *molds* for typecasting!" A punch is used to make a matrix and has nothing to do with the mold. On page 18 we are told that typefounders' formulas for type-metals "are kept secret." Any analyst can determine the component parts of type-metals and the proportions of each. The claims of "secret formulas" by certain typefounders is a humbugging one.

On page 21, "nicks are made in the *side* of the body," writing of types. Nicks are usually in the front of the body, never on the side, sometimes on the back for use in typesetting machines. Also this gem: "A type is *mostly* solid metal, the letter on the type reaching to a depth of only one-sixteenth of an inch." Is it the "letter" that is not solid? On page 23: "Agate (5½-point) is a standard of measurement for advertisements in magazines and newspapers." The newspaper publishers have almost all refused to adopt 5½-point, and adhere to the old agate of fourteen lines to the inch: for this reason type-measures for newspapers usually show the agate of the old bodies. This is the one exception to the general adoption of the point system and should have been correctly noted. On page 69: "The types when in the stick are *upside-down* to the novice." How then can the novice read them, unless he uses a transparent-glass composing-stick? I think Mr. Gress means "reversed."

Of typesetting machines it is written on page 98: "The Thorne typesetting machine was invented in 1880. This machine, *improved by the addition of a distributing apparatus*, and known as the Simplex, is now successfully used." The Thorne machine always had a distributing cylinder placed precisely as it now is in the Simplex. And why, on page 108, is it said that 'The Simplex is adapted to the needs of the small newspaper office," when several important magazines use it?

Here, on page 100, is more "news":

"An attachment has been brought out in England, called the Stringertype, which enables the Linotype machine to set and cast single types." What owner of a Linotype machine would not hasten to purchase such an "attachment," but, unfortunately, Mr. Gress can not deliver the goods. This is an invention of H. J. S. Gilbert Stringer, made by the Stringertype Manufacturing Company, exhibited first in 1906, when it proved defective in practice. It was again exhibited publicly in June of this year, at which time the inventor claimed that he had surmounted his difficulties. It is a type casting and setting machine, resembling the Linotype only in the methods of assembling the matrices, moving them to the casting mold, and returning them to the magazine. In other respects it is radically different. The matrices are on the broad surface instead of the edge of the body. It casts single types and spaces automatically. After a line of type and space matrices have been assembled, and while the types and spaces are being automatically cast from these matrices one by one, the operator assembles another line by means of the keyboard, which in turn is justified and moves on to be cast.

Of rollers, on page 147, it is said, "although it is known that a *chemical substitute* is used for molasses." The rollermakers use the syrup of sugar-cane instead of molasses, which is a residue after the syrup is taken away. The phrase "chemical substitute" is inaccurate and leaves the impression that an inferior substitute is used, whereas the syrup costs more than the molasses. On page 148: "The actual casting (of a roller) *takes less than a minute, no matter how large the roller.*" One might fill the mold of an eighth-medium roller in a minute, but to fill the mold of *one* roller seventy inches long and six inches in diameter requires fully five minutes, and a cluster of five such molds in a casting cylinder requires about fifteen minutes.

On page 160: "Vermi*l*lion is made of cinnabar, a red clay." This is a characteristic half-truth statement. The student might think in the absence of other definite information on this subject, that vermilion being red and cinnabar being red also, one could take a chunk of cinnabar and grind it up into vermilion. The fact is that vermilion is made from one of the products of cinnabar, called mercury or quicksilver, a metal, white in color. An inkmaker could not make vermilion from cinnabar any more than he could make aniline colors from coal, although the base of such colors is a residuum of coal. Genuine vermilion — dry color — (which the handbook spells several times with two letters, *ll*, notwithstanding its

leaning toward simplified spelling) is eighty-five per cent mercury, and the price fluctuates in sympathy with the variable market quotations for mercury.

I find I now require five more "errors (?)" to complete my new list of *fifty-five*. Page 139: "Wrapping-paper, a *strong*, cheap paper, made from . . . straw"! Page 136: "The dryness of paper does not *cause* static electricity." On pages 6, 8, 14 and 135 there are errors of dates which Mr. Gress should look to in his revision. In noting these *one hundred and ten errors*, do not, gentle reader, conclude that this fecund field of error is exhausted. There are enough more for another article!

This treasury of "facts" that "never were on sea or land" is (since my first article appeared) offered as "guaranteed to give satisfaction. If not found satisfactory, it may be returned the day of receipt, and money and carriage charges will be refunded." Who ever before heard of a book being guaranteed! What is guaranteed? Do the publishers guarantee such spellings as *villian, occured, conected, editoral;* or that a curved electrotype is made from a *curved* wax mold; or that a flat form can be printed on a Harris press; or that the Elzevirs were Frenchmen; or that newspaper is made from straw; or that Japan vellum is genuine; or that the New York *Sun* is the oldest existing paper in New York city? Is it ethical to sell such a lamentable mass of misinformation? These are questions to disturb the publishers' consciences, not ours.

In a lifetime's persistent study of books on many subjects, and especially those relating to typography, I have never found a book with one-fifth, nay ten per cent, of the errors in this handbook. My marked copy discloses over two hundred errors, if we accept Mr. De Vinne's stylebook as a guide on that important point. The seasoned reader is advised to acquire it as a literary curiosity, provided the publishers will furnish a list of errata to each purchaser, as is their plain duty according to the practice of reputable book-publishing houses.

CLASSIFICATION OF PAPER INDUSTRIES.

A Chicago addressing company reports the following classification and totals of the different branches in the paper industry in the United States:

Paper manufacturers	1,000
Paper bag manufacturers	134
Paper, wall, manufacturers	135
Paper box manufacturers	830
Paper dealers	1,257
Paper wholesalers	677
Paper mill machinery	63
Paper mill specialties	111
Paper napkin manufacturers	13
Paper pail manufacturers	60
Paper, rags and junk dealers	2,845

—*Paper Dealer.*

Written for THE INLAND PRINTER.

TOO MANY COOKS SPOIL THE PROFIT.

BY FRED B. HOWARD.



MOST every compositor knows how quickly he can set a job to his own satisfaction if he is the one to be pleased or if it is for his own private use. From this the lesson can be learned that the first thing a compositor should do on receiving a job to set, when the copy is manuscript, is to place himself in the position of the customer — to disregard his own ideas of sweetly pretty composition — and make the job so that the man who is paying for the work will benefit in the way he expects to. Take into consideration the business of the customer, the people he wishes to attract and their tastes. You can go pretty close to the mark if you just put on your thinking cap for a few seconds.

"But," some will say, "that's all very nice to talk that way; it's not only the customer and his tastes that we have to please; our foreman also has tastes and ideas of his own. What about him? He is a serious party to reckon with." And right here is the very trouble which I wish to talk about.

Theodore L. De Vinne has said that the composing-room is the sink hole of the printing business, or words to that effect. I have talked to many employing printers about what the venerable sage of the Art Preservative of All Arts has said, and found that the majority of them are inclined to endorse his opinion. They all complained of how hard it is to figure a compositor's time on almost any job — and some of these employers had been first-class compositors in their time. The old question arises: "Why is this so?" Many answers have been given from time to time, but few seem to have had the very-much-desired effect. Surely there must be some reason for this leakage.

It is pretty certain that no two men think exactly alike —many think entirely in different directions. Most customers have an idea in their heads as to what they want, but can not express it in speech or on paper; they want to see the job in print before they can explain matters. Still there are quite a number who are pleased with whatever the printer presents them. From all this we must judge that in the compositor's work there is a great deal of guesswork as to what the customer will appreciate. If this fact is conceded, then why is it that so many foremen go to work and satisfy their own particular little whims and fancies on a "good-enough" job before the customer ever gets hold of the proof? Must employers when estimating make this a separate item of cost of production? I know some who do, but they can get the price they ask for their work without

any trouble, which is not always the case with the average printer.

I do not wish to advocate any slovenly methods of composition by talking about "good-enough" jobs. I'm talking more about personal taste.

In all competitions I have entered it has been my custom to show specimens of other competitors' jobs, together with my own, to people who are not printers, but who have the choosing of printed matter for the firms they represent. It is amusing to note the differences of opinions regarding the merits of the respective jobs. They all know a rank job when they see it, but it is hard for them to distinguish between the "good-enough" jobs. This just goes to prove that when a job is set fairly decent by a compositor it ought to be submitted first to the customer before the foreman exercises his censorship. Then there would not be so many leaks in the composing-room.

In cases where the foreman is afraid of his man setting his job in an inappropriate manner, let him get his pencil and a piece of paper and make a rough sketch of what he considers would be suitable — a bold or a quiet display. This would not be taken by a sensible printer as an affront to his intelligence, for he would have plenty of scope to display his ability selecting the various sizes of types and correctly spacing his job. Much wasted effort would be saved by this practice, and compositors would not get sick at heart and discouraged when an officious foreman pulled their job to pieces after having received instructions to use their own discretion, and employing printers would be better able to figure correctly on all their jobs and make the profit they are looking for.

GOING TO WORK.

Goin' to work seems kind o' rough;
'Pears like you ain't had rest enough,
Get to wishin' you surely do,
That life was loafin' the whole year through;
An' you feel that the factory whistle shrill
Is a kind of a ghost that won't keep still,
But scares you before you've had sleep enough.
I tell you, goin' to work is rough!

But after the mills shut down awhile
An' the neighbors kind o' forget to smile,
An' the town gets quiet an' grievin'-like,
An' folks talk nothin' exceptin' strike,
The greatest comfort a fellow knows
Comes when that good old whistle blows
An' he takes his tools an' he gets in line —
I tell you, goin' to work is fine! — *Washington Star.*

INEVITABLE.

"So Nelson is dead. What killed him?"
"You know he had one foot in the grave?"
"Yes."
"Well, some one pulled his leg." — *Harper's Weekly.*

Written for THE INLAND PRINTER.

PROOFROOM MANAGEMENT AND DISCIPLINE.

BY F. HORACE TEALL.

LITTLE or no special management is necessary where only one proofreader is employed, for of course he will simply take his work as it comes and do it in the order in which he knows or is told it is wanted. Even the man working alone, however, can usually manage his own work, and his intercourse in connection with it, much better than many men do. At best it is a nerve-trying employment, and it is no wonder that so many proofreaders become irritable, pugnacious, or anything other than equable and affable. The man who reads all the proofs himself, though, has fewer temptations than he who is one of many, and hardly needs anything said in his behalf, beyond a reminder, that is just as applicable to any one else, that it always pays to be gentlemanly. Nothing is really more profitable and pleasant than "the square deal," even if the party of the other part is a little off in his dealings.

Wherever two or more proofreaders are employed management and discipline are necessary, as they are for any work, but especially is this true of a large establishment, say with four or more readers. We have no thought of enumerating all possible details, but intend only to consider a few important matters.

First, as to control and direction. Of course the proofroom must be controlled by the general foreman or superintendent, at least so far as the order of doing the work is concerned, and most commonly it is so in every respect. Exceptions arise at the discretion of proprietors, some of whom choose occasionally to place their proofreading directly in charge of a special man with no accountability to any one other than the proprietor himself. Exceptional circumstances must be allowed their own proper influence, and each man in a responsible position must determine for himself how far he will submit to them. No man can draw a line for any other man in such matters. Instances have been known of very harmful effects from too much interference by proprietors, and sometimes the effect has been very good. One New York newspaper editor, on taking charge of a paper just bought by himself and some partners, engaged a man as "the" proofreader, independent of the composing-room foreman, who chose the others who were to work in the proofroom. The reader spoken of was the only man ever allowed to work in that office without a union card, and, strangely enough, the men did not even ask him to join the union, although they knew he was a long-time morning-paper

reader. He was, though, also a scholar and a man of editorial and literary experience. He never made or allowed to be made a style-card. The men were to learn style from his marking on proofs, and they did learn. Once the foreman called out some order about style, and the reader went to him and said, "You must not do that. I am the proofreader, and I will attend to such matters." If every establishment could secure such a man, there would be little need for any such writing as this.

As a general rule, there is little room to doubt that the proprietor's interest will be best conserved by giving complete supremacy over the composing-room (including the proofroom) to a superintendent or foreman, accompanied, of course, with complete responsibility. This would mean that in regard to every composing-room or proofroom matter, of any kind, the proprietor should consult the superintendent only, just as if he personally did all the work, and as if every fault, as well as every excellence, were of his own making. Ideal conditions would preclude any faultfinding directly by the proprietor to any lower employee, but not a direct word of praise on occasion. The faultfinding would be resented, very naturally, as unjustifiable interference, but anything commendatory is an entirely different matter. Few workers do more truly commendable things than all good proofreaders do, very few get so little praise and so much blame, and none appreciate praise more than they. If they heard half so much of commendation of their good work as they do of censure for trivial faults — the faults would not so often appear, for the work would be done much more interestedly, and consequently more carefully.

This brings us to the important question, Who shall have immediate charge in the proofroom? Shall the superintendent reserve all authority to himself, or relegate it to one of the proofreaders? From all the writer has seen in a long experience, he is convinced that the wisest method is to have a regular foreman in the proofroom. Not merely a head proofreader, but a responsible foreman, seems advisable. Whether this foreman should have power of employment and discharge must depend on circumstances, which vary so much that such power seems advisable in some places and not in some others. A foreman with no authority is not much of a foreman, and at the least it should be thoroughly understood that he has a real advanced standing and at least a recognized advisory voice in the management.

Good proofreaders do not need, and should not have, any disciplinarian to drive them or keep them in order, but even the best force ever gathered will handle the work with more facility when some one person has direct charge of it. Besides, there is always need of authoritative decision when questions of style arise, as they do continually, even when the clearest and fullest directions and rules are always at hand. The best result in all such cases is invariably had through an actual foreman.

Experience is the best guide, and two instances of experience may be germane here. The writer was once employed on a morning newspaper, and soon after his beginning there he received a note from the foreman which told him to take charge of the proofroom until further orders. The note did not say take $10 a week more wages, or anything like that. It did not say anything more definite than take charge. What it really amounted to was an instruction to add to his work the burden of answering all questions and deciding all disputes; and, besides, if he had not read more proofs than any one else possibly could, the work could not have been done without increasing the force. The day after receiving the note he was the recipient of many congratulations, and on asking why he was congratulated he was told it was because of the honor. Well, he could not see very much in the honor without any really advanced standing, his pay being just the same as that of all the others. He never attempted such a thing as really taking charge; but, after all, it was not necessary there, because every one in the room stayed there many years, and each one was perfectly familiar with the order in which the work was wanted, and each did his duty regularly without any hitch.

In another newspaper office — this one an evening paper — the proofroom force was composed of twice as many persons, and there was nominally a foreman, but he exercised no real authority. He was supposed to attend to getting the proofs read in their proper order, as far as there was a proper order, governed by the regular order of make-up. The room was often in more or less confusion, mostly because the superintendent was continually coming in with orders and complaints, and the work was always done in time mainly because he had two readers who simply dashed ahead in spite of all drawbacks and turned out at least twice as much as almost any other two that could be found. That superintendent learned his mistake and made a real foremanship in the proofroom with power. He wisely determined not to interfere directly with the individual proofreaders, but to give all his directions and make all complaints to the proofroom foreman. That room soon became quiet and orderly, and the work was done with little or no friction, and certainly lost nothing in quality.

Here is really a mere beginning toward full consideration of our subject, and we shall have to leave the rest for a future occasion.

Written for THE INLAND PRINTER.

TRICHROMATIC XYLOGRAPHY.

BY N. S. AMSTUTZ.



IT has come to be considered that there is but one main or principal method of three-color engraving — the half-tone, whether applied to relief, surface or intaglio printing. There are frequent echoes of collotype, natural grain and other similar methods, but of xylographic or wood engraving procedure little is heard in these days, because by many the wood-engraver's art is looked upon as belonging to the tender care of museum curators, who should label, classify and store away the specimens, tools and appliances of other days for their historic interest.

It is commonly taken for granted that the art of wood engraving and its followers play a relatively small part in the activities of the modern engraving or illustrating world. The votaries of other shrines have been lulled into a state of fancied security as to possible encroachments of new methods. As an indication that there are possibilities in a three-color woodcut method, there were reproduced in the insert of the Henry O. Shepard Company in the October number five subjects in regulation three-color printing from blocks by M. G. Koch, who has investigated the possibilities of wood engraving by making various color charts of different tinted squares of red, yellow and blue effects variously superimposed so as to form a key by which to proceed in the interpretation of the three sets of primary color values. The color selections were not made through filters for any of the subjects, though it is obvious that they might have been so made and photographed on the wood and then engraved in lines about 120 degrees apart, the tone value of the lines being about the same as is found in ordinary single colorwork — black and white. Such a procedure would considerably simplify the ruling wherever machinework was used and not add to the complexity when hand-tooling alone was employed. The practical advantages of this phase of colorwork lie in the improved printing qualities that a V-shaped, mechanically-cut groove has over etched-out depressions; the superior electrotyping results that can be secured from such grooves and the increased wearing qualities that are inherent in a pyramidal-shaped printing dot, all combining to make possible the production of certain classes of color subjects on more durable papers than the prevalent highly surfaced enamel or plated papers. It is of course obvious that any value the method may possess is more adaptable to some subjects than to others, so that there is ample room for the practical working of it alongside of existing half-tone methods without any interference whatever. The specimens were not presented with the idea of showing any finality of results, but simply to indicate the possibilities of a method which in itself is not absolutely new, for eleven years ago a Mr. Walter Hay, of London, England, produced three-color blocks which were published in "Penrose's Pictorial Annual" for 1896, facing page 72. Red, yellow, blue, blue-yellow and red-yellow-blue impressions were shown, the lines being 115 per inch in all cases, practically continuous, only varying in width in the tone values. Full colors appear at various parts of the treatment and pure whites are also judiciously combined. The blue lines ran horizontal, the red vertical and the yellow at an angle of forty-five degrees to the horizontal inclined downward from the right to the left.

Mr. Hay's example was presented under the title of "Chromo-xylography." It is not apparent from the results shown that the line values conformed to a primary color basis. Mr. Koch has changed the order of technic materially by using lines on a single plate at various angles and in striving to follow the leadings of true primary color combinations as disclosed in regular three-color practice.

If an engraver possessed of an acute color perception and analysis becomes thoroughly familiar with the graver-depth device on ruling machines, so that he will know definitely at what sitting to rule the various tints, he will be able to produce individualized three-color work. Without the making of costly sketches and the use of color filter negatives such results would of course bear the marks of individual ability to a degree proportionate to the color selection and manipulative skill of the operator — the artist-engraver.

JOSH BILLINGS ON INSURANCE.

I kum to the conclusion lately that life was so unsartin that the only way for me to stand a fair chance with other folks was to get my life insured, so I kalled on the agent of the Garden Angel Life Insurance Company, and answered the following questions which were put to me over the top of a pair of spectacles by a slick old fellow with a round, gray head on him as was ever owned: "Are yu a mail or femail? If so, state how long yu have been so. Had yu a father or mother? If so, which? Are yu subject to fits, and if so, do yu have more than one at a time? What is your precise fiting wate? Did yu ever have any ancestors, and if so, how much? Du yu have any nightmares? Are yu married or single, or are yu a bachelor? Have yu ever committed suicide? If so, how much did it affect yu?" After answering the above questions like a man, in the affirmative, the slick, little, fat old feller, with gold spectacles on, said I was insured for life, and probably would remain so for years. I thanked him and smiled, and retired.— *Jour. Med. and Science.*

A BLOCKHEAD isn't the only chap who celebrates his wooden wedding.— *Record Herald.*



Copied in reduction from the art portfolios published by Gerlach & Wiedling, Vienna, Austria.
The originals are in colors.

The Inland Printer

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A. H. McQuilkin, Editor.

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SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

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Foreign Subscriptions. — To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

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Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCoy & Co., 31-32 Eagle street, Holborn, London, England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Cowan & Co., Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 8 rue Joseph Stevens, Bruxelles, Belgium.

4–4

EDITORIAL NOTES.

ELSEWHERE in this issue of The Inland Printer appears the report of the International Typographical Union Commission on Supplementary Education. The action of the International Typographical Union in this matter is a stride to the front, and says much for the enlightened policy of the executive council.

PROBABLY for the purpose of showing they are up to date, the craftsmen of Florence, Turin and Milan are in a snarl about wages and hours, and latest advices say there is the possibility of a strike ushering in the glad new year.

NOTWITHSTANDING an appreciable increase in the cost of raw material and labor, German papermakers complain that not only have prices not been advanced, but in some cases there have been decreases. The Berlin equivalent for the "big stick" would seem to be more effective than the widely advertised Washington cudgel.

DR. CHARLES AKED, the pastor of John D. Rockefeller's New York church, who was recently imported, has been sitting in judgment on the yellow press of his native and adopted lands, and says he has a deeper contempt for the British brand than he has for the Gotham product. The doctor does not point with pride, but his comment compels the thought that John Bull "do learn," if the deeper contempt is really merited.

TO THE mere "provincial" worker the New York newspaper night scale is about the desirable thing in the way of wages, but we read of a machine operator resigning his position in order to work where the returns are in closer touch with cost of living. That is not, of course, conclusive, for it may be the gentleman's polite way of excusing himself as he set out in quest of an improved mental and moral atmosphere — the gratification of a very natural desire, we should think.

THERE is one printer on this continent who yearns for the supply man — he can not get enough of him, and shouts aloud the Macedonian cry. It is regrettable that we can not give his name and address. He subscribes himself "a Canadian Printer," and complains to the *Printers' Register*, but "for obvious reasons" does not give his name and address. It appears he was in business in Merry England, where commercial travelers and agents were like unto a plague of locusts at which he grumbled and protested. In sparsely populated Canada "there seems to be a lack of agents," he says, and invites Britons to sell out

established agencies and get in the game of selling printing-office necessities. In his loneliness the anonymous scribe sees fortunes — for some other fellow, which detracts from the forcefulness of his appeal.

THE news from Washington does not indicate that the Paper Trust will be called on to lobby against an attempt to put wood-pulp on the free list. Chairman Payne of the Ways and Means Committee is reported to have said it would be a good thing if some of the newspapers were to suspend publication. The remark was not original with the leader of the House, but we venture he would not relish being bracketed with some of those whose sentiments he repeated so gaily, and which he may hear repeated before he retires from public life.

AS THE vigorous International Typographical Union declared it is impossible to organize newspaper writers on trade-union lines, we find the National Union of Journalists of Great Britain asserting surprise at the success attained by its organizing propaganda. Probably journalism is not a mere makeshift with British journalists. With us it is looked upon by the great majority of devotees as a meal-ticket profession — to be followed for the experience to be gained or till something better turns up. So long as such conditions flourish publishers need have no fear of a union among the writers. Unionism does not flourish among those whose work is an avocation — it appeals to those who are embarked in their life-work — and know or feel it.

THE law to prevent commercial corruption which went into effect in Great Britain a year ago seems to possess real teeth. A printer and a customer's employee were enjoying prosperity under an arrangement whereby the latter received five per cent on all office business that fell to the former. The "understanding" was aired in court and both were fined $250 for their sagacity. It would be well for the moral tone of the commercial world if this and analogous business methods were stamped out by law or the force of public opinion. Not only are such practices hurtful to decent business competition but they destroy the moral fiber of the participants. A fair field and no favor is the essence of healthy business. Underhand and indirect schemes tend to atrophy.

THE chief of the mines and lands department of Ontario is reported to have said there is enough spruce on the unsettled land of that province to employ two hundred pulp mills grinding at the rate of one hundred tons a day for fifty years. It does seem that there is something wrong when by artificial means paper users are prevented from utilizing this raw material to supply their needs. After allowance is made for the Canadian desire to preserve the forests, it must be admitted the present situation is productive of a shameless waste of opportunity — opportunity for the American to get the paper he needs at a reasonable price and the Canadian to sell his wood, and incidentally make the wilderness fit for agriculture.

ACCORDING to Consul-General Mason (copious extracts from whose interesting report we print elsewhere), the late printing-trade exposition at Paris was not a success, it awakening "but feeble and indifferent public interest." This serves to prove what we have said heretofore, that the day of expositions is passing in the printing trades. Intending purchasers will not invest in expensive machinery on the showing made in an exposition concession, where all things are "fixed" to show any particular machine to the best advantage; they want to know what it can do when manned by ordinary workmen, not highly paid experts, and in the usual shop surroundings. In the face of this reasonable attitude manufacturers must necessarily find the maintenance of an exhibit an expensive method of advertising.

THE London Society of Compositors is not untouched by the expansive spirit of the age, for next month its members will vote on a proposition to extend its jurisdiction to a radius of forty miles from the general postoffice. Incidental to this is a proposal to change the old organization's name to "The London and Provincial Society of Compositors." By common consent, and apparently without serious friction, there have been two unions of compositors in England — the London Society and the Typographical Association — one exercising authority over the world's metropolis and the other having its realm outside that wonderful municipality and its environs. When a city grows at such a rate as to add, roughly speaking, a Boston, a St. Louis, a Baltimore or a Greater Pittsburg to its population each year, all must realize that change is necessary. But the suggested alteration in name, when read in the light of recent controversies, is indicative of a war between the organizations. If such is contemplated, THE INLAND PRINTER, from its standpoint of an observer in this land of silly and fruitless internecine trade-union struggles, would hurl at the interested ones *Punch's* celebrated admonition — "Don't!" Such disputes annoy and occasionally injure employing printers, though the workers never gain any substantial

advantage, and generally sustain a distinct material loss of genuine prestige. Such disputes are wantonly wasteful, and it is hoped that the brethren across the sea will learn in the wise man's school and not be compelled to take a course of experience before realizing wisdom. They can take our word for it that jurisdictional disputes are begun in conceit and end in disaster — especially to the workers.

With the drift toward large cities and the growth of towns, authorities declare there is a distinct falling off in the number of participants in athletics, especially among youths who work. There are more clubs and physical culture organizations, but not nearly so great a proportion of young men indulge in field sports as in former times, when vacant lots were more plentiful and green fields within easy reach of the average man. Many — too many — of the youths of to-day will have to depend on a virile imagination for a knowledge of such near bucolic conditions. With their congested home and workshop environment they are more in need of the open-air exercise than were those who went before. The love of sport which exists in every man is gratified in large part by witnessing contests between highly trained experts, which is a purely sensuous enjoyment, and even when not indulged in to an unhealthy extent always leaves a void — a desire for physical exercise. In the past men have attempted to meet this demand by the erection of expensive gymnasiums or by providing more or less costly apparatus, the use of which was restricted to those with time and means at their command. In this, as in other respects, man's ingenuity is equal to the occasion. Physical culturists now know we can maintain our physical well-being by following comparatively simple elemental rules, without the use of even such primitive aids as dumb-bells or Indian clubs. To illustrate, it is said that he who knows how to walk properly or sit correctly is by that very act doing more to preserve or develop his vital organs than if he were straining every nerve to perform a few acts which would rival those of Sandow. The object is not to produce a race of athletes, but a people with well-kept bodies so that they may the better ward off disease, prolong life and attain a high mental plane. The day is coming when school children will be taught those things which science has discovered to have such a wonderful bearing on our general health — taught to walk and sit in certain ways, not because it is esthetic but because it is hygienic. Those who love life and want to live and enjoy it to the full should dismiss from their minds the erroneous notion that effective aids thereto require appliances and much time, which has prevented many busy men from taking up the subject. Young men employed in the necessarily vitiated air of offices and shops may escape many of the incidental ills if they but learn the few simple lessons which advanced physical culturists are anxious to teach for a comparatively small fee. They are not courses bestowing temporary benefits, but rather instruction in the way to properly perform the everyday functions of life — to do them so as to enhance the recuperative powers and lessen the waste of vital energy. While indoor workers at "light" employment will always suffer from certain disadvantages, there is no longer need for them to be pasty-complexioned, weak-lunged and round-shouldered humans if they will reach out and gather the fruit scientific investigation has uncovered, and especially if they do so in the days of their youth. It is folly to pay the toll which twentieth-century hustle demands and not partake of the delights and benefits which these later days offer.

In a magazine article Cardinal Gibbons deplores strikes because they are wasteful and destructive, and then goes on to say: "It would be a vast stride in the interest of peace, and of the laboring classes, if the policy of arbitration, which is now gaining favor for the settlement of international quarrels, were also availed of for the adjustment of disputes between capital and labor. Many blessings would result from the adoption of this method; for while strikes, as the name implies, are aggressive and destructive, arbitration is conciliatory and constructive." In this we heartily agree with His Eminence, but candor compels the admission — and we are surprised the Cardinal did not dwell on it — that where we have arbitration and conciliation in the industrial world, it has been the result, plainly and coldly, of strikes or the power to wage that sort of warfare. There are unions which have refused to arbitrate or adopt a conciliatory method of procedure, but on the whole trade-unionism has been the force that has advanced the cause of arbitration in the face of much opposition from certain employers, who practically, though not ostensibly, deny workmen the right to establish and maintain effective organizations. The Cardinal's reference to international arbitration recalls evidence of how the dispute-settling methods of the unions have influenced world politics. By common consent Sir William Randall Cremer, M. P., and winner of the Nobel prize for his services in promoting international peace, is hailed as a leader in the international arbitration movement, being probably the first man to bring the matter before the British Parliament. Sir William who was — and perhaps is yet — the walking delegate of a

miners' union, is authority for the statement that the method of settling industrial disputes adopted by his union prompted him to take up the question, and the union's success furnished him his most effective arguments. He merely asked his country to be as rational as many unions were in composing inevitable differences, and the establishment of what Sir William holds to be union principles among the nations is universally lauded as beneficial and progressive. THE INLAND PRINTER has earnestly advocated the methods approved by the Cardinal, but the bitterest and most implacable opposition has not come from the workers' camp, for in it sit the pioneers of the cause.

THAT there is a vast difference between the printing field in Great Britain and the United States was illustrated at the recent meeting of the company known as Linotype and Machinery (limited) at London. As the name implies, this concern manufactures and sells Linotypes. Unlike its American counterpart, its history of late years has not been one grand song of pleasing dividends, astonishing surpluses and a can't-keep-up-with-the-demand business. The British corporation has had rough sledding, comparatively speaking, and the shareholders' meetings have usually contained several gentlemen — occasionally reinforced by a lady — in the mental attitude peculiar to Missourians. According to the press reports, these people and others want to know why the American company should have a never-ending melon feast, while lemons are the portion of those behind the British company. This year the chief executive of the company, Sir Joseph Lawrence, reported a great improvement as compared with what had been, and was able to paint the company's prospects in roseate hues. But the querulous ghost of the American company's prosperity stalked abroad. Sir Joseph proceeded to grapple with the disturber of dreams, and in doing so he made some interesting comparisons. He said: "First of all, the Americans have got a bigger field: there are eighty million of people in the United States to our forty-four million; they have got something like twenty thousand newspapers in the United States, and we have got two thousand three hundred, or about a tenth. The Census Bureau of the United States calculates that there is printed one copy of a daily paper for every four persons in the States, according to the published figures of the last census, whereas it is estimated that in Great Britain there is printed one copy of a daily paper for every thirteen persons. It is reckoned by the Americans themselves, in their press publications, that the newspapers of the United States equal nearly one-half the total of the rest of the whole world, or, in other words, they are equal to the combined publications of Great Britain, Germany, France, Italy, Austria, Canada, Russia, and all the other countries. That is the field which they cover. Furthermore, there is more enterprise in America. Where a newspaper proprietor here will try to skate on the edge of the ice with just the bare number of machines he wants, the newspaper proprietor in America is more enterprising. If the English proprietor's paper absolutely requires twelve machines, he will just order thirteen; but in America the newspaper proprietor thinks it worth his while to order, for similar work, an outfit of twenty machines. Furthermore, there are newspapers in England — great leading daily papers, which I will not name, high-class respectable papers, even in the city of London here — that do not believe yet that you can set a newspaper by machinery as well, or as efficiently, or as economically, as it can be done by hand." Apart from the side light thrown on the business methods of some transatlantic publishers and printers, the figures given show eloquently America's supremacy in the printing world. With such an advantage as to quantity, there is no excuse for there being a question as to its ascendancy in the realm of quality, even in the smallest branch of the art. However skilful our critics may be in picking flaws here and there, none can question America's leadership in the printing trades, whose craftsmen are as preëminent in the world's markets as are workers in steel and others we hear much about.

THE fierce and costly struggle for the eight-hour day has not cowed the members of the International Typographical Union. Before the smoke of battle has cleared away they launch a new benefaction in the shape of an old-age pension fund. This will surprise many who naturally concluded that after a fight spreading over two years and costing several millions, the members would have tired of spending money and been content to rest on past achievements until they or their institution was attacked. Either the struggle was not so exhausting as generally supposed or, having had a taste of aggressiveness, the unionists decided to push on to new fields. To our mind, had there never been an eight-hour assessment, the old-age pension scheme would have met with defeat at the polls. Similar projects have been voted away many times but their promoters were held in leash by the opposition to increasing payments to the international union, as for a long time low dues and limited powers for the parent body have been articles of faith with a great number of members. During the strike the printers became habituated to paying considerable sums into the international

treasury, and when the old-age pension scheme came along, appealing as it did to their generous hearts, they voted for it, even though more revenue would move headquartersward. Had it not been for those subtly influenced by the habit of paying high dues the plan would have been defeated. The new move has been the subject of considerable newspaper comment owing to the interest taken in old-age pensions generally, and the fact that the typographical union is the first large organization in this country to make such a venture. In some countries the older and better organized unions have old-age pensions, in others they are paid out of state funds, while the German Government exacts from employers and employees a percentage of wages paid which is devoted to the purpose. There are advocates of old-age pensions in this country and in Great Britain, where they have acquired considerable political strength, while with us the issue is in the academic stage. This will stimulate interest in the union's experiment among people having no direct connection with the labor movement, for there are some who believe that the result will have considerable effect on the public attitude toward governmental pensions, as the example set by the adoption of the so-called Australian ballot system by this same union is said to have had a great influence in accelerating the adoption of that method of voting by the States. The chief objection to pensions is that they tend to discourage thrift. Whatever there may be in this contention as an abstract question, it can not be urged with much force against the present plan. The small amount of the pension — $4 a week — and the prerequisite conditions — sixty years of age, continuous membership for twenty years combined with absolute indigence — would seem to preclude any well-balanced person from regarding the pension fund as the haven of his declining days. These provisions will doubtless be changed in future, for the promoters in making such regulations were evidently more concerned about conserving the funds than by regard for the moral aspect of the case. If their figures of probable receipts and expenditures are on anything near a correct basis, they have been eminently safe in financing the fund, as they estimate a yearly balance of about $60 — to be accredited to a sinking fund, in anticipation of demands increasing with years. The revenue is derived from an assessment of one-half of one per cent on the earnings of the membership, which it is thought will yield an income of $168,000 a year. The new venture in its present shape will not be a great factor in attracting members to the organization, for few expect absolute indigency at sixty — as a matter of fact an overwhelming majority die before they reach three-score years. But that the pension plan possesses few material advantages for the organization is no discredit; it merely proves that men will, out of limited incomes, make provision for their less fortunate fellow-craftsmen. We may be sure the bounty will be disbursed in such a manner as to free it from the taint of being alms, for the beneficiaries will be assured many times and in all sorts of ways that it is their right — the wages of past loyalty and sacrifice — as is done in the case of the union printers' home. This and similar efforts show mankind at its best, as they demonstrate that the world is growing better and the brotherhood of man is a real force in society.

ARTISTIC VS. MECHANICAL PRODUCTION.

A VERY rational, though somewhat unexpected, attitude has been taken by one of the foremost living artists of London, who resides at Bushy Park, adjoining Hampton Court Palace, in the suburbs of London, respecting the vital questions which are involved between the rival camps occupied by adherents of art for art's sake, and the utilitarian "school" of art reproduction. Our contemporary, *Wood Craft*, gives publicity as follows to Prof. Hubert Herkomer's advanced position, by stating that when lecturing at the London Institute on the "Artistic Possibilities of the Machine" he adopted an attitude which he admitted might well seem paradoxical in an artist. Prof. Hubert Herkomer said that a machine was considered by some people to be a monster that drove out art, an inhuman power that showered horrors over the face of the earth. That was a conclusion that he denied. It was further claimed that the machine was a bad spirit that took work from the hands of men, and left them to starve. In his opinion that was a false economic statement.

Another of the allegations brought against the machine was that limitless repetition of any one article must take from its value. Such repetition was supposed to be contrary to art; but in order to grant that, they must assume that rarity was an art quality; and that he did not believe. Rarity played a great part in the commercial value of an article, but it was a source of the greatest danger to the proper valuation of art as art. The beauty of an article lay not in its rarity, but in the design, the workmanship, and in the material used.

At present the cheap article supplied to the masses failed mostly in design. The possibilities of the machine for producing artistic things had hardly been touched. They wanted the best for the masses, and he was unable to see that the word "art" would be misapplied to the wonderful productions of machinery.

However, the example of Ruskin, the anti-machinist incarnate, had shown that it was possible for a man to be misled even while he was inspired, and he had become the prototype of a vast number of people who did not think for themselves. The machine could do more than save the artist's intellectual abstract of natural form and phenomena, and such a mechanical device as the polyscope could help the mind of the artist to formulate it.

In conclusion, the professor defended the practice of reproducing works of art by mechanical means. It was better, he thought, that a good and expensive design should be produced, and then reproduced by machinery, rather than that people should be content with cheap and inferior work done by hand. Machinery, by the reduplication of what was best in statuary and carving, could bring the highest art closer to the masses of the people, and make it not only a means of pleasure, but an elevating and ennobling force.

It is not generally known that Professor Herkomer did his first art work in America, but such is the case, and it is believed that he has to his credit a greater number of célèbre portraits than any other artist, for since his sojourn abroad, which covers in the neighborhood of two decades, he has had the most celebrated personages sit for him. Hence his views are entitled to the greatest respect, and it is believed that with greater publicity accorded them the fundamental principles which he advances will prove of no small advantage to the arts and crafts generally. B. N. A.

THE PURIFICATION OF WATER—A CORRECTION.

In our December issue on page 370, an erroneous statement in a paragraph credited to *Technical Literature*, though an apparent error, does our contemporary an injustice.

The relation of permanganate of potash and manganous sulphate should have been stated as six parts of permanganate and ten parts of the manganous sulphate to one hundred thousand parts of water, all by weight. The misstatement of 19.29 ounces permanganate of potash and 32.15 ounces of manganous sulphate to 1.0565 quarts is so obvious that our readers will hardly have been misled by the paragraph, for, assuming 1.0565 quarts to weigh, at 62° F., 2.3 pounds or practically thirty-seven ounces, the quantity of permanganate stated as 19.29 ounces or the manganous sulphate as 32.15 ounces would be approximately nineteen and thirty-two parts respectively to thirty-seven of water, which would hardly produce a drinking fluid "limpid, colorless and of a pleasant taste, and even richer in oxygen than ordinary water" as was stated. This proportion is quite a different one from six or ten in one hundred thousand. The former would be impossible chemically and also untenable from a sanitary standpoint. We regret the appearance of the error and cheerfully make this correction. B. N. O.

CANADIAN PULP-WOOD CONCESSIONS.

Consul E. A. Wakefield, of Orillia, sends to the Bureau of Manufactures the following abstract from the Toronto *Globe* concerning the Canadian policy in regard to pulp wood:

"The Government of Ontario will shortly call for tenders for two pulp-wood concessions, and in the terms to which the successful bidders will have to agree will be found the keynote of the policy decided upon with regard to future treatment of the pulp-wood areas of the province, namely, the manufacture of the raw material into paper in Ontario. The question has lately been more or less a subject for consideration by the cabinet, in view of the many inquiries being made for pulp-wood areas in Ontario, and a definite decision has now been reached.

"The concessions for which tenders will be called are known as the Nepigon and the Fort Frances concessions, respectively. The areas which they will include were covered by concessions granted some years ago, but which were canceled because of nonfulfillment of the terms of the agreements. In the case of the Nepigon concession it is said that the territory will not be so extensive as that comprised in the original concession. The agreements will no doubt embrace conditions as to the size of the timber to be cut, the length of time which the concessions are to run, the amount of money to be expended within a specified period on mills and other works, and the dues to be paid for any pine timber cut other than pulp wood, as well as for the latter.

REACHING NEW AREAS — PREVIOUS AGREEMENTS.

"It is probable that these concessions will be the last to be offered for some time to come, for while every year's work of the provincial survey parties is proving the truth of the statements of those who made the preliminary surveys of New Ontario as to the immense extent of the pulp-wood resources, much of it is at present commercially inaccessible, but the extensions of railways in the years to come will add immensely to its value.

"There is no intention on the part of the Government to interfere with concessionaires whose agreements give them the right to export pulp, and it should be borne in mind that in all the concessions so far granted it is expressly provided that the wood must be manufactured into pulp or paper in Ontario. The ground is taken that these people entered into contracts with the Government in good faith, and it would be grossly unfair to attempt to change them now, particularly where there is no doubt as to the earnestness of the parties in trying to keep their agreements; nor can the Government put a tax on pulp wood cut on private lands for export. In these cases the exportation could only be affected by a federal export duty or a federal prohibition of the export of pulp wood, which would apply to the whole of the Dominion. The Government could allow, as in the Province of Quebec, the exportation of pulp wood cut on Crown lands, charging thereon an extra stumpage to be rebated, as is also the case in the other province named, if such is manufactured into pulp or paper within the provincial boundaries. This and all other aspects of the situation were given the most serious consideration, with the result that the course decided upon was the one outlined in the beginning of this statement."

LIFE is a one-sided fight for the man who is his own worst enemy.—*Process Work.*

Written for The Inland Printer.

MODERN PRESSWORK.

NO. V.— BY FRED W. GAGE.

END GUIDE.



ORDINARILY, the end guide is in need of but little attention, but if its face has become much worn by the "sawing" action of the paper against it, grind down the face and the bottom so that they will be square and even. Also be sure that in its fastenings there is no lost motion, but absolute, unyielding tightness.

Incidentally, it will be wise to see that the front or hinged section of the feed-board has no "play," either endwise or sidewise, for it is obvious that unless this be perfectly rigid, a variation in register may easily occur. On one press which the writer had under his care, a very "mysterious" case of bad register was finally located as the result of an indolent feeder leaning hard against the feed-board some of the time, a slight looseness in the hinges carrying this front section allowing it to move, thus carrying the end guide a thirty-second of an inch or more out of position.

The position of the end guide with reference to the gripper edge of the sheet must also be carefully considered, especially on close register work.

SHEET-BANDS.

The careful setting of the sheet-bands, in front of the cylinder, is very essential, although too often neglected, it being perhaps assumed that once they are set, no further attention will be required. Take especial pains that none of the bands are located so as to be touched by grippers or shoo-fly fingers, as considerable injury can be done to either in a short time by friction against the band.

The best time to set the bands is after the usual tympan has been laid. Stop the press after the grippers have taken the sheet and just as they are opposite the lower band rod. Now set each band so it will lightly touch the sheet, having in mind that too tight a band may not only mark or streak the surface of the sheet, but also possibly draw it from under the gripper, while loose bands may allow a slight "bag" in the sheet, with resulting slur, wrinkle, or loss of register.

As the result of grippers being set a little light on one end of the sheet and one single band being too tight on the same end, a sheet has been known to be drawn or "swung" out of register nearly an eighth of an inch on that end. Troublesome wrinkles are often caused by wrongly adjusted sheet-bands, and on the other hand their skilful manipulation will often take out a wrinkle which may have its origin in the poor condition of the paper or improper make-ready of the form.

Be especially careful that the bands at the end of the sheet do not come at the very edge of the paper, as in this position they are pretty sure to cause trouble. If the grippers be set so that one is on each end of the sheet, a band just inside each gripper is in the correct position.

Another point — don't adjust the sheet-bands while the press is running. You may think that you are too agile to be caught, but the inking rollers are very close and running very fast, and more than one pressman has found to his sorrow that very painful injuries may result from a moment's thoughtlessness. No one wishes you to risk the loss of fingers or even an arm by taking such chances, and all the time you could save by not stopping the press for these adjustments, might be lost many times over in digging you out and taking you to the hospital.

BRUSH ADJUSTMENT.

On those presses which are provided with a "brush" to smooth out the sheet, and hold it up close to the cylinder, equal pains must be taken that the brush is not set too tightly, nor in a position to curl or otherwise injure the edge of the sheet. This brush will be found of especial value in close register work, and the intelligent pressman will be quick to perceive and appreciate its advantages.

It can not be properly set without taking out the form rollers, and there should be on the cylinder a tympan equal in thickness to that used in regular printing.

Run the press with a sheet in the grippers until they have nearly reached the printing line. Now open the grippers and pull the sheet back from them so it will be held by the friction of the brush alone.

Then set the brush carefully up to the cylinder, being sure that each end bears alike.

The ideal condition for the brush is that in which the center bears just a little heavier against the cylinder than the ends, and to attain this it may be necessary to "shim" between the brush and the bar carrying it, at about the center. A few strips of paper, as may be necessary, can be readily and permanently attached with shellac varnish. With the brush correctly set, it operates to drive out the air between the sheet and the cylinder, and to do this it must exercise a distinct wiping motion, easily noticed when pulling the sheet back as mentioned above.

SHOO-FLIES AND STRIPPERS.

On those presses where the delivery construction uses shoo-fly fingers to give the forward edge of the sheet a lift as it passes out onto the deliv-

ery, the proper setting of these fingers or shoo-flies, as they are usually called, is of prime importance.

Some makes of presses allow of the entire removal of the rod carrying the shoo-flies during make-ready, while on other presses the shoo-flies can be tipped up out of the way while laying tympan, etc., and themselves return automatically to correct position when the press is moved ahead.

In setting the shoo-flies, see that they have the full upward movement allowed by the cam, and that they lift the sheet at the correct time. Do not set the fingers too close to the grippers, for a wrinkling or marking of the sheet is sure to result. Also be especially careful not to set a shoo-fly directly under a guide tongue, for in backing up the press the shoo-fly might be caught by the end of the tongue, to the great damage of both.

It is also well that the shoo-fly does not come directly against a sheet band, for this might cut or mark the sheet, and also wear away the shoo-fly itself.

Certain makes of front-delivery presses have stripper fingers which strip or loosen the printed sheet from the cylinder after the shoo-flies have given it a preliminary lift, while others dispense with the shoo-fly entirely, the stripper fingers being so operated as to start under and lift the forward edge of the sheet.

The pressman must use the best of judgment in setting these strippers, for more than one luckless or incautious wight has seen his carefully built overlay stripped from the cylinder and torn into ribbons by too closely set stripper fingers. And as even serious injury to the press itself might also result, the need for great care will be readily appreciated.

BACK DELIVERY.

On most of the older styles of two-revolutions, and on drum-cylinder machines, the sheet is taken from the printing cylinder by the back delivery reel, and turned over, so that it slides face down onto the fly. On some classes of work this led to baneful markings and disfigurements of the printed sheet, hence the invention of the "front delivery" in its various styles.

But as there are still many of these older machines in use, the pressman handling them must do his best to overcome the difficulties incident to this style of delivery, and he will need nimble wits to meet the varying conditions.

Of course the grippers on the reel must first be looked after to see that they open and close at the proper time and manner to hold the sheet firmly before the cylinder grippers drop it. Also see that they do not open against nor too close to the cylinder grippers, nor against the ends of the fly-fingers. On certain presses an adjustment is provided whereby the tips of the delivery grippers may be varied in their position as regards the edge of the printing cylinder, and of course the pressman must use care lest his tympans be torn off by trying to set the delivery grippers too close.

The difficulties incident to the marking of the sheet by the fly can be overcome in various ways. Sometimes there will be vacant white margins in which fingers may be set, with possible strings or wires from fly-finger to fly-finger to assist in carrying the sheet.

Another plan often resorted to is to attach thin brass or tin star-shaped wheels to the sides of the fly-fingers, or set them in slots sawed in the center of the fingers. These can be about one inch in diameter, and if they revolve freely on their centers, the sharp points will mark very little, even on cut forms.

On smaller machines, strips of coarse sandpaper glued to the faces of the fly-fingers, and renewed as necessary, will be found very effective. As this rough face may prove annoying when handling thin stock, it will be found a great convenience to have an entirely complete extra fly, with its fingers covered with sandpaper, to be substituted for the regular fly with its smooth sticks, when necessary.

The arrangement or spacing of the fly-fingers on either front or rear delivery presses must be determined largely by the size and thickness of the sheet to be handled, and on presses running at any considerable speed, some experimentation may be necessary.

On most front-delivery machines, no special adjustments are required for varying sheets beyond arranging the wings on the delivery board or jogger, and setting the cam to start the delivery movement at the correct moment.

Most presses built to-day have front deliveries for handling the sheet either side up, and readily changed from one to the other, according to the grade of stock being handled, etc. It will easily be noted that on cheap, coarse work, where the sheet is to be backed on its own or another form, the fly, delivering face down, will obviate the labor of turning all the sheets over. But on fine work, the right-side-up delivery not only facilitates quick and easy inspection, but deposits the sheet more gently on the board, thus having less tendency toward offset.

SETTING THE ROLLERS.

With all the moving parts of the press properly adjusted, we are now in readiness to "ink up," preparatory to putting on a form, and here, as elsewhere, the preliminary work is important.

It is to be presumed that we have available a set of good rollers in proper condition, not too recently cast, nor too old and hard for use. Later

in this work the care of rollers will have the attention the subject deserves.

First be certain that the ink-plate sets level and type-high from the bed line, if the distribution be of this style. Many instances have shown that through accident or otherwise the face of the ink-plate may be sprung or in some other manner be out of correct position and of course the proper ink distribution would be greatly affected thereby.

Also see that all metal distributors are round and straight. This latter point is of vital importance, for these heavy rollers are often sprung by a fall or other careless handling. Have them taken to a machine shop if necessary, tested in lathe centers and trued up as may be needed.

Much has been written and said about the proper "set" of inking rollers, but after all it may be summed up in this general conclusion — set all rollers so they will touch gently the surfaces with which they are in contact.

Doubtless any pressman can easily set his "dress" of rollers on this plan, provided the sockets or journals are not worn too seriously; and did rollers never shrink nor show the effects of the weather, few roller troubles would develop. But as shrinkage is an inherent quality of roller composition, the pressman must watch his rollers, resetting them from time to time as necessary.

So too, must the rollers have watchful care when the hot, humid days of early summer come on, for the relatively soft "winter" composition is very sensitive to such conditions, as many a pressman has learned by bitter experience.

Many presses of more recent design use one size and length of roller throughout the machine, and here the good judgment of the pressman must dictate which roller is by its condition best adapted to a certain position in the press. The opinions of even expert pressmen vary widely as to what constitutes a good form roller for high-class work, and doubtless the climatic conditions, the grade and "body" of ink used, the speed of operation and other factors, must to some extent determine this point. Here, as elsewhere, the observant pressman will become more and more valuable as his experience broadens and his powers of observation are quickened.

The form rollers should first be set for height with a type-high gage or a large metal letter, so that they bear gently on its surface, and then set up to the metal distributor, just sufficiently tight to touch throughout their length. Be particularly careful that one end is not set tighter than the other, or in other words, that the form roller is not out of line with the distributor.

Angle rollers, "riders" and duct rollers must all have similar careful adjustment, the duct or fountain feed roller needing especial care on account of its relatively greater movement.

Having the rollers all properly set, it is an excellent plan before putting on a form which will take considerable time to make ready to remove about half the rollers, inking up lightly the remaining ones. This affords additional rolling capacity after the make-ready is completed, and lessens the work of washing up in the interim. And the less washing a roller has, the better.

(To be continued.)

THE SYMBOLISM OF CHINESE PORCELAINS.

In viewing such an exhibit as the Morgan collection of Chinese porcelains at the Metropolitan Museum of Art, the pleasure of visitors is found to be much enhanced by a little insight into the mysteries of meaning in the strange symbols, characters, personages, birds, beasts, etc., which adorn these as they adorn all species of Chinese art objects.

How many casual visitors know, says the "Museum Bulletin," that a rectangular Chinese vase is feminine, representing the *yin*, inert, dark, and earthly traits in nature, while an oval vase is masculine, representing the *yang*, or active, light, and heavenly elements; a combination of the two representing the creative or ultimate principle?

A group of seemingly miscellaneous art-objects depicted perhaps upon a brush-tray are probably the *po-ku*, or "hundred antiques," emblematic of culture, and implying a delicate compliment to the recipient of the tray.

Birds and animals occur with frequency on Chinese porcelains, and if one will observe closely it is a somewhat select menagerie, in which certain types are emphasized by repetition. For instance, the dragon is so familiar as to be no longer remarked, and yet his significance is perhaps not fully understood by all. There are, in fact, three kinds of dragons — the *lung* of the sky, the *li* of the sea, and the *kiau* of the marshes. The *lung* is the favorite kind, however, and may be known when met by his having "the head of a camel, the horns of a deer, the eyes of a rabbit, ears of a cow, neck of a snake, belly of a frog, scales of a carp, claws of a hawk, and palm of a tiger." His special office is to guard and support the mansions of the gods, and he is naturally the peculiar symbol of the emperor. The four seasons have each its special flower — the tree-peony for spring, the lotus for summer, the chrysanthemum for autumn, and the prunus, or plum-tree for winter.— *Harper's Weekly.*

THE OLDEST PAPER SUCCUMBS.

The oldest paper in the world (but just how many centuries can not be stated) — the Pekin *Gazette* — has just ended its long existence. Still, it was no great paper, as newspapers are estimated, having no editorials and little that could be called news. What it did mostly — and it was very small, with but few pages — was to announce things official. A somewhat different paper, it is said, is to take its place, which will not only do this last duty, but which will have more modern features than the old Government organ thought it proper or dignified to maintain. — *Printers' Ink.*

WASTE not — and a good many folks would go starving.— *Process Work.*

Written for THE INLAND PRINTER.

THE PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS.

NO. XXIII.— BY N. S. AMSTUTZ.*

(6) WOOD ENGRAVING.

BEFORE proceeding to the consideration of the details which appertain to the methods of calculating the changes of tool angles into cutting angles by modification of machine angles, it is desirable to refer to the variations of physical characteristics that are found in wood engravings and half-tones of approximately the same tone values.

WOOD ENGRAVING AND HALF-TONE COMPARISONS.

Fig. 138 shows a pencil sketch by the author, reproduced same size by means of a 150-line half-tone, of the V grooves and "pyramidal" ridges of a wood engraving drawn on a magnified scale. The illustration shows the lines (ridges) placed at uniform distances apart in a straight direction — parallel to each other and without cross-cutting. The effect of overcutting is also shown by comparison. The normal depth is indicated by D; the extra depth of cutting by a^1, and the bottom of such a groove by e; the lowered ridge due to overcutting by a, and the top of the ridge by d; the cutting angle by A, and the pitch or distance between ridges (lines) by P. Line centers are shown by f, the high lights by H, middle-tones by M, and the shadows by S. Extremes of shadow grooves are represented by g; the bottom of a normal groove by b, and the bottom of a middle-tone groove by c. Fig. 139 shows a supposititious half-tone made by means of a 150-line screen, reproduction of a pencil sketch, by the author, which has been drawn to represent about the same tonalities as are depicted in Fig. 138. In this figure H^1 represents the high lights wherein the dots are "topped" by overetching; the distance they drop below the normal printing plane being indicated by a^2; H^4 represents high-light dots reduced to the round form in the acid bath, and H^3 the square form which usually precedes the round in many cases, and H^2 represents this latter tonal region; M^1 represents the middle-tones and S^3 the smallest white dots of the shadows, and S^1 the dead blacks, while f^1 shows the line centers, which in the main conform to the pitch P and lines f of the wood engraving; they also define the pitch P^1.

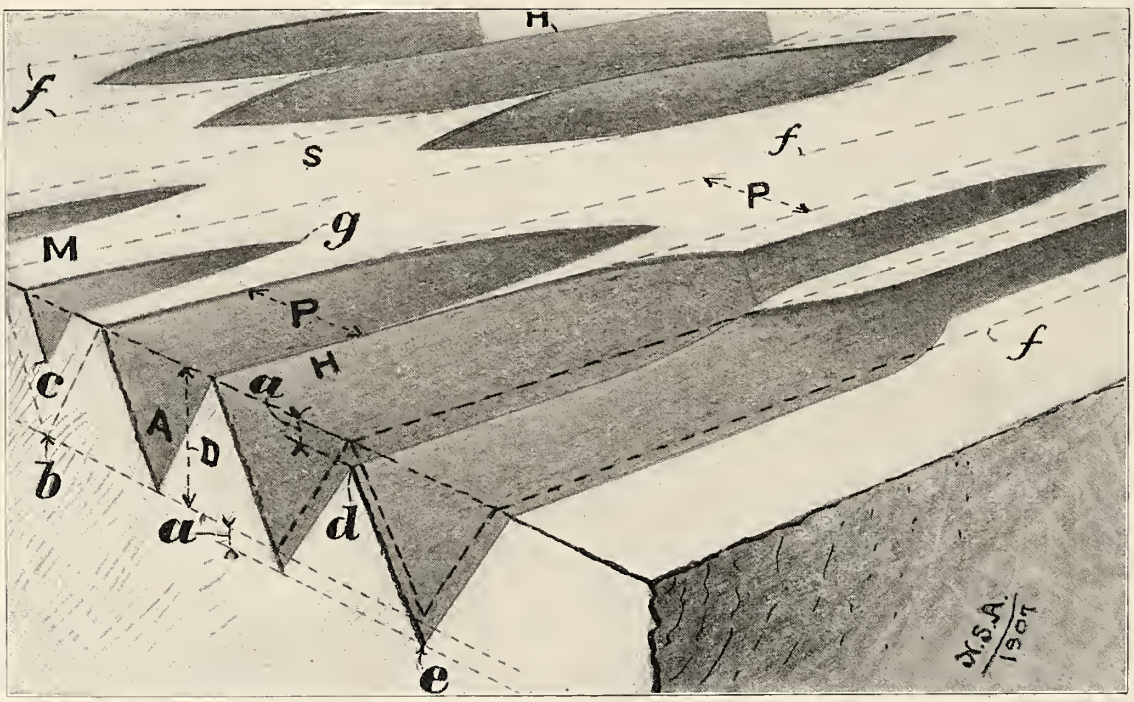


FIG. 138.— Showing a 150-line half-tone, reproduction at same size, from a pencil sketch by the Author with an ordinary No. 2 office pencil, of a magnified view of a wood engraving, having about the same tonal value as Fig. 139, on opposite page. Half-tone by The Inland-Walton Engraving Company.

HIGH-LIGHT FEATURES COMPARED.

There is a fundamental difference between the high-light characteristics of a wood engraving and a half-tone, as an inspection of Figs. 138 and 139 will show, when the overcutting and "topping" features are considered. In the case of the overcutting all power of interpretation is at an end the moment a ridge (line) has come to a sharp point on the printing plane, but beyond this no loss of printing depth will ensue because the bot-

*Member of the Royal Photographic Society and Society of Arts, London; Principal of the Inland Printer Research Department, Chicago, and Associate Member American Institute of Electrical Engineers, New York.

tom of the two adjacent grooves which border a ridge are also formed below the normal depth.

If these grooves were extended many times the normal depth there would still remain the sharply formed ridge, d, lying between them without any darkening effect whatever. In fact, if anything, the result would be the production of a pure white, but in the case of the half-tone as soon as the limit of mechanical stability has been reached "topping" is about to commence, and as soon as this action is under way the sharp printing plane outlines of the sharply outlined dots disappear and the rounded effect shown in Fig. 139 is produced. The results which are formed by smudgy dots in printing will in all cases increase the tonality in the direction of the blacks. As soon as this stage is reached all hope of saving or of restoring the dot to its pristine value is gone,

IMITATION WOOD ENGRAVING EFFECTS.

As an indication of the fundamental values which the art of xylography possesses it is but necessary to point out the exemplification of the old adage that "imitation is the sincerest flattery." This is found in hand-tooled half-tones of all kinds, from the forming of pure whites to modified textural tonalities in the body of the engraving. Likewise the introduction of special curved line screens for use in portraiture is an indication of the prevalent desire to secure a so-called "wood-engraving" effect. There has recently been brought out a wavy line screen by Mr. Dargaval, of the firm of John Swain & Son, Ltd., London, for which the claim is made that it gives that wood-engraving effect, and is very good on portraits, as it follows the molding of the face. The "Penrose Process Year Book," 1907-1908,

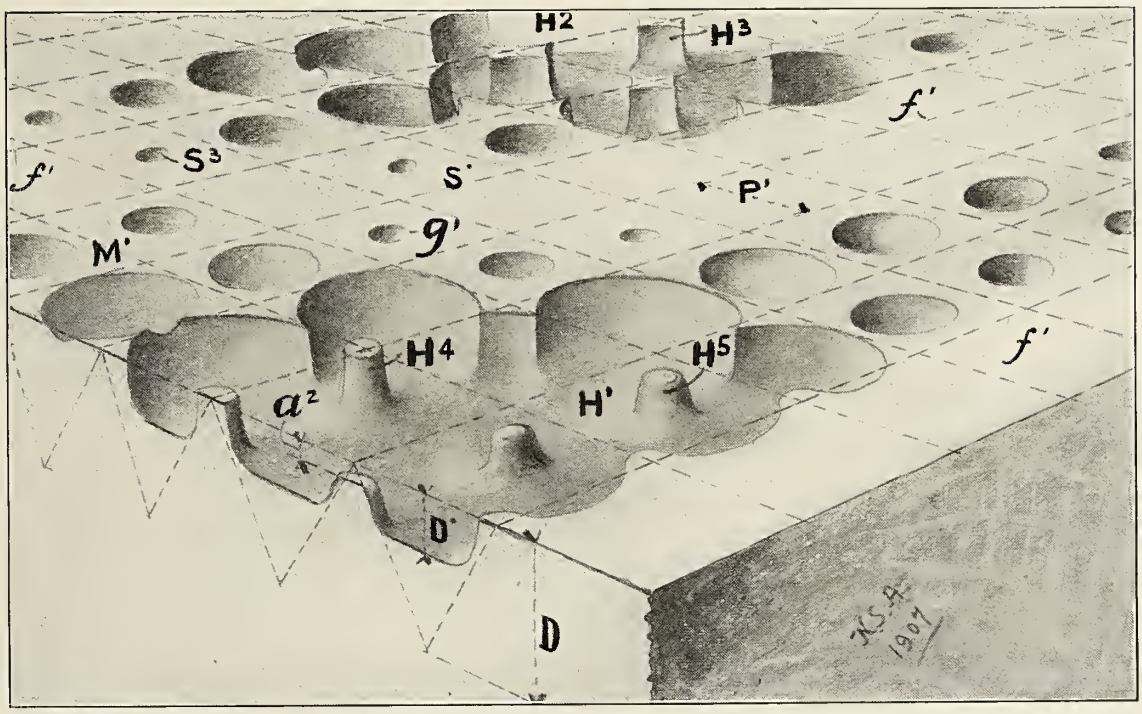


FIG. 139.—Showing a 150-line half-tone, reproduction at same size, from a pencil sketch with an ordinary No. 2 office pencil by the Author, of a supposititious magnified view of a half-tone plate having about the same tonalities as Fig. 138, on opposite page. Half-tone by The Inland-Walton Engraving Company.

without recourse. The most careful rolling up and reëtching can not sharpen the outlines, once the rounding effect is present. Thus it is seen that superiority in wearing qualities is an inherent characteristic of wood engravings, and the printing values are likewise seen to be maintained at a higher standard than is possible in the half-tone. In these days of expensive photo-retouching for half-toning and the simplification of wood engravers' ruling-machine procedure, with the possibility of automatic or semi-automatic systems using the wood-engraving form of V grooves, a new lease of life may now be looked for this craft which has recovered from so many rebuffs of the past, always rising to renewed life.

shows a specimen made by this new form of screen, and a description of the process is also given. All of these "straws" show the trend in present day developments as related to process-work. If the speed of production in the wood engraving could be raised and the control of the graver depth made entirely automatic, then there would begin the dawn of a really new era in the illustrated arts generally because of the greater durability of the "pyramidal" form of dot, and the increased printing quality which is inherently present in V-shaped grooves.

It is not stretching a point to prophesy the rehabilitation of mechanical engraving in directions not now occupied by wood engravings.

OVERCUTTING.

In order to give a practical illustration of the effect of overcutting in the case of true V grooves Fig. 140 is shown. This figure shows a certain degree of "chalkiness" in the high lights due to the fact that the tops of the ridges, while still relatively sharp are yet below the normal printing plane, and while these tops vary in elevation or the distance they are below the normal printing plane according to the tonality that existed in the original photograph, at this portion of the high lights they are all of one width — sharply ridged



Fig. 140.— Showing an experimental overcut high-light effect known as "chalkiness," at 180 lines per inch, automatically engraved direct from carbon relief photo, in vertical parallel lines, by the Author.

— and in consequence are unable to produce any effect on the printed page other than a single line, which has no variation in width whatever. Due to this phenomenon the reproduction would be said to have lost "color" in the high lights because there is no longer any gradation left therein. These lines examined under the microscope show a broken effect, which is partially due to the lack of sharpness of the V-shaped engraving tool used in producing them.

ENGRAVING DEFICIENCIES AN INJUSTICE TO PRESSMEN.

Remarks anent the automatic overlay feature that comes into play on overcut mechanically produced engravings or overetched chemically produced half-tones are apropos, for they, to a certain degree, account with good presswork for an increase of white opposite such areas, but in the case of the "topped" half-tone, if a similar result is secured at all it is indicative that the very highest skill was used by the pressman.

At this point it is specially pertinent to call attention to the fact that the pressman, however skilled and however willing he may be, yet finds himself day by day confronted with problems that no more belong to him than does the science of astronomy relate to the development of special breeds of chickens. This is an injustice that should not exist. The fundamental principle should be for each phase of the graphic arts business to carry its own responsibilities, and to be so coördinated with the preceding and the following interrelated steps that there can be no chance for the growth of carping criticism, and the laying of blame upon the shoulders other than those to which it belongs.

The pressmen do not require this championing of their cause for the reason that they demonstrate by the expert handling of all sorts of difficult problems as they arise in the routine of their work a skill, which, when one considers and understands the delicacy of the physical relations between variable pressure and effect from the form to the impression sheet, stands for all time to the credit of the most painstaking effort.

It is such an easily acquired predilection on the part of human nature to "lay the blame on the other fellow" that it is not to be wondered at when one finds the conscientious pressman wrestling with a problem of getting a curved base electrotype to a type-high dimension without excess pressure in the center, or a cut with rounded base to not rock in the form and cause general mischief, to try to eliminate "hard edges" that should have been left off from the engraving entirely, or to try to make the white dots of the shadows, which should have been burnished on the half-tone to show less gray in the impression, and to eliminate the spreading and smudging action of "topped" high-light dots that should not have been brought to this stage in the process of etching.

It is, of course, obvious that not every pressman will rise to the occasion of intelligently doing his best, but the entire craft should not be compelled to bear the odium of the few any more than in any other trade or profession.

REMARKABLE SENSITIVENESS OF CYLINDER PRESSES.

These remarks are called forth by the recent experiments of the author in determining the remarkable subtlety of pressure control on a cylinder press wherein the simple variation in thickness of a celluloid sheet placed externally of the last draw-sheet on the cylinder with the hardest kind of underpacking, modified the impression effect from a plain "solid black" unengraved block set in the form. The variation in thickness of the film was but .0035 inch. Yet this was enough to show on the impression a fair degree of high-light effect with a range of middle-tones com-

parable and harmonizing therewith. This delicate response of the press to such a minute variation in effective cylinder radius was entirely lost if the variable relief celluloid was covered with two or three sheets of folio paper, due to the elasticity of the sheets themselves absorbing the variation in pressure, or, per contra, the effect was also nullified when the underpacking was softened. All of which goes to show that it is not only the engraver who has small dimensions to deal with, neither should the pressman be relegated, as has been the wont in certain quarters, to the pale of an unresponsive aggregation of "adamantine tissue."

DRAWINGS VS. PHOTO-MICROGRAPHS.

The reason photo-micrographs have not been used instead of the reproductions from drawings illustrated in Figs. 138, 139, 141 and 142 is that the perspective relation of the various planes is such that not all of them could be in focus at the same time, hence the impossibility of producing such views with the microscope without the use of special masking arrangements, etc., which are very complex, and even if used the results would not be as clear and as representative of the actual conditions as are the views shown. It is a doubtful expedient, this extemporizing of microscopic attachments, when the goal reached does not bear a commensurate value to the time involved in its production in comparison to a simpler method.



FIG. 141.—Showing "cross-cutting" high-light effect produced on "single-line" engraving shown in Fig. 138, reproduced from a pen drawing 5¾ inches wide.

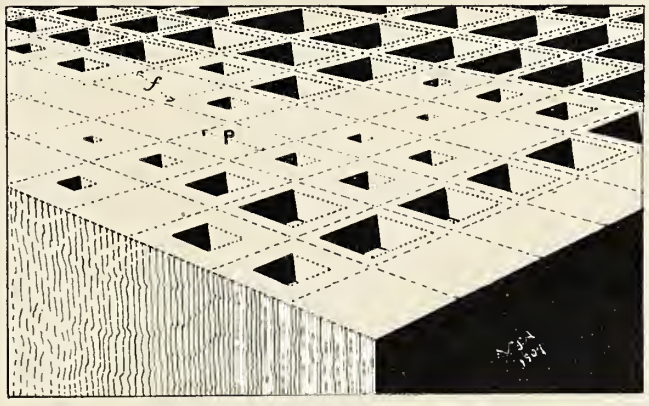


FIG. 142.—Showing reproduction of a pen-and-ink drawing of a suppositious engraving of "cross-lining" effects. Original drawing 5¾ inches wide.

CROSS-CUTTING AND CROSS-LINING.

Fig. 141 shows a zinc-etching perspective of a pen-and-ink drawing, by the author, reduced from 5¾ inches wide, which illustrates a supposititious enlargement of an effect which is technically called "cross-grooving" or "cross-cutting." Fig. 142 similarly made and reduced shows "cross-lining," in which the depressions or cut-out portions of the upper surface of the wood block are arbitrarily depicted, the object being to show the relief surfaces forming lines (ridges) at right angles to each other — hence the term, cross-lining.

Dotted lines f show line centers and P the line pitch. Similar letters on Figs. 139 and 141 refer to the same parts. A little practice with a graver that is held at about forty-five degrees to the horizontal will soon work wonders in the acquisition of this technic. It should, however, be noted that the cross-section of a graver, which when held at the angle mentioned must be such as will produce an angular incision, whose sides are ninety degrees apart, is of the greatest possible assistance, as then the cutting need only be done at *opposite corners* of a "white" square. To gain time all the squares are incised from the same direction of corner and then the block is turned about, and the opposite corner is similarly treated, when the chip will come away without any difficulty whatever, leaving a clean-cut, square-formed depression.

This style of execution can be easily acquired with a little practice, and its presence on a cut will add to its value, even if from a standpoint of variety only. Should the depressions be desired of lozenge or diamond shape, then a graver of the proper cross-section must be used.

It is, of course, self-evident that the illustrations shown this month apply principally to the mechanical phases of wood engraving; this is obvious from the geometric disposition of the printing ridges. The "cross-lining" effect shown in Fig. 142 may, in substance, be produced by the hand-graver in *curved* lines irregularly spaced, and the same treatment may be applied to the "cross-cutting" style shown in Fig. 141. The idea is to bring the art back into working relation with present-day demands rather than expatiate on the relative importance of "drawing with the graver" as one might with a pen and white ink on a black ground, producing distinctively characteristic lines that in themselves carry character and individuality by reason of their variation in

distance from each other — absence of parallelism; their curvature; their direction and their strength or width.

GRADED LINES.

The tapering off of the ends of the grooves shown in Fig. 138 is representative of the form produced by the hand-graver, for it is obvious that the ruling machine will not admit of this gradual widening of the grooves in such short distances as shown, unless the operator becomes exceedingly skillful and always raises the tool to a given mark on the depth-adjusting screw and then rapidly lowers it to another mark, as the tool carriage is moved along to form the groove. Every ruling machine should have an adjustable graver *limit* stop that automatically defines the height the tool can be raised — *just to clear the wood* — and the maximum depth it can be set to. With such stops attached to a machine there would be a large saving of time effected and a positiveness of execution secured that at present is not procurable in certain classes of work.

LINTON'S DAY, LINE AND TONAL VALUES.

The distinctive type of artist-engraver of Linton's day, when machine subjects were reserved for "hacks," would relegate all mechanical methods and procedures to the pale of oblivion, relying almost wholly on the relative coarseness of lines, etc., for textural effects. This dictum for certain classes of subjects is *par excellence* the best method of treatment, but it is folly to decry all other styles and promiscuously subject everything which emanates from without the fold to unlimited censure. Unquestionably the engravings from the burins of American artists such as Anderson, Adams, Jonnard, Annin, Kruell, Cole, Davis, Linton, Juengling, etc., do show a virility and distinctiveness of character that is most pleasing to behold, yet fundamentally — but here is the crux — it is well known that photographic representations of subjects do not show arbitrary line media for interpretation at all, except where the inherent detail is itself composed of lines. On the other hand, even the wash drawing on the wood block does not consist of lines, though the drawings of early days did, hence what is the merit of the superficial contention that each line of the engraving must represent some specific characteristics of the subject?

From previous reference to the advent of the geometrically formed Levy screen, producing equidistant parallel arranged dots only varying in size, it is seen that the existence of the *individual* line except for special purposes is not any longer necessary because all the possible tonal gradations ranging from pure white to dead black with an infinite variety of detail can be rendered by regularly disposed lines; this is self-evident, from the fact that not one person in ten (outside of professionals) when examining half-tone prints can note the existence of dots at all. To their eyes the gradations pass so unobtrusively from one stage to another that the effect is the same as though the reproduction was a continuous tone rendition instead of one broken into arbitrary dots of various shapes and sizes.

PRE HALF-TONE CREEDS.

At the time Linton published his "History of Wood Engraving in America" in 1882, the half-tone process developments of to-day were unknown. Hence it is not strange that he should have looked at the subject of tonalities from one view-point only, that of line form, rather than the fundamental basis of percentage of white or black within a given area. So long as the individual line was the interpreting medium, no other possibilities were known and what is not known *a priori* can not be understood.

Much energy has been misapplied in attempting to dogmatize about these questions. The renaissance of the wood engraving art can only be brought about by a calm presentation of the fundamental scientific facts which relate to the practical working of the method, by the unbiased investigation of unprejudiced personalities, the elimination of a *think-so* basis and its substitution by a *know* procedure. In the revival of any decadent art it is vital to follow the line of least resistance, and acting on this principle it is found that the production of mechanical subjects on wood offers this vantage ground, for reason of the better wearing and printing qualities found in an engraving that comprises V-shaped grooves and "pyramidal" shaped printing ridges in its physical make-up.

(To be continued.)

WHO WRITES THE LETTERS THAT CONSUME PAPER.

The letters which are written annually in all parts of the world are as numerous as stones on the seashore, and one would have thought as uncountable. A contributor to a French contemporary, however, has managed to arrive at the average number of communications sent through the post in a year by each inhabitant in various countries of Europe, as well as America and New Zealand.

According to this calculation, each person in the United Kingdom writes no fewer than seventy-eight letters in the year, a fact that ought to please the postoffice authorities generally, as also papermakers. But it is not so easy to understand that the people of New Zealand write more letters than those of Germany. New Zealanders, we are told, write sixty-six letters each, every year, and the Germans fifty-five.

Again, Denmark is ahead of Austria, the number given for the former being forty-one and for the latter thirty-eight. France, too, with twenty-six for each inhabitant, comes after both Belgium (29) and Holland (31). The people of Sweden write twenty-six letters, and those of Norway twenty during the year.— *Paper Dealer.*

Written for The Inland Printer.

DESIGN AND COLOR IN PRINTING.

NO. X.— BY F. J. TREZISE.

In music it is an established fact that certain notes used in combination produce harmonious sounds. The moment that more than one note is struck, there is danger of discord, and when ten notes resound to the touch of the player, they must be the right notes, or the sounds jar upon the sensibilities. In the use of color the same law of exactness applies.— *The Philosophy of Color.*

HAVING fixed in our minds the primary, secondary and tertiary colors, together with a knowledge of how they are formed, we come to a consideration of their use one with the other. Which colors may be used together with pleasing results? Harmony of colors as applied to the printed page may usually be divided into three groups, as follows:

Complementary harmony, or harmony of contrast.

Harmony of a shade and a tint of a color.

Harmony of black with other colors.

Taking them up in the order above named, we will first consider complementary harmony. As before stated, white light is a combination of all the colors. In order to have a complementary harmony we must use two colors which, when mixed, will give the equivalent of white light. In other words, the complement of a color is that other color which when mixed with it will give the sensation of complete white light. We can not take this literally in connection with printing-ink, however, for, as before stated, we are dealing with opaque substance and reflected light. Theoretically, complementary colors when mixed will produce white, but in printing-ink the mixture of complementary colors gives a neutral gray, possessing no trace of either of the colors used in the mixing. Now, if red, yellow and blue combined form white light it follows that if we wish to form white light with, for instance, blue and one other color, the other color must contain the red and the yellow. The mixing of the red and the yellow gives us orange — the complement of blue. Again, the complement of a secondary color is that primary color not included in its make-up. Thus red is the complement of green, blue is the complement of orange, and yellow is the complement of violet. That these colors, which are as far removed from each other as possible, will harmonize, seems strange at first, but a simple experiment will show the reason for this. Take a piece of white paper and place on it a spot of ink or paint or a piece of colored paper. Look steadily at it for thirty or forty seconds and then, keeping the eyes fixed on the same spot, suddenly cover it with a piece of plain white paper. In a few seconds the image will appear plainly on the white paper, but in the complement of the color which was used. For instance, if a spot of red ink is used, the white paper will appear to show the same spot, but in green instead of red. Look at the flame of a gas jet steadily for thirty or forty seconds, then turn out the light, keeping the eyes fixed on the same spot, and the flame will reappear, but in the complement of the yellow-orange of the original flame. The optic nerve, becoming satiated with the one color, reacts, when that color is removed, to the exact opposite of that color. It may be likened to a pendulum which, drawn up on one side and released, does not return to a normal position at the bottom and remain there, but reacts to practically the same height on the reverse side. The nerves which are tired by the one color are unaffected by its opposite, and vice versa, and thus a normal condition is preserved.

A simple and convenient aid to the study of color harmony will be found in the color-wheel

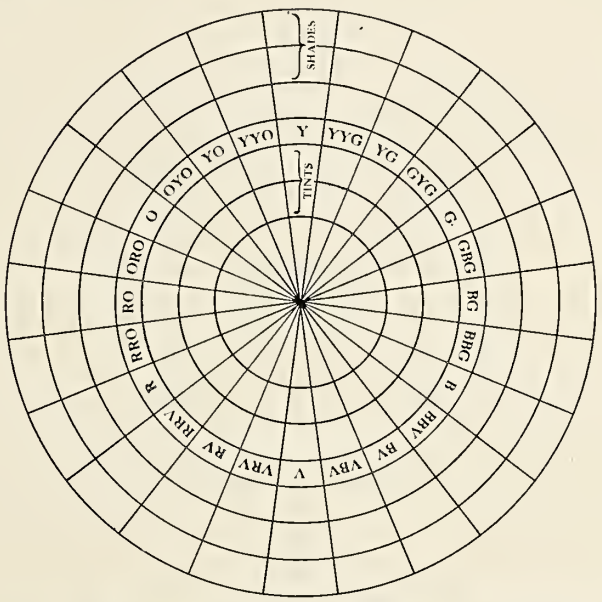


Fig. 23.— Diagram of color wheel for determining complementary harmonies, harmonies of shades and tints, and harmonies of black with colors.

reproduced in Fig. 23. This is nothing more nor less than the spectrum, shown in Fig. 19, arranged in the form of a circle instead of a straight line, with the addition of extra hues caused by mixing the spectrum colors. At the expense of a few cents and a little time the printer can make one of these wheels and keep it as a reference. It readily shows the complementary harmonies, the harmonies of shades and tints and the harmonies of black with other colors, as will be later explained. By keeping in mind the simple instructions here given for the use of this wheel the printer need never be at a loss for harmonious color combinations. The original of the wheel here reproduced is fourteen inches in diameter, with the diagram drawn on white cardboard and the little spaces filled with colored papers. These colored papers may be procured

from the Prang Educational Company, Chicago, New York and Boston, and are known as Prang's standard colored papers. A single pad, which will make several wheels, may be had for 10 cents. The papers are colored with approximately the true spectrum colors. The twenty-four colors necessary to complete the wheel are given, together with two shades and two tints of each color. They are pasted on the wheel as shown in the diagram — taking red for example —darker red in the outer circle, dark red in the next, red in the next, light red in the next, and lighter red in the circle nearest the center of the wheel. This gives a gradual gradation of each color from a deep shade to a light tint — five in all. The colors themselves are designated by letters, the explanation of which is as follows:

Y — Yellow.	V — Violet.
YYG — Yellow-yellow-green.	VRV — Violet-red-violet.
YG — Yellow-green.	RV — Red violet.
GYG — Green-yellow-green.	RRV — Red-red-violet.
G — Green.	R — Red.
GBG — Green-blue-green.	RRO — Red-red-orange.
BG — Blue-green.	RO — Red-orange.
BBG — Blue-blue-green.	ORO — Orange-red-orange.
B — Blue.	O — Orange.
BBV — Blue-blue-violet.	OYO—Orange-yellow-orange.
BV — Blue-violet.	YO — Yellow-orange.
VBV — Violet-blue-violet.	YYO—Yellow-yellow-orange.

A glance at the diagram will show the simplicity of this arrangement. For example, B stands for blue and G for green. A mixture of blue and green gives blue-green (BG) — placed half way between blue and green. This blue-green mixed with green gives us still another step — green-blue-green (GBG) — a blue-green nearer the green than blue, while the blue-green mixed with blue gives us a blue-blue-green (BBG), a blue-green nearer the blue than the green. The same is true of the other colors. There may be still further subdivision, as far as the eye could distinguish, but for ordinary use the 120 colors, shades and tints will be found ample.

A summing up of the foregoing gives us the following points:

That complementary harmony is gained by the use of any two colors which, when combined, produce white light; that is, when the two sensations unite they affect the eye the same as white light.

That while theoretically all the colors combined will give white, in the use of printing-ink and other pigments we find that all colors mixed will give a neutral gray, varying in tone according to the strength and purity of the pigments used.

That each secondary color is complementary to the primary color not included in its make-up.

That if we look steadily for thirty or forty seconds at a spot of color on a piece of white paper and then cover it with another piece of white paper, the spot will appear on the blank paper, but in the complement of the first color; that is, if a red spot is used, the same spot will appear on the blank paper, but it will be green instead of red.

"MARK TWAIN" A POOR TYPO.

No matter what else Mark Twain succeeded in achieving, he could not set type, says Anthony Kennedy, a seventy-one-year-old St. Louis *Post-Dispatch* "newsboy." Kennedy cherishes as the proudest memory of his life the fact that the celebrated humorist and himself were compositors together on the old St. Louis *Democrat* for several months in the spring of 1853.

"We were sticking type then at 30 cents a thousand ems," said Kennedy, "and while the rest of us were drawing our $12 a week, it was all Sam Clemens could do to make $8 or $9. He always had so many errors marked in his proofs that it took most of his time correcting them. He could not have set up an advertisement in acceptable form to save his life. Naturally, he did not stay in the printing business very long, because he would have starved at it. One day he washed his hands of printers' ink and went down to the river, where he got a job as roustabout. He must have found his element there, for two years later, when I met him for the last time on Chestnut street, he told me he had climbed up to pilot in that short time."

He had to own that Sam Clemens, as he knew him, was a very commonplace young man, not even known among his fellow printers as a youth of more than average intelligence.

"The most remarkable thing I remember about Clemens," said Kennedy, "is the fact that he was not 'one of the boys.' Then, more than now, it was the proud prerogative of printers to be able to drink more red whisky than men of any other trade. But Clemens, so far as I can remember, never took a drink.

"He was a silent chap, who attended to his own business and didn't mingle with the wild fellows who worked with him. He spoke with a delightful drawl, and sometimes unbent sufficiently to tell a funny story, which he did well enough.

"He was a tall, gawky chap, just from the wilds of Hannibal, Missouri. His clothes were several sizes too small for him and gave him the appearance of a scarecrow. It's been the puzzle of my life to explain how he happened to amount to anything. If he was reading or writing at the time I knew him none of us were acquainted with the fact."

In 1888 Kennedy was a compositor on the New York *World*, and was nominated by his local as a delegate to the annual convention of the International Typographical Union. He wrote of his success to Mark Twain, then known from ocean to ocean, and requested an endorsement, but worded his communication so unskillfully that the humorist supposed Kennedy had taken a position in opposition to his union. The reply has Mark Twain written all over it.

"Friend Tony," it begins, "I applaud the serenity of your effort to get me in trouble with No. 6. Now you get some other firebrand to tie to your tail when you go through the Philistines' corn; this one's busy. I am thirty-seven years older and seven hundred years wiser than when we wrought together, good, your worship. Yours, Mark."

PEOPLE who look over the affairs of others are very apt to overlook their own.— *Process Work.*



Copied in reduction from the art portfolios published by Gerlach & Wiedling, Vienna, Austria.
The originals are in colors.

Written for The Inland Printer.

HINTS AND SUGGESTIONS IN THE PRACTICE OF MACHINE PHOTOGRAVURE.*

BY GEORGE S. BARLOW.



ITH the invention of machine photogravure we have a revelation in the art of printing which bears the same relation to plate-printing that the steam press does to the hand press, and which gives perfection in photogravure, combined with the advantage of the cheaper letterpress, or typographic printing, so that the production of photogravure in large quantities is no longer slow and expensive.

Since first the Rembrandt Intaglio Company, of London, England, about twelve years ago, put upon the market its famous photogravure prints there have been numerous attempts made to imitate them, with more or less success, both in this country and abroad. It may therefore be well to mention that this process, which in England is still regarded a "secret process," could hardly claim "patent rights," although there are on file in the records of the Patent Office several processes that might produce very much the same results. In fact this new process has so many varieties, that any capable man in this line would find it easy to slightly modify the operations, and thereby lay claim to a new process.

In the perfection of this new method of intaglio printing, it is made possible to reproduce art subjects and fine illustrations to compete in price with typographic half-tone. Being well adapted for producing mezzotint effects and linework, it is also unequaled for fine printing on fabrics; and for the manufacturing of fancy papers, made in imitation of plaid and cloth designs, leather, wood and marble, with perfect photographic effect, true to original, at less than one-half the present cost of production. The possibilities of rapid photogravure are so tempting that it seems strange indeed why this most artistic and beautiful of all photo-mechanical processes has not met with more rapid success.

It is my aim here to briefly give ideas, based upon personal experience of several years' practice with machine photogravure, that may be of interest, if not a help, to those who at present are experimenting in this direction; and to others who may wish to take up this work in the future.

The following example will give some idea of the commercial value of this new printing process, which, in the hands of a practical man, might reasonably be accomplished. In a few hours the writer has engraved a copper roller 30 by 18 inches, with six designs, magazine size, which when adjusted in a rotary press making two thousand impressions per hour, would yield about one hundred thousand photogravure prints per day (this is more than one hundred times quicker than plate-printing); these selling at the low price of $4.00 per thousand would represent quite a handsome daily profit. The printing, which is done from engraved copper rollers, preferably from the web, on almost any kind of paper, means a great saving on the paper stock.

The cost of making the engravings is another item of economy which, compared with half-tone, presents the following important advantages: The use of the original negative, or positive transparency, without half-tone, transfer, or reversal of the image, no tooling or handwork on the plate required, no blocking of cuts, no make-ready — and the labor of washing up as in half-tone is here dispensed with. The engraved copper rolls or plates, as soon as etched and cleaned, are ready at once for printing.

The cost to install a plant for doing this work — one machine — everything new, need not exceed $2,000. One of my first experiments with this process was made on an old, incomplete calico machine taken from the scrap-heap, and with it made salable prints. There are other styles of rotary presses which could be made suitable for this kind of printing, and I have good reason to believe that a machine will soon be put on the market built especially for this new process, after the pattern of the sanitary wall paper or pottery printing machine, supplied with the special hard rubber coating on the drum, complete and ready for sale, at a price considerably less than $1,000. Much experimenting and capital has already been spent to help bring this process to a practical issue, and it will not be many days now before rapid photogravure made in this country will compare favorably with that produced abroad, but so far, hardly more than enough has been done to prove the uncertainty of the process in the hands of the novice; for, like other good things, "rapid photogravure" has its difficulties requiring the care and skill of the expert to overcome. For those who may not be familiar with the principle of the calico machine as applied to this process, a brief outline is given: A large iron drum, covered with suitable rubber surface, is brought to bear against the engraved copper roller; between these two rolls passes the paper to be printed. The rubber-covered drum, by pressure, forces the paper to pick up the ink from the recesses of the engraved roller, which, being supplied with ink from the trough beneath, has also its surface automatically kept clean at every revolution by the use of a steel scraper called "the doctor," which must have its fine, sharp, clean edge so truly adjusted to the copper roller that

*All rights reserved.

the prints will be clean, otherwise the doctor can not wipe the roller perfectly and prints will be degraded. A little experience will soon enable the operator to secure just that right pressure of the steel wiper against the copper roller, to avoid the unnecessary friction and consequent rapid wearing of the engravings; to have just pressure enough to wipe the engravings clean, which being done in the fraction of a second, insures the life of the roller, and increases its service over six times that of the hand-wiped plate.

Special attention must also be given to the making and use of the ink, which should be made for this particular work, and filtered through fine cloth to free it from grit which might easily scratch the copper roller. The ink should be about the consistency of ordinary paint, with a goodly amount of turpentine and magnesia, and just enough special drying oil to fix the colors and dry quickly; modified of course to suit both the quality of paper and style of printing. To print to imitate wood requires an ink that will slightly stain the thin paper, which is all done in the one printing.

If we examine closely under the glass the Rembrandt prints, we recognize at once the old familiar cross-line screen, this being used, in place of the resin grain, in the old photogravure style, and gives the plate its ink-holding properties.

In place of this grain, we have in the screen-photogravure a soft, fine dot, no more visible to the eye than is the dot of the grain-photogravure; but which, having so many dots all of one size to the square inch, makes possible the production of a perfect intaglio printing-plate, mechanically, on which there is absolutely no handwork required. This, then, is certainly a great improvement, for such finished printing-plate can not be obtained direct when using the graining box; furthermore, plates by this process are made in half the time, are easier to print, and last longer; they can also be used in the regular copperplate press in the usual way, or wiped by hand with the steel scraper with economy and the best results.

The screen generally used for this work is of the 150 cross-line screen. It is not the regular half-tone as is generally supposed, but one made in reverse to it, having black dots instead of black lines, and the most practical and successful way of using it is in connection with the carbon or autotype method of photogravure; the direct or deposit method being entirely out of the question in so far as the etching and printing from direct copper rolls is concerned.

When using the carbon method, exposure to sun or a fixed focal light by contact in the printing frame is to be preferred, and by combining the two exposures on the one piece of carbon tissue, first through the screen, then the transparency, you form the carbon resist about to be etched upon the copper, and in that resist can also be seen the small spaces, made by exposure through the screen, exposing the copper to the etching solution in true gradation that when etched should have the capacity for holding enough ink to give full depth of tone in printing, and yield the soft quality of dot desired.

Of course all this means that at every step of the process things must be right, that is, the negative, transparency, exposure, resist, temperature, etching solution, inking, contact and action of press must all be adapted to each other.

The main point, however, is to get into the transparency all the qualities desired in the final print, with correct gradations and full tone values; and it is better to get this quality in the transparency than to try and correct the error in the etching or by any subsequent handwork on the plate. Then, having made from it an exact replica of resist, corresponding in reverse, it follows that the etching solution being constant and of the proper strength to maintain the full range of tone all the way through the etching to the thickest parts of the resist or high lights, the result will be a certainty. Yet, if the resist is not just what it should be, you may manipulate with a number of etching solutions of different strengths, so as to increase or diminish the action and time of etching, and alter thereby the absorbing qualities of the resist to balance the qualities it lacks. Even this mode of etching, which is not the safest, should be as easily managed as in developing a good quality negative. But a thorough knowledge of all the peculiarities of the carbon process is absolutely essential, and although this too is a very simple process, it requires considerable experience and the closest application to detail and system before any degree of success can be assured.

LEFT BEHIND.

Under a spreading chestnut tree
The village smithy stands;
The smith is up against it — he
Has cobwebs on his hands;
And cobwebs bind abundantly
The forge with filmy bands.

Time was the forge was on the roar,
The smith was on the jump
A-shoeing horses by the score —
"Ker-thump, ker-thump, ker-thump,"
The sledge sang. They sing no more.
There came a frightful slump.

The auto banned the horse. Straightway
The smith's wise wife was keen
Upon a sign "GARAGE" to say,
"REPAIRS" and "GASOLINE."
But fogyism gained the day;
All stayed as all had been.

Hence quenched is now the forge's fire,
Rags now the wifely wear;
The daughter's left the village choir,
Her gowns beyond repair;
And aye her old, back number sire
Plucks cobwebs from his hair.— *Selected.*

Written for THE INLAND PRINTER.

SOME TWENTIETH CENTURY FIGURES ON PRINTING AND PUBLISHING.

NO. III.— BY MERSENE E. SLOANE.

NEWSPAPERS AND PERIODICALS.



TAKING up the individual branches of the industry, the one of larger product will receive first consideration, namely, newspapers and periodicals. The census figures treat the subject impersonally, by establishments, regardless of the size or quality or character of the publications. The smallest and most obscure country weekly has the same attention in the tabulation as does the largest metropolitan thrice-daily journal. Every establishment whose aggregate product, direct and incidental, was not less than $500 a year, is included in the report, so that practically every publication in the country is represented, the exceptions being small church, school and society periodicals of a very local character.

The problem of the periodical press, its relation to the world's development and history, and its psychological bearing upon the trend of individual and public thought, impulses and activities, is a very interesting one to consider and to discuss. There are phases of it more serious than any but the very earnest moralists, philosophers and religionists even care to suspect. Writing, as I do now, from the viewpoint of the craftsman and the statistician, I may not pursue this line of discussion, but let the words stand to suggest reflection. And the figures to follow will show the trend of the times, which any thoughtful person may apply to the problem.

Publicity, publicity, publicity — the word is to-day regarded as the keynote to success in business, in professional, in social, and even in the religious phases of life. Every business, commercial, mechanical, educational or social venture; every party, society, ism, cult, sect; every school of thought; every vigorous personal opinion, almost, has its herald and advocate in the form of a periodical. And the spirit of the Athenians is strong upon us—eagerness for the news. Everywhere, in the library, office or studio; in the shop and behind the counter; on the train, in the trolley, walking along the street — everywhere are the daily newspapers and eager devotees devouring the pages with greedy eyes. How well the new century is meeting the demand will presently appear.

TABLE 3.—NEWSPAPERS AND PERIODICALS—COMPARATIVE SUMMARY, WITH PER CENT OF INCREASE: 1890 TO 1905.

	CENSUS.			Per Cent Increase	
	1905	1900	1890	1900 to 1905	1890 to 1900
Number of establishments	18,033	15,305	12,362	17.8	23.8
Number of publications reporting	21,394	18,226	14,901	17.4	22.3
Capital	$239,505,949	$192,443,708	$126,269,885	24.5	52.4
Salaried officials, clerks, etc., number	48,781	27,579	*20,120	76.9	37.1
Salaries	$47,127,711	$27,015,791	*$17,777,173	74.4	52.0
Wage-earners, average number	96,857	94,604	85,975	2.4	10.0
Total wages	$59,821,488	$50,333,051	$50,824,359	18.9	† 1.0
Men 16 years and over	76,807	73,653	70,424	4.3	4.6
Wages	$53,910,791	$44,961,533	$46,960,047	19.9	† 4.3
Women 16 years and over	17,528	14,815	9,587	18.3	54.5
Wages	$5,512,061	$4,628,221	$3,222,192	19.1	43.6
Children under 16 years	2,522	6,136	5,964	†58.9	2.9
Wages	$398,636	$743,297	$642,120	†46.4	15.8
Miscellaneous expenses	$67,635,238	$38,544,642	$35,727,039	75.5	7.9
Materials used, total cost	$70,354,474	$50,214,904	$38,955,322	40.1	28.9
Paper for newspapers and periodicals, pounds	1,821,629,830	1,078,237,670	552,876,161	68.9	95.0
Products, total value	$309,301,854	$222,983,569	$179,859,750	38.7	24.0
Newspaper products	$256,816,282	$175,789,610	$143,586,448	46.1	22.4
Advertising	$145,517,591	$95,861,127	$71,243,361	51.8	34.6
Subscriptions and sales	$111,298,691	$79,928,483	$72,343,087	39.2	10.5
Book and job printing products	$47,317,166	$41,200,850	$32,812,113	14.8	25.6
Sheet music and books of music	$128,961	$544,802	.....	†76.3	.....
All other products	$5,039,445	$5,448,307	$3,461,189	† 7.5	57.4

*Includes proprietors and firm members with their salaries; number only reported in 1900 and 1905, but not included in this table.
†Decrease.

Table 3 (taken from Table 22 of the Census *Bulletin*) gives a comparative summary of the situation, as above.

It will be noted that the number of establishments publishing newspapers or periodicals increased nearly as many during the first five years of the twentieth century as during the last ten years of the preceding one. The increase from 1890 to 1900 was 2,943, and from 1900 to 1905 was 2,728, a difference of only 215. The number of publications increased 3,325 from 1890 to 1900, and 3,168 from 1900 to 1905, a difference of only 157. On the ten-year basis, at the same ratio of increase, the showing for the new century for the number of establishments would be an advance of 85.4 per cent over the increase

shown in the census of 1900, and in the number of publications would be an advance of 90.6 per cent over the increase in 1900.

There were only 440 more new publications, in 1905, than there were new establishments, the ratio of excess being less than one-sixth of the number of the latter. This shows that comparatively few old establishments increased the number of their publications during the five-year period. It shows, too, that there has been very little tendency toward consolidation. In the very nature of the case, consolidation is not to be expected in the periodical publishing business. The personality, the individuality, of the publisher is chiefly the occasion for the publication, and consolidation is quite impracticable in most instances.

As will appear later, the relative increase in publications was greatest among those of the class order, and not general newspapers or literary magazines. Fraternal, commercial, society and art, medical, and such special publications made remarkable gains during the period under discussion. In commercial and industrial enterprises generally, consolidation may be characteristic of the age, but in matters of thought and discussion this is decidedly a time of exaggerated individualism. Unity of thought, of aim and endeavor, are not suggested, encouraged or developed by the fostering influences and environments of our generations. Where diversity of interest and constant clashing of conduct in the scramble for preferment characterize every human relation, from the once sacred home-life to the most exalted public office, unity can not bud, harmony can not blossom, nor can peace and contentment even take root. These are not figures, but of what worth are figures, except for what they represent? Even cold figures may have a wealth of significance, if one but knows how to interpret. Statistics may be impersonal, but they reveal tendencies, and their declaration can not be denied. They are not opinionated nor biased. Statistical work is the worst of drudgery, except as it affords evidence of important conditions. Therefore do I venture to give out these hints as to the things told by the figures we are considering.

CAPITAL.

It will be noted that capital did not increase in this branch of the industry relatively as much during the years 1900-1905 as it did during the ten-year period, 1890-1900. During the earlier period it gained 52.4 per cent, while an advance of only 24.5 per cent is shown for the later one. On the ten-year basis at same ratio, the new century shows a 49.0 per cent increase against the one of 52.4 per cent during the preceding decade.

Consulting the detailed tabulations from both the 1905 and 1900 censuses, we find an interesting condition in this item of capital, shown by the table following.

To make the figures more directly comparable, we modify those for 1905 to represent a ten-year period at the same ratio of change as actually given. Then we find that the first period of the new century shows a gain in aggregate capital 3.4 per cent smaller than during the last period of the preceding century. In land investment, the showing is 14.8 per cent greater; in buildings, 2.3 per cent greater; in machinery, 5.3 per cent greater; while in live capital there was a falling off of 21.3 per cent. The change in the last item is what brought down the rate of gain in the aggregate capitalization. This is a decidedly wholesome condition. In desirable things, the new century has run ahead of the old. But in live capital, the bulk of which is ledger and open accounts, the falling off was remarkable. This indicates a more healthful financial condition, with collections better in hand.

TABLE 4.—DETAILS OF CAPITAL IN THE NEWSPAPER AND PERIODICAL BRANCH OF THE INDUSTRY, 1890 TO 1905, WITH PER CENT OF INCREASE.

	1905	1900	1890	Per Cent Increase	
				1900 to 1905	1890 to 1900
Total	$239,505,949	$192,443,708	$126,269,885	24.5	52.4
Land	$16,248,512	$13,361,249	$10,409,896	21.6	28.4
Buildings	$26,118,122	$19,497,604	$11,769,253	34.0	65.7
Machinery	$93,592,564	$77,262,342	$56,580,885	21.0	36.7
Live Capital	$103,546,751	$82,222,513	$47,509,851	25.9	73.1

No proper comparisons can be made in the item of labor and remuneration, although this is one of the most important features for consideration. Proprietors were included in the census of 1890, while not shown as workmen in the subsequent censuses.

In the item of miscellaneous expenses, what was said in a former article on the industry in general will apply here in due proportion.

COST OF MATERIALS.

The relation between cost of materials and value of products is significant. In 1900, the increase in cost of materials was 28.9 per cent,

and in 1905 it was 40.1 per cent. In 1900, the increase in value of products was 24.0 per cent, and in 1905 it was 38.7 per cent. On a ten-year basis at same ratio, the cost of materials increased nearly three times as much during the opening period of this century as during the closing one of the last, while the value of products increased more than three times as much. *The value of products increased 10.8 per cent more than was necessary to preserve the equality of ratio with reference to cost of materials.*

The total cost of paper for newspapers increased more than half (55.3 per cent) during the period 1900-1905, and the total cost of paper for periodicals considerably more than doubled, the increase being 131.6 per cent. Increased size of periodicals, as well as increased number and circulation, accounts for this remarkable showing in only five years. Magazine advertising has taken prodigious strides, and many periodicals have doubled their number of pages to accommodate the new conditions.

The figures representing the quantity of paper used for newspapers and periodicals run up into the seldom-seen fourth period. In 1905, the quantity used was 1,821,629,830 pounds, or more than 900,000 tons. This was little short of one-third of the entire output of all the paper mills of this country. In the Census *Bulletin*, Mr. Rossiter says: "To make this paper nearly 15,000 men were required, representing approximately $9,000,000 in wages. These mills used as raw material, exclusive of the logs imported from Canada, 1,300,000 cords of spruce, poplar, and hemlock logs, representing the timber product of approximately 100,000 acres. Thus every working day in the year the forests of New England and the Middle States, with scattered acres elsewhere in the North and Northwest, yielded approximately 1,765,000 feet B. M. to be transformed into the newspapers and magazines required to supply the people of the United States."

Nearly sixty per cent (58.9) more money was spent for printing-ink in this branch of the industry in 1905 than in 1900.

PRODUCTS.

The figures on products are of especial interest. The aggregate value increased 38.7 per cent during the five years, 1900-1905, against an increase of 24.0 per cent during the ten years, 1890-1900. On a ten-year basis at same ratio, the product of newspaper and periodical establishments increased nearly three and a quarter times as much during the opening period of the twentieth century as during the closing period of the nineteenth century.

Of this remarkable output, 83.0 per cent was strictly newspaper and periodical product — subscriptions (and sales) and advertising, the other 17.0 per cent being for book, job and miscellaneous incidental products. In 1900, the straight product (as we may term newspapers and periodicals) constituted 78.9 per cent of the total, and in 1890, 79.8 per cent. Thus it appears that the tendency has been for some time toward exclusive establishments. During the ten years, 1890-1900, there was a change of less than one per cent in this direction, while during the five years, 1900-1905, the change was a little more than four per cent — another evidence of the vigorous quality of the new century.

A comparison between the two items of the straight product is interesting and significant. It is a long time since the newspaper or magazine publisher granted space to advertisers as a concession, reluctantly and with an inclination to apologize to his subscribers for using space for such purposes. Most publishers ought to apologize for much of the advertising they now inflict upon their readers, even the religious press being a gross offender. But we must here consider the matter without prejudice, and accord to advertising a very prominent place in the industry.

The following diagrams aid in forming a mental picture of the situation regarding the relative growth of advertising and subscriptions (and sales) as products.

DIAGRAM 1.—ADVERTISING.

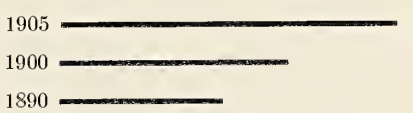


DIAGRAM 2.—SUBSCRIPTIONS AND SALES.

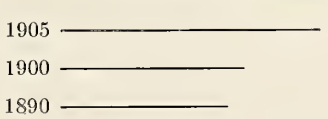
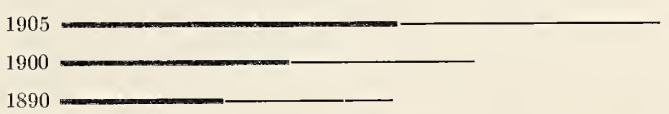


DIAGRAM 3.—COMBINED PRODUCTS.



In 1890, advertising constituted 49.6 per cent of the entire straight product, and subscriptions and sales 50.4 per cent. In 1900, advertising went up to 54.5 per cent, leaving 45.5 per cent for subscriptions and sales. In 1905, advertising was still climbing, and the figures were 56.7 per cent and 43.3 per cent respectively.

Comparing the percentage increases of these items during the two periods we are discussing, we find that, although in the aggregate advertising has been taking the lead over subscriptions

and sales, yet relatively the rate of increase has been in favor of the latter. For, whereas during the decennial period, 1890-1900, advertising increased 34.6 per cent over the preceding decade, and during the five-year period, 1900-1905, raised the increase to 51.8 per cent, subscriptions and sales increased 10.5 per cent during the decade and 39.2 per cent during the five-year period. That is, during the first five years of the new century advertising showed a gain about one and two-thirds as great, relatively, as it did during the last ten years of the past century, while during the same five-year period subscriptions and sales made a percentage increase nearly four times that shown during the preceding ten-year period.

The first showing above made gives joy to the advertising enthusiast, while the second one cheers the thoughts of the sales and subscription departments. This is a good illustration of the fact that statistics must not be accepted in part or in isolated sections, but must be considered in the entirety. And independent aggregate figures should not be used without their relations to other figures. It is the percentage sheet that tells the real story.

In both items — advertising and subscriptions (and sales) — the showing for the new century is nothing short of remarkable. The two items together, constituting the straight product, increased 22.4 per cent during the last ten years of the nineteenth century, and 46.1 per cent during the first five years of the twentieth century. *On the ten-year basis at same ratio, the opening period of the new century shows the value of straight newspaper and periodical products increasing more than four times as rapidly as during the closing period of the preceding century.*

I have called this a remarkable condition of prosperity. And when it is taken into consideration that, relatively, nearly twice as many new publications were launched during the later period than during the earlier one, and that new ventures of this kind are not often self-sustaining for some time, the showing is almost incredible. But here are the actual figures — those guileless, soulless things that never lie. In the face of this showing, and considering the fascination of the work, who wouldn't be a publisher of a paper or a magazine?

[The next article will give further details regarding products, and will discuss circulation figures and other features of interest.]

ART AND NATURE.

A young artist had brought the late Mr. Whistler to view his maiden effort. The two stood before the canvas for some moments in silence. Finally the young man asked timidly, "Don't you think this painting of mine is a — er — a tolerable picture, sir?"

Mr. Whistler's eyes twinkled. "What is your opinion of a tolerable egg?" he asked.— *Harper's Weekly.*

REPORT OF THE INTERNATIONAL TYPOGRAPHICAL UNION COMMISSION ON SUPPLEMENTARY EDUCATION.

AT the fifty-third session of the International Typographical Union, held at Hot Springs, Arkansas, August 12 to 17, 1907, the following resolution was introduced on the sixth day, August 17, by the Committee on Apprentices, James Taylor, James C. Harrison, George M. Cox, Leslie F. Hawkins, and J. H. Harrover. The convention concurred in the recommendation of the committee:

> *Resolved,* That the Executive Council of the International Typographical Union is hereby instructed to appoint a commission of three, whose duty it shall be to formulate some system for the technical education of our members and apprentices, and that this commission be not restricted in its efforts in this direction; and, further
>
> *Resolved,* That the Executive Council is hereby authorized to expend such sum of money as in its judgment may be deemed necessary to defray the expense of said commission.
>
> *Resolved,* That said commission report the result of its works to the next convention of the International Typographical Union.

In compliance therewith, the Executive Council of the International Typographical Union appointed a commission as follows: A. H. McQuilkin, Chicago; W. B. Prescott, Baltimore; Frank M. Walker, Houston, Texas.

The preliminary report of the commission follows:

To the Officers and Members of the International Typographical Union:

GENTLEMEN,— The International Typographical Union Commission on Supplementary Education met at the Hamilton Club, Chicago, on December 9 and 10, and in conjunction with President Lynch, Vice-President Hays, and Secretary-Treasurer Bramwood, thoroughly canvassed supplemental trade education as it is applicable to the compositor's art and the welfare of the union. The appointment of a commission with large powers was regarded as conclusively showing the need of such education and the organization's desire to establish a useful and comprehensive system which would be free from the taint of profit-making and have for its sole purpose the wider diffusion of technical knowledge among the craftsmen.

The decadence of the apprenticeship system, under which the employer took direct personal interest in the youth, is now generally recognized, as modern shop conditions and the specialization of labor place it beyond recall. The problem before the commission and the union officials was how best to fill the void, and, if possible, lay the foundation for a system of trade training that will in the light of present-day conditions prove more helpful to the craftsmen than the apprenticeship system could be.

Obviously, the first suggestion would be the establishment of schools equipped with material at which instruction could be received. This was rejected on the score of expense and the fact that its benefits would be limited to those living in the larger printing centers. Several unions — notably those at Indianapolis and Los Angeles — have established classes for instruction in typography — an effort which merits the approval of the commission, which will at all times be willing to coöperate and aid such schools or classes. The paucity of men fitted to act as teachers — for the capable workman is not necessarily an efficient instructor — convinced the commission that it would fall far short of meeting the requirements of the craft if it placed its chief reliance on such methods, dependent wholly on local enthusiasm and local talent for their success. It should also be noted that these commendable efforts are confined to the education of apprentices, while

there is need for some means whereby journeymen may improve themselves and thereby increase their earning capacity, by keeping in step with the advance of the graphic arts.

Heartily as the commission approves of such agencies, their cost and the experimental nature of the venture warned it that some other method must be adopted. The Inland Printer Technical School has in preparation a correspondence course consisting of over thirty-six lessons, ranging from elemental details to the most advanced methods of artistic display. Other efforts to impart similar knowledge by correspondence have not been successful, but it is the conviction of those competent to judge that the causes of previous failure have been largely anticipated.

Certain that the widest possible appeal could be made by the correspondence method and that the course in preparation would be as nearly perfect as possible, the commission devoted its attention to devising ways and means whereby the student could receive the instruction as close to cost price as possible. The Inland Printer Technical School undertakes to furnish the course — which shall be known as "The I. T. U. Course of Instruction in Printing" — for $20, payable in monthly instalments. This will include personal examination and written criticism of the work of each student by experts, as well as the necessary apparatus — drawing-board, pencils, ink, rulers, etc. The scholarships are interminable. Scholars have the aid of the school for an indefinite period; in other words, the scholarship lasts a lifetime.

Though $20 is a low price for the course, the commission, in the hope of stimulating interest in this comparatively new but important work, decided to offer a prize of $5 to every student, who, in the opinion of the commission, is deserving. Briefly, the qualities which will determine the awarding of these prizes will be proficiency and assiduity.

This plan of reward was adopted for the purpose of reducing the cost to the average man, who is the object of the union's solicitude and who suffers most by reason of inadequate educational facilities, in preference to the common one of granting a small number of large prizes to a few of the most advanced students.

At this writing, the system on which the prizes will be awarded can not be given, but the rules will be drafted in accordance with the most approved educational methods. In addition to the prize of $5, and as a further incentive to all to take advantage of the plan, the commission will make special arrangements for tuition fees with needy apprentices and others who may desire to take the course.

Full details relating to the correspondence course will be furnished later; this is but a brief outline of what the commission has to present to the membership, though it by no means exhausts what it has in view, and of which this is the initial step. Those interested in the welfare and advancement of our members, especially those engaged in job and ad. composition — have been impressed by the invasion of the commercial artist or designer in the domain that once was exclusively the printer's. The tendency of this innovation has been to reduce the compositor to the position of a mere copyist. Some few exceptional workmen have maintained the traditional place in the art, but the great mass can not make good under existing conditions. Not only is this prejudicial to the worker as a craftsman, but it prevents the best possible results in product and consequently retards the development of the craft and its followers. As a rule, the commercial artist or designer who directs is not understood by the printer who does the work. The commercial artist's conception is never fully grasped by the mind trained in mechanics and accustomed to working with type, while the commercial artist fails to acquire an adequate idea of the possibilities or limitations of the material with which the mechanic does his work. Here we have a waste of effort and imperfect work, which should be obviated. But how? Manifestly not by making printers of the commercial artists or vice versa. The commission believes the solution is to be found in the printer acquiring an elemental knowledge of pertinent art principles, which, when applied to his daily work, will make him master of the typographic field. Mechanical skill and artistic conception combined in one person will result in the curtailment of wasted effort, produce better work and greatly enhance the economic value of the worker, who, with this knowledge, becomes in truth an artisan.

Up to this time no effort has been made to coördinate these elements. The art school has proceeded to teach art without much regard to its application to mechanics. The commission, however, consulted with Mr. Thomas Wood Stevens, an instructor at the Art Institute of Chicago, and it is the opinion of educators and the commission that lectures on the elemental principles of art may be given at a small cost which will prove of immense advantage to the working printer. Mr. Stevens, who is a practical printer, has outlined a course of instruction which has proved of great benefit to those who have followed it. The essential thing is to limit the artistic instruction to those matters which will serve not to make the printer-student an artist in the generally accepted definition but a better printer in the truest sense. This phase of educational work is in an experimental state, but the commission has decided to invest and develop the idea, and has adopted measures for securing the coöperation of educationists who are interested in the problem of applying art to industry.

The arrangement made with The Inland Printer Technical School places the complete facilities of that institution and the services of its experts under the control and at the disposal of the commission.

The school and the commission will coöperate in defraying the expenses of a representative whose duty it shall be to arouse interest among employers, unions, and employees in supplemental trade education and, where possible, invite the aid of art schools and art instructors in applying their special knowledge to the printing trade.

The commission is aware that the program here presented has novel features, but it was appointed to institute a novel work. Cities may sustain technical schools and other educational devices, which serve the purpose of the citizens. But the typographical union is compelled by its wide jurisdiction to have some method broader than that. It must reach the printer in the small town as well as his brother craftsman in the metropolis; it must also conserve the general interests of the craft by aiding in its expansion and betterment. In addition to this, it is of vital importance that the instruction imparted be thorough and also possible of being secured at little cost — its sole purpose being the betterment of the student. All these features the commission has kept in mind, and it asks of the entire craft, and especially members of the typographical union, encouragement and assistance in the experimental work which is about to be started — a work without parallel or precedent in the industrial world.

James M. Lynch,
J. W. Bramwood,
Hugo Miller, represented by J. W. Hays,
Executive Council I. T. U.
A. H. McQuilkin,
W. B. Prescott,
Frank M. Walker,
I. T. U. Commission on Supplementary Education.

THE PRINTER.

What Muse can justly sing the printer's praise?
Whose art the treasures of the mind displays!
Poets and sages, fam'd in days of old,
By the librarian painfully inroll'd,
Were erst a sight unknown to vulgar eyes,
So vast the purchase of the precious prize:
A volume that our folios bulk cou'd mate
Sunk the revenue of a small estate.
A Bible did so large a sum require,
It ask'd the joynt subscription of a shire;
Hence Barbarism o'er the world prevail'd,
Hence Ignorance from age to age intail'd!
Till in *Germania's* climes, a wond'rous man
The rudiments of printing first began;
Others from him th' improving genius caught,
And to perfection thus the science brought:
This soon the mists of error chas'd away,
And truth all-lovely shone with heav'nly ray.
Now men of studious minds, with ceaseless toil,
For new discov'ries waste their midnight oil.
Their finish'd works the printer's care demand;
They range the letters with a nimble hand,
Then prompt revise, and to the press consign;
By thousands multiply'd the pages shine!
For easy premiums now the curious choose
The sage Philosopher, or heav'nly Muse.
The *Stagyrite* in ev'ry clime is known,
And *Homer* now is born to ev'ry town;
To ev'ry coast the Muses spread their wings,
And the sweet *Mantuan* swan in *Britain* sings.
For me, whom fortune niggardly regards,
(She's seldom over lavish to the bards)
I hail the printer's art, whose large supplies
Almost in ev'ry street regale my eyes.
In studious hours my sober steps I bend
To where, *Moorfields,* thy ample squares extend;
There gratis I revolve the classic page,
And *Heliconian* draughts my thirst asswage:
There num'rous tomes, correct from *Plantin's* press,
Or *Elzevir's* neat types my searches bless,
And oft that groat, that shou'd for dinner pay,
Bears thence some rich immortal prize away.
While some for liberty their clamours raise,
(This passion still is each true *Briton's* praise)
I joyn the genral voice, yet must confess,
I chiefly mean the *freedom of the press;*
This brings to light the labours of the muse,
This fills each mouth with politicks or news;
Hence daily, weekly works so numerous seen,
And the rich stores of *Urban's Magazine.*

—*Gentleman's Magazine* (1738).*

*We are indebted to our friend, Mr. George Watson, of the New Oxford Dictionary staff (late of Messrs. R. & R. Clark's chapel), for unearthing the above quaint effusion from the early pages of our just-departed venerable friend — the *Gent.'s Mag.*— *Scottish Typographical Circular.*

SHUT THE DOOR!

Now that "good old summer time" no longer causes us to swelter and sweat at our daily grind in the editorial treadmill, and the mercury is nightly indulging in shameless flirtations with zero, while the price of coal is holding close communion with the moon, we are ofttimes sorely tempted to remind some careless caller that:

A baptism of fire in hades' depths
As hot as boiling tar
Awaits the yap who quits a room
And leaves the door ajar.

—*Ada (I. T.) Democrat.*

SHE KNEW THE FORMULA.

A stranger approached a little girl who was somewhat accustomed to interviews with the usual question, "What's your name, little girl?"

The little girl, without looking up from her sand-pile, replied: "My name is Edith, and I'm four. She's my little sister; her name's Mildred and she's two. I don't want to go with you and be your little girl, and I know you can't steal my little sister."— *Harper's Weekly.*

CONCERNING THE COST OF HALF-TONES AND ZINC-ETCHINGS, AND THE NEW SCALE OF PRICES.



IN the infancy of the process some one guessed that 75 cents per square inch was the proper rate for half-tones, but wisely concluded that a one-inch half-tone could not be made for 75 cents; therefore decided that $7.50 for ten square inches should be the minimum charge.

The accuracy of the surmise that a square inch rate and a ten-inch minimum was the correct method of putting a value on half-tones was not questioned until competition had lowered the rate until the minimum charge had become less than the cost of production.

It is an accepted theory of the photoengraving craft that a photographer should make two minimum negatives to one 8 by 10 negative, and that the crew that makes up the force to complete the cuts can keep up with the photographers regardless of the size of the negatives or cuts. This being admitted, it is obvious that the only difference in the cost of two minimum cuts and one 8 by 10 cut is the difference in the cost of the material used, which is approximately $1.50. Therefore, if an 8 by 10 half-tone is sold at 15 cents per square inch, or $12, an equal price for two minimum half-tones is $1.50 less than $12, or $5.25 each. Reversely — if $1.50 each for minimum half-tones is a satisfactory price, then an 8 by 10 half-tone should be sold for $1.50 more than two minimum half-tones, that is $4.50 or 5⅝ cents per square inch.

It has been found that $2 is the actual cost of producing a minimum half-tone. To make twenty-five per cent profit it must be sold for $2.50. An equally fair price for an 8 by 10 half-tone is $6.50 or 8⅛ cents per square inch.

Twelve minimum half-tones, or 120 square inches, is an average day's work for one photographer and the crew to complete the cuts, and six 8 by 10 half-tones, or 480 square inches, is likewise an average day's work. The output in intermediate sizes gradually increases in proportion to the size, and the only difference in the cost of a day's work is the difference in the cost of the material used. It is therefore manifest that the labor cost of minimum half-tones is four times as great per square inch as 8 by 10 half-tones, consequently there can be no square inch basis of figuring the cost or a consistent selling price for half-tones.

The same argument applies to zinc etchings, and it must be apparent that the buyers of large cuts have heretofore been taxed beyond reason to make up for the lack of profit on small cuts.

"The Standard Scale of Prices" is the result of a determination to abandon the square-inch rate as a means of putting a value on half-tones and zinc etchings, and is the first attempt to devise a price-list based as nearly as possible on the cost of production.

At the "scale" price the minimum charge for half-tones is $2.50 for ten square inches, as the size increases the price decreases and is equal to 20 cents per square inch for 15-inch cuts, 17½ cents for 20-inch cuts, 16 cents for 25-inch cuts, 15 cents for 30-inch cuts, 14 cents for 35-inch cuts, 13 cents for 50-inch cuts, 12½ cents for 60-inch cuts and 12 cents per square inch for 80-inch cuts.

The price for zinc etchings is based on the same line of reasoning and is exactly one-half the price for half-tones.

DID THEY?

This notice was posted in a pleasure-boat belonging to a certain steamship company:

"The chairs in the cabin are for the ladies. Gentlemen are requested not to make use of them till the ladies are seated."— *Harper's Weekly.*



SUNSET ON THE SOUND
On line of Oregon Railroad and Navigation Co.

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

ON APPRECIATION.

To the Editor: CINCINNATI, OHIO, Dec. 14, 1907.

The communication of E. F. Blair in the December INLAND PRINTER is a sure "stunner." I think I see his employer overwhelmed with sorrow that he did not drop E. F. B.'s package and drag E. F. B. into the "limelight" and assure the preacher that had not Mr. B. been in his employ, he (the employer) could not have delivered the circulars at all. Mr. Blair represents a type continually creating trouble for the foreman, superintendent or employer. "Swollen" by the assumption that he is an "artist of high degree," he assumes that he is not properly "appreciated." So one day he "tenders his resignation." When it is promptly and even cheerfully accepted he feels more keenly than ever the lack of appreciation, and he goes outside and waits for the building to fall down. But "she does not tumble." And after meeting with continued "lack of appreciation," he usually comes humbly back to his old job, and is a far better and more satisfactory workman ever after.

An employer buys talent as he buys the best machinery. He pays the price. In this way he makes a reputation and builds his business. How silly to expect him to single out certain employees and assure customers that these are the men responsible for the reputation of his plant. How absurd for an employee to expect such a thing! As a class, employers are appreciative, and show their appreciation in substantial ways. Twenty years' experience in some of the best offices of the country has proven this to me.

Nonsense, E. F. B., the next time you have such an "infantile attack," buy a bottle of paregoric.

W. L. SMITH.

LEARNING HOW TO PRINT.

To the Editor: GRAND RAPIDS, MICH., Dec. 10, 1907.

Your article "Teaching Printers How to Print," in the December issue, should be read over very carefully and thoughtfully by every ambitious printer — especially in the job-printing branch.

Every trade nowadays is specialized to a great extent, and a man is employed at the thing in which he is most adept. If a good display man, he is kept at it; if a stone-hand he is kept at this branch. If no good, only to set straight matter — he is kept pounding away at the case. The employer or foreman can not be blamed for this; as they want to get out all the work they can — and get it out right, by giving it to those who can do it right the first time.

Now it seems to me if an apprentice or printer is ambitious and wants to become more of an all-around man, he can certainly learn a good deal by keeping his eyes and ears open. For instance, a form is laying on the stone and can be looked over by the man who is anxious to obtain an insight into this branch; the layout can be copied and studied over at a leisure moment. The same can be said of display work — a good deal can be learned by keeping one's eyes open and watching how the "other fellow" does it, and putting that knowledge where one can not lose it.

For the unions to take any action in this matter would be useless, except perhaps in the larger cities, for the reason that the printing trade is so varied that not enough could be interested in any one subject. For instance, the apprentice or printer in the newspaper office would not care to interest himself in stonework or commercial display. His work does not call for it. Nor would the stoneman or displayman care a good deal how a newspaper advertisement is set. So, as I said before, the interest would always be divided. But the technical education scheme might, however, be worked with success in the larger cities, where a sufficient number could band themselves together for the advancement of printorial knowledge.

I also would like to submit a scheme: as to the plan being practical, I leave the reader to judge. The idea of "passing along" samples from one to another is not feasible; I would rather keep the samples for reference. Now, as I understand, THE INLAND PRINTER receives a good many samples each month from all parts of the country. If these samples, or the best ones, could be photographed and etched and printed each month in such shape as to be uniform in size, so as to be suitable for loose-leaf binding, it would be just what I would want. These samples would perhaps only be in one color, but still would be a good thing to have on hand. I am not able to state what this plan would cost — perhaps it is impracticable — but if a sufficient number were interested in it, the cost might be reduced to a minimum. I will state that I have saved colored samples of job display which have from time to time appeared in your journal, and intend to bind them. I am sorry to see these samples no longer appear — they should be missed by every ambitious printer.

Another plan I would like to see is, that all printers interested should be able to get the typefounders' specimens from time to time. These certainly are always creditable specimens, and should be much sought. Usually they are addressed to the "office" and very often find their way into the waste-basket. Can't something be done in this line?

I am well aware of the fact that The Inland Printer Company has booklets showing letter-heads, envelopes, etc., for sale, but I do not like the idea of classifying these various samples of work. They should be in one booklet, as they all belong to one branch of the business. In this way it might reduce the cost to some extent. While these samples are always worth the price asked, I still think that by printing them in one color and reducing the cost in other ways — such as stock, etc.— the price could be made more attractive for printers in small towns where wages are not always the best.

I would like to make one more suggestion — that is, that the "ad." contests which have prevailed in your columns from time to time be changed occasionally to some other subject, such as cover-designs, title-pages, etc. We don't all set ads.

I hope the few remarks which I have made may have a tendency toward "teaching printers how to print."

J. L. ADAMS.

[The suggestions of our correspondent have merit. The subject must be approached in a comprehensive way. The work of the International Typographical Union Commission on Supplementary Education recognizes the points made by Mr. Adams, as will be seen by the report elsewhere.— EDITOR.]

ANNUAL MEETING OF THE PRINTERS' LEAGUE OF AMERICA, NEW YORK BRANCH.

To the Editor: NEW YORK, December 3, 1907.

Had the Printers' League thrown open its doors to those houses not yet allied with it, as it did to its membership, at its annual meeting on November 22, and had those uninterested, yea, even scoffing houses, availed themselves of the opportunity so offered, they would have heard much of interest to their trade and prosperity and, we predict, would have straightway cast in their mite toward a furtherance of the good work being promulgated by the League.

They would have heard how a few — comparatively few — devoted houses had met and discussed amicably with organized labor and — marvel of marvels — had come to a mutual recognition of the aims of each.

Who said the unions were stubborn, unfair and pig-headed? We know!

Who said they would make no agreements except as dictated by them, or if they did, would not abide by them? We know!!

These same skeptics who were not invited would have heard how two of the unions in New York had met the League with a fair hand-clasp of good fellowship, how they had discussed in harmony the questions that have been vexing the printing world for years, resulting in strife — legal and otherwise. And how they had come to an understanding that hereafter those questions should be settled by arbitration and not by war, would be discussed and not given as an ultimatum, would be adjusted by other means than the strike and the lockout — those birds of ill-omen which in the past had cost capital and organized labor a half a billion of dollars in the space of twenty years.

They would have heard how, further, questions that had actually arisen under the new régime, had actually been so adjusted.

Oh! scoffer where is thy victory?

But under all was the spirit of fairness and equity. There was none of that bravado engendered by success which savors of the false courage instilled by the use of South Carolina corn whisky "which would give a rabbit the courage to spit in a bulldog's face."

And now, Mr. Printer, were you of that chosen few, you would learn that not alone the League, but the union as well, recognizes and welcomes the principles of the Printers' League as the only rational, fair and sensible method of adjudication — arbitration.

The meeting, composed of many of the representative shops in New York, was unanimous in its praise of the League's accomplishment.

There was not one dissenting voice present.

There was general recognition that what had been accomplished was to the good of all — built on sound principles of equity, and built to stay. The reports of their officers showed the League financially sound, well knit together in the bonds of common interests and in a fair way toward carrying the entire city with them by the general acceptation of their scale of wages and shop conditions.

It was further shown that the spread of the movement was taking effect in Boston, Providence and Newark, that in fact, as evidenced by their secretary's reports, the country at large was waking to the necessity of applying the principles of the League to their own local conditions.

The business meeting on Friday, November 22, resulted in the unanimous reëlection of the officers of the League for the ensuing year. They were as follows: Charles Francis, president; Henry W. Cherouny, vice-president; William H. Van Wart, secretary; B. Peele Willett, treasurer.

We published recently the agreement entered into between the League and Printing Pressmen's Union No. 51 and Franklin Association No. 23. As that had been the result of good hard work and a thorough knowledge of existing conditions, the committee having that matter in charge was tendered a vote of thanks on the part of the League.

The meeting was marked by the enthusiastic support of the League shops and adjourned with a feeling that conditions were secure and that they could proceed with their vocations without the fear of constant recurring strife and unrest. D. W. GREGORY.

THE PUBLISHER AND THE HIGH-CLASS BOOK.

It is quite futile for the public, that circle of it which really desires good books, to wring its hands and wail over the depravity of the publisher. If only it would extend its circle by forming great associations for the demand and pursuit of better reading — if it would have a vast anti-novel organization, with rules never to buy or to read a current novel until it had survived a decade and still held interest, or never to buy a book it would not vow to read through twice, or if it would found a "society for the support of the minor poets," then indeed a useful deed would be done and the world really served. If, again, these select few who really care about books would be as careful in the selection of the books they give away as they are about the books they buy to own, some good would result.

Meanwhile, the publisher has another difficulty to contend with, which is the difficulty of distribution. A good book, it is taken for granted in the beginning, is not going to sell very widely; the amount, therefore, that is spent upon advertising it has to be much more closely calculated than the amount spent on advertising a sensational novel. To get the worthy book before the eyes of the man that reads just that particular kind of worthy book is a new and often insuperable complication. There are people in the world, for example, who read essays of a more or less serious nature, who actually very much prefer them to a vapid story, and yet, scattered as they are among the novel-readers, like needles in a haystack, how are they to be picked out by the publisher as he sits at his desk? — *Harper's Weekly.*

A GENTLEMAN of Plattsburg, who is fond of using old sayings and speaking in metaphors, went to look at a house that is for rent. He was accompanied by the German landlord.

"Nice house," said the would-be tenant; "pleasant location, but the rooms are too small. I couldn't swing a cat here!"

"Vot vos dot?" inquired the landlord.

"Rooms not big enough to swing a cat in."

"Vot for you vants to sving der cat?"

"Why, I might want to, and if I should, there is not room enough," said the American, laughing.

"I likes nod der cat to sving mein house in," said the landlord, and went home.

The next day the gentleman who wanted to rent received a note:

"MEIN FRENT,— I rents mein house by a family mitout cats."— YACOB SMIDT.

FRIENDSHIP, like gold, needs the acid test of adversity to determine its purity.— *Process Work.*

Written for The Inland Printer.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE London Society of Compositors has been negotiating with the Master Printers for the establishment of something like a fixed scale of prices for casual, or temporary workers, with a view to making better the conditions of employment of these unfortunate members of the trade, and the result has been that the following rules have been drawn up by both parties: "Compositors called in to assist in the composition of bookwork or jobbing may take a casual engagement for not less than two complete days on time, but not of greater length than a fortnight without being entitled to a fortnight's notice, except when specially engaged for a particular job and retained for that job only, in which case the engagement can be terminated on its completion without notice, after two days' employment. A compositor engaged for less than a fortnight to be paid at 20 cents per hour; but if engaged for a fortnight definitely to be paid at the establishment rate; provided, that if such a man be kept beyond the second week he shall be entitled to a fortnight's notice. Compositors, not already employed in a house, called in to assist are entitled to charge not less than eighteen hours, if employed on time, or less than two galleys if paid by lines, claiming two galleys, or charging the same, at the expiration of eight hours from the time of taking copy. Compositors regularly employed in a house where a weekly paper is done, if required to leave their ordinary work to assist on the paper, are entitled to not less than a quarter of a galley, or an hour, for each time of being called on, but not to correct their matter unless they compose a galley. Compositors, not already employed in a house, called in to assist are entitled to charge $1.75 if paid on these lines, claiming that sum or charging the same, at the expiration of eight hours from the time of taking copy."

THE quarterly report of the London Society of Compositors is not very promising, as there has been a decrease in the funds of the society to the amount of over $7,500. The payments to unemployed members totaled $34,000, which compares with $31,000 at the same period last year. This has been distributed to 1,742 recipients in 10,584 reliefs, each recipient averaging $20. In law and defense of scale $3,665 were spent, which compares with $1,915 last year. Strike hands cost $2,915 against $1,550 last year. Printing and stationery cost $325; superannuation, $6,000; emigration, $500; and funerals, $2,500. The total amount of the society's funds was $311,790, and there were 12,290 members in the society. A feature of the report is that it contains the proposed alterations in the rules of the society which will be necessitated by the decision of the delegate meeting to extend the radius of the society to forty miles from the general postoffice, and one of these is that the name of the society shall be altered to "The London and Provincial Society of Compositors."

NEXT to London, Glasgow, the second city of the kingdom, is the chief center of the printing trade. While not perhaps having so many entirely book houses as the sister city of Edinburgh, the number of firms engaged in commercial and job printing is large, and immense quantities of work are turned out annually, not only for users in this country, but for customers abroad. The Glasgow printers are a very independent set of men, well organized, good workers, and not as yet afflicted too much with that curse of the trade in Edinburgh, cheap female labor. The Glasgow printer too is a thinking individual, he is not fond of labor disputes, but having made up his mind that he needs an increase of wages, or a shortening of the hours of labor, he generally manages to get his demand acceded to. A week or two ago the Glasgow men wanted a rise of wages, and after a considerable amount of talk with the employers' representatives, managed to get — if not quite what they demanded — a substantial increase on their weekly salary. The original claim was for an advance of 87 cents per week on the minimum weekly wage of $8.50. This claim was based on the fact that the standard wage had not been advanced within the past sixteen years, while during that period other trades had received increased remuneration. Several conferences between the parties were held; the masters suggested arbitration, but the men would not agree, and also declined to modify their demand, contending that it lay with the masters, if they were not prepared to grant the claim, to state how far they were prepared to meet them. The society decided upon a ballot, which resulted in an overwhelming majority in favor of a strike, and strike notices were tendered by the members. The negotiations resulted in a settlement by which the masters offered 36 cents with a supplementary 10 cents six months hence, and these terms were accepted, and a settlement agreed upon.

NEWSPAPERS often make public gifts of an ornamental or useful character, but the proprietors of the Shields *Gazette* have made a new departure by presenting to the Shields harbor authorities a powerful searchlight to be used for life-saving purposes. Shields harbor is situated on a wild and stormy coast, and every winter vessels are lost in attempting to run to it for safety, a dangerous reef of rocks, called the Black Middens, having to be negotiated in the passage. Although there is an excellent volunteer lifeboat crew their efforts are often hampered by darkness, and the new searchlight is intended to show the way for them to any wreck that may take place outside the harbor. The apparatus is similar to that supplied to the cruisers of the British navy, and has a 24-inch projector which, in its elevated position, has an easy and complete sweep of the Black Middens and shore on the north side of the harbor, the piers, and the north and south beach extending from the Groyne to the Trow Rocks. The lamps burn with horizontal carbons, the arc being kept steady in a central position by a magnet suitably placed. The engine and the dynamo which supply the current are erected on the floor below, where special accommodation has been built for them. The engine is a high-speed Gardiner oil engine, and runs at eight hundred revolutions per minute, and it is coupled direct to a Crompton dynamo. The engine can be started from the cold, and the current supplied in eight minutes after an alarm is given, but, of course, in stormy weather it can be kept in readiness for immediate use for cases of emergency. Many a shipwrecked mariner will have cause to bless the Shields *Gazette* during the coming winter.

WHETHER London printers believe that charity covereth a multitude of sins, or not, they certainly work hard for the cause of the various charitable institutions that are connected with the trade, and their winter organizations are now in full swing collecting money and subscriptions. The Printers' Pension Corporation is the principal charity, and for it there are many bands of workers, as the Nonpareil Auxiliary, the City of London Auxiliary, the Ilford Auxiliary, the South London Auxiliary, and others. These bodies give concerts on the Saturday evenings, at which the best talent is engaged, and a popular member of the trade is invited each evening to preside; this individual, in return for the compliment, usually gives a good donation to the funds, and the others present strive to imitate his example, so that it is no uncommon thing for over a hundred dollars to be raised at an evening concert, and

sometimes, when two chairmen are invited, this amount is exceeded. Great zeal and emulation is displayed by the members of the various auxiliaries and the result is that each winter season sees a considerable addition made to the funds of the corporation. Here is an example for American printers.

At the time of writing there is being shown in London a Chicago invention which is creating a considerable interest among the printing and typefounding sections of the trade. It is the Nuernberger-Rettig typecasting machine that was described in the columns of The Inland Printer recently, and the machine is accompanied by one of its inventors, Mr. P. G. Nuernberger, who explains its working to visitors, at 20 Tudor street, E. C., where he has secured a show room right in the center of printerdom. It is understood that the machine is over here with the object of disposing of the British patents, but failing that, it is quite on the cards that a factory may be secured and the machines built here and sold. Experts who have examined this new typecaster express themselves as quite satisfied with the manner in which it works and the excellent quality of the types that it turns out.

Much interest is being taken on this side in the new Werner-Powrie process of color photography, several specimens of which have been lately on show in London. By this process a photograph may be taken in colors at one exposure and thus it is possible to secure instantaneous pictures of moving objects. In fact, one of the pictures shown was that of a man in the act of jumping, and this class of photograph has not before been possible by any other system of color photography. In the Werner-Powrie method, the plate has a fine ruling of the three primary colors, and in this respect somewhat resembles the Joly process that was introduced some years ago, but its interest to printers and process-block makers lies in the fact that when once the primary negative is taken it is possible to make from it the necessary three half-tone negatives for making blocks for the tri-chromatic printing process, and the possibilities this places in the hands of printers are great. Indeed, if what is claimed for the plate turns out to be justified, it may be quite possible for the present snap-shot illustrations that appear in the newspaper to be printed in colors, which, with the present color rotaries, would be quite possible. The Werner-Powrie plate is not on sale in this country yet, but it is expected to be shortly, and there are plenty of both processworkers and printers getting ready to experiment with it.

The air is full of rumors of a new Sunday paper for London that is to be run on American lines, colored supplement, Buster Brown pictures, and all the other transatlantic attractions. American capital and American brains are to run it, and rumor is divided as to whether one of the present Sunday papers is to be bought and Americanized, or whether it will be a new venture entirely. A paper of this character will not be very likely to succeed in London, where newspaper readers are most conservative in their tastes, and besides it would have the religious sentiment against it, which, while it tolerates Sunday papers as they are, would denounce the Sunday paper as it is known in New York or Chicago.

One of the oldest established and leading firms of printers' engineers in London, Messrs. John Esson & Co., latterly experienced business reverses, and finally was wound up under an order of the court, Mr. John Esson, the founder of the firm, being thus left penniless in his old age. In these circumstances it was felt by a few members of the trade that an effort should be made to raise a fund for the purpose of assisting his necessities, and the result has been the contribution of various small sums amounting in all to $2,050. This amount has been placed in the hands of a few of Mr. Esson's friends, who will apply it in the best way for his benefit.

Another etching machine is now before the trade and is well spoken of by those who have tried it. It is the invention of Mr. Mark Smith of Manchester, whose vacuum bronzing machine was recently described in these notes, and consists of a porcelain bath in which revolving paddles cause the etching fluid to rise in a fine spray about the surface of the metal plate, and its efficiency is such that a half-tone plate may be etched in three and a half minutes. For newspaper work this speed is a great advantage, while, the bath being covered, there are no injurious fumes to poison the air of the workroom. Mr. Smith's bronzer is now in the United States and the etching apparatus will doubtless follow.

Printers and show-card makers are extensively adopting the air brush as a means of producing effective work in color without the trouble of putting the job on the press, and some excellent work is being turned out by those firms that have taken up the method. While not, perhaps, profitable where long runs are concerned, yet for jobs that run into hundreds, or even a few thousands, the air-brush method is rapid and effective. In show-card work the letterpress is usually done in bold lettering, and the leading lines shaded off or tinted with the brush in one or more colors, and in the hands of an expert very pleasing results are obtained. To meet the demand for this class of work the various makers — and there are now several in the field — are supplying brushes with removable reservoirs so that by having a number of spare reservoirs, each containing a different color, one brush only is necessary. In the air-brush trade there is at present a good deal of competition, there being several British firms and a number of German houses in the market, and prices are being cut, greatly to the benefit of the buyer.

A "THERE'S-A-REASON" PRINTING INK.

The recent advertisement of a popular cigar, "Clear brain, clear head — ask your doctor"! and the alleged brain and body healing qualities of certain breakfast foods, remind us that these current arguments of fakedom were anticipated by an inkmaker in 1852, in which year an eastern printing-ink works advertised that its ink was made by a "patent process" which, in addition to superlative printing qualities, imparted "a balsamic virtue to this ink, which renders it not only agreeable but beneficial to those working it — particularly in affections of the lungs, experience having demonstrated that persons afflicted with bronchial and lung affections who have been engaged in the works have recovered entirely by inhaling its beneficial qualities." If one can believe the billboards of these times, it is difficult to escape from health.

WELL POSTED.

"I represent the Anti-billboard League," announced the stranger. "We wish to beautify American landscape. Are there many people against billboards in this town?"

"Wal, I should say so," replied the postmaster of Bacon Ridge. "Go over in the public square and you'll find a hundred against them now. If it wasn't for the billboards the loafers wouldn't have any place to lean against when they are tired from doing nothing."— *Chicago News.*

Your criticism on another is your verdict on yourself. — *Process Work.*

Written for THE INLAND PRINTER.

NOTES FROM THE ORIENT.

BY W. M. KELLY.



CAUTION is a virtue that the traveler in the Orient would do well to cultivate. Introducing these detached notes, and referring to the illustration of the tea-house in the lake in the city of Shanghai, the picture brings back some creepy memories. My party of four wandered over to the gate of the walled city, and, falling victims to a smooth-tongued "Chink" guide, started through the narrow, grimy winding streets of this ancient place. We would have backed out had our curiosity not overcome us. We went up to the top of the tea-house and ordered tea, or rather our guide did for us. We did not drink it. We were the only white faces in sight, and the looks of the ogling Chinamen were none too pleasant, evidently not fancying the intrusion. Our bill was $1.75. The correct price was 30 cents. We next went through even a more dingy section, while on all sides we could see your ideal boxer Chinamen, their necks scarred from the *kangue* (a Chinese mode of punishment consisting of a large yoke). The temple was very interesting, but as the crowds got a bit too thick around us we decided to get out.



The seven-story pagoda in the harbor of Foochow, China.

We were interested, of course, to learn from the evening paper that a man had been beheaded within a stone's throw of the tea-house — an official beheading. I later secured a photograph from an American photographer who ventured in. We were also informed by friends that it was considered very dangerous to undertake the journey we made, without a licensed guide and white police official.

WITHIN THE WALLED CITY OF SHANGHAI.

The Chinese classics, which form the foundation of a great portion of Chinese literature, also gave the first hint to the Chinese for printing. The classics were engraved on stone, A. D. 177, and impressions (or possibly rubbings) were taken from them. Printing from wooden blocks was known as early as A. D. 581-618, and during the Tang dynasty, A. D. 952, the classics were thus produced, anticipating Gutenberg and Caxton's discovery and work in Europe by five centuries. During my recent trip through China I witnessed this early process in the native quarters within the walled city of Shanghai. Pear or plum tree wood serves as the material for the blocks. The copy is carefully written out and then transferred face down to the block. The paper is wetted and rubbed away, leaving the impression. Small boys then work out the

THE FOOCHOW

DAILY ECHO.

WEEKLY ISSUE.

Vol. XXIV. Saturday, 15th June, 1907. No. 139.

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(SUNDAYS EXCEPTED.)

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BANK.—Demand 2.76
PRIVATE.—4 m/s 2.81

On Hamburg.—

BANK.—Demand 2 24 1/2
PRIVATE.—4 m/s 2.29 1/2

On America.—

BANK.—Demand 53 1/2
PRIVATE.—30 days' sight 54 1/4
do. 4 m/s. 55

On Hongkong.—

BANK—Demand (nom.)

On Shanghai.—

BANK.—Demand 72 3/4

Bar Silver 30 7/8
Consols 83 7/16
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REPRODUCTION OF FRONT PAGE OF THE "DAILY ECHO," FOOCHOW, CHINA.
Printed in English by Chinese compositors who do not know English.

block with crude gravers. The finished block is then delivered to the printer, who nails it to a table. The inking is done by a large flaring brush of coir fiber. The register is purely guesswork. The impression is taken by a pressing brush of finer coir fiber. This operation is a deft one to prevent the breaking of the thin paper. The impression obtained has a peculiar softness and surprising



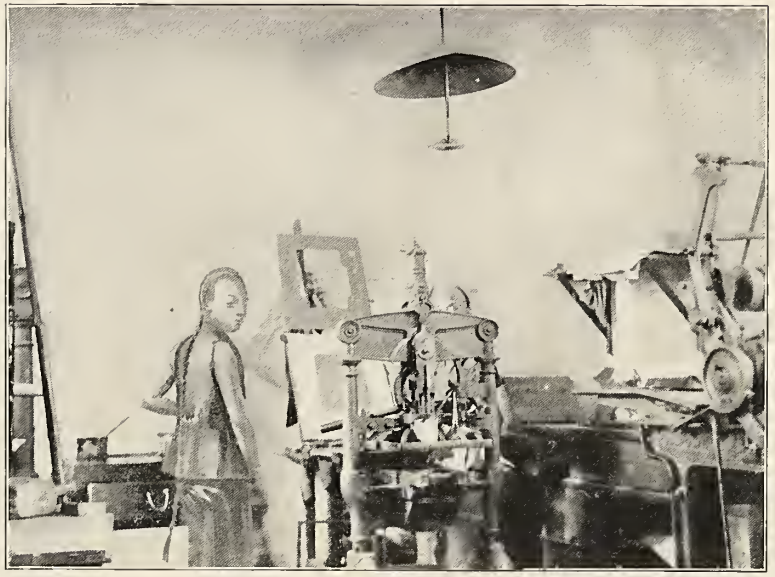
A Chinese junk in the harbor at Foochow, China. A huge eye is painted on either side of the bow to frighten away the evil one which the Chinese believe comes out of the sea.



The Portuguese-Chinese editress, her daughter and maid, in front of the *Daily Echo* office, Foochow, China. (Specially posed for THE INLAND PRINTER.)



A sign in Shanghai, China. The man in the rickshaw is Mr. Marrovi, Covington, Kentucky, who wrote on the wall. The man in the doorway, with the cap and the smile, is Dr. L. A. Whittle, Santa Cruz, California, who was taken to the German hospital.



Pressroom of the *Daily Echo*, Foochow, China.



The tea-house in the lake within the walled city of Shanghai. The zigzag approach is to block the way of the devil. The Chinese believe that the evil one walks only in a straight line. (Photo by W. M. K.)

evenness when the crudeness of the process is considered. A good blockcutter gets the equivalent of 50 cents per thousand characters cut. After some fifteen thousand impressions are taken the block rounds away. It is then reëngraved, and another ten thousand can be printed from it. The process seems crude, but when the multiplicity of characters of the Chinese language, the cheapness of labor and the eternal patience of the Mongolian are considered — "topside all light." And why not?

THE HANDWRITING ON THE WALL.

"A little knowledge is a dangerous thing." I don't believe it. Listen to my tale, and I think you will agree with me. Our good ship Scharnhorst had cast anchor in the harbor at Foochow, China, opposite the quaint pagoda that has stood as sentry for ages in this seldom-frequented roadstead. A party of twelve from our steamer took advantage of the rare chance to see the old Chinese city of Foochow, and joined in a launch party for the twelve-mile trip up the river. Arrived at the quay, we were met by a crowd of curious Chinese, but none of them "savvyed" English, and, as we had no interpreter, we started off to see the city, being warned that the launch would return in two hours. Walking along through the first opening, that serves the purpose of a street, we soon found ourselves in the midst of the filthiest jumble of boxes, cans, dried fish, smoked ducks, mangy dogs and human beings. We were, after about fifteen minutes of this experience, relieved to see daylight, and made for it, only to arrive again at the quay, where a good view of the river with its innumerable old-fashioned Chinese junks was afforded. Here we halted for a conference, and decided we must find a guide. A lady authoress, who had visited China before, volunteered to contribute her knowledge of pigeon Chinese and pure French, and after several attempts apparently succeeded in eliciting the information from a passer-by that we could find a European hotel within ten minutes' walk. We retraced our steps, and, sure enough, we arrived at an oasis in the midst of the general squalor, where we could release the grip we each had upon our olfactory organs and wipe the perspiration from our brows. The party was escorted to a verandah, neatly arranged, and overlooking a garden of tropical plants and flowers. The hostess and her charming daughter moved about rapidly, and smilingly took orders from the party for morning tea and light refreshments. I was about ready to forgive our lady guide for some rather caustic criticism of things American I had been reading in her first volume she had kindly loaned me on the boat, particularly that part of her book alluding to the buffalo bones she saw in 1904 bleaching on the plains near St. Paul. She had certainly done well in finding this hotel. But just at this moment, one of the gentlemen of our party who desired something stronger than tea was somewhat surprised to learn that the good hostess could not furnish him with his particular brand. She volunteered to say that she would send her servant for it at once. "Rather a strange hotel for the East," he remarked, "not to have whisky." "Why, this is not a hotel," smilingly replied the good lady. "This is my home. I am the editress of the *Daily Echo;* the printing-office is on the ground floor." After we had finished our apologies for invading the lady's premises, and had enjoyed the joke at our expense, we tried to make amends, but she assured us the pleasure was all hers. She ordered sedan chairs for the party, and instructed the Chinese coolies to take us to the points of interest. An American friend and I tarried behind to inspect the office of the *Daily Echo*, and to take a few snap-shots for THE INLAND PRINTER. The office was quite neat, and while the Chinese boy printers do not understand a word of English they succeed in getting out a creditable paper each day. After taking the final picture of the madam, her daughter and maid in the garden, my friend and I jumped into our chairs and urged the coolies to hasten to catch the rest of the party. Arriving at the head of the street, we were nonplused to know just which way to turn. And so were our coolies. We got out of the chairs for a conference, but we could not seem to make the coolies understand what we wanted. We stopped passers-by, but no one "savvyed" our strange tongue. We walked to the top of a small rise, our coolies following. We whistled and called, but received no response. We then began to realize we were in a dilemma — and not a pleasant one, either, as our launch was due to depart within a half hour. Visions of "boxers," etc., passed through my mind, and I could notice that my friend was also doing some hard thinking. His face suddenly lit up. "I have an idea," said he. "Have you a pencil?" As I produced the pencil he stepped over to a cement wall and began making some scratches that much resembled our familiar wash ticket. There were only two characters, but the effect was magical. The coolies nodded their heads and began a lively chatter among themselves, and beckoned us to get in the chairs. We were jogged along in and out of narrow lanes and passageways and in less than five minutes had intercepted the rest of our party, who were returning to the launch. "How did you do it?" was my first question to my friend. "Why, I remembered the Japanese character for ten and another character for man. While in Osaka I picked up about a half dozen of the Japanese characters, and evidently they are the same as the Chinese." As we were about to go aboard the launch we discovered that one of our party was missing. We had just arranged a searching party, as he came up in his chair. He rather excitedly told us his experience. His coolies branched off from the others and made straight for the German hospital. It was only by hard work and threats that he succeeded in getting them under way again, and by using his watch as a compass he succeeded in locating the launch. As our friend was only a mere shadow of his former self, having been sick for some months, it was somewhat pathetic, but it showed rather a method in the coolies' apparent madness.

PRINTING TRADES DEVELOPMENT IN CHINA.

Despite the boycott, the printing trades are steadily progressing in China. The Chinese are evidently profiting by the rapid progress of the Japanese, and are beginning to take an interest in things Western. At Shanghai I learned that a large paper mill is now under construction on the Whang Po river, and other mills are to follow. The first mills built have proved quite successful. The output of the mills has been principally Chinese tissue, manufactured from rice straw. Wood-pulp is now being imported from Germany and England. The machinery is all American. The mills are also turning out the better grades of flats from rag stock. Women are paid 11 cents Mex. (5½ cents gold) for a day of eleven hours, sorting rags. Skilled labor in the printing-offices is paid on an average 60 cents Mex. for a day of ten or eleven hours. The Chinese fight shy of labor-saving machinery unless it is simple. They want strength and durability. Coolie labor at $3 (gold) per month is the motive power. Eight Linotypes are in use in Shanghai. The presses are mostly of Japanese manufacture made from German and English models. English type is used largely, but the later offices have purchased American type-faces. Those informed say that the future trade in printing lines is well worth looking after in China.

TO FILL up the day some people rob to-morrow.— — *Process Work.*

ELECTROTYPING AND STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

COST BASIS FOR PRODUCING ELECTROTYPES (160).—"Have you at any time estimated on the cost per square inch of producing electrotypes, half-tones, bookwork, jobwork, etc. Also the cost per inch in the molder's hands, the backer's, the finisher's, the blocker's, etc." *Answer.*—The elements of cost in the production of electrotypes may suitably be classified under three heads, namely, material, labor, and general or "overhead" expense. It is an easy matter to ascertain what percentage each of these items bears to the total cost of manufacturing during a definite period of time — say one year. First find the total cost for one year. By referring to your bills or invoice book or trial-balance book the amount paid for material may be readily ascertained, and dividing this amount by the total cost will give the percentage cost of material. Again, by referring to your pay-roll book for the same period and observing the same method the percentage cost of labor may be ascertained. The sum of these two items subtracted from the total cost gives the general expense, the percentage cost of which may be found in the same manner as in the case of labor and material. If new machinery has been purchased during the year, the purchase price should be deducted from the item of general expense before finding the percentage, as new machinery could not, of course, be justly charged to one year's expense. The information concerning cost which may be obtained by observing the methods suggested is valuable and interesting, and would probably show in the case of the average electrotyper that about fifty per cent of his total cost is labor, about twenty-five per cent material, and the same amount for general expense. This tells the electrotyper in a general way that his labor cost averages about one-half of his total cost, and that multiplying the labor cost by two would give the total cost of the average business. The information is of little value, however, in estimating the cost per square inch, because, as a rule, electrotypes are not charged by the square inch, and few, if any, electrotypers have a record of the number of square inches produced. If such a record were kept, it would be necessary to classify the different kinds of work, and even then it would be difficult to figure the actual cost of each separate kind, because no electrotyper works continuously on either bookwork, jobwork, or half-tones. It is easy to determine the actual cost of material in any one job and comparatively easy to estimate the time required to produce any specified job. But the actual time consumed in producing the job is not a fair estimate of the labor cost of the job, because of the fact that electrotype foundries are not kept busy all the time and each job turned out must bear its proportion of the cost of idle hours. The conditions which the electrotyper is called upon to face are peculiar in the respect that he manufactures to order only. He can not manufacture anything for stock. In consequence of this condition there are many hours, days, weeks and even months when his employees are not fully occupied. Obviously this time must be paid for out of the sales of the busy months, and any estimate of cost which does not include a sinking fund to provide for carrying the foundry through the inevitable dull season would be a serious miscalculation. Just how much extra, over and above the immediate cost of the electro, should be added on this account is a matter for each shop to determine, because conditions vary materially in different establishments. The foundry which is dependent chiefly on periodical work has a more dependable income than the one which relies on jobwork or advertising plates. Viewed from the square-inch standpoint the matter becomes complicated both by reason of the different quantity of material required in different classes of work and also by the sizes of the jobs, for it is obvious that large cuts cost less per square inch to manufacture than small cuts. There are one or two foundries connected with book publishing houses whose work is exclusively unmounted book-plates. The cost of material and labor is always the same and the cost per square inch should be easy to determine, but for the average foundry to calculate square-inch cost would mean a vast amount of clerical detail work which few proprietors would care to undertake and which, so far as we know, has never been done. Frequent estimates have been made as to the difference in cost between the various classes of electrotyping, and these estimates averaged and crystallized are expressed in the "Standard Electrotype Scale," on which the price is made, not on the square-inch basis (except in the case of bookwork), but according to the size of the cut and the number of cuts ordered at one time. It is not claimed that the standard scale is consistent in the respect that it allows the same percentage of profit on all kinds of work. Doubtless it will be modified and improved from time to time as the subject of costs becomes more fully understood, but it is based on the right principle. The subject is one of deep interest to every electrotyper, and THE INLAND PRINTER would welcome an expression of opinion from any of its readers who have given the subject consideration.

PREPARING METAL PLATES FOR SURFACE PRINTING.

In these days when planographic printing is coming into a decided vogue it will be of interest to workers along these lines to learn the details which are involved in the preparation of metal plates for surface printing. Our contemporary, *The British and Colonial Stationer and Printer*, has recently mentioned the newly patented process of Messrs. J. Schmidt and R. Greuber, in which a plate of zinc or other metal is cleaned with dilute sulphuric acid and emery, pumice stone or the like, thereafter being rinsed with a mixture of water, hydrochloric acid and alum. This rinsing is approximately the equivalent of a third washing. When the plate is dry it is coated with a layer of gelatin that has ammonium bichromate incorporated therewith as a sensitizing agency, after which it is placed under the picture to be copied in an ordinary printing frame.

The plate is developed in water, dried and powdered with Syrian asphalt, which is then slightly heated so as to melt down the powder. Heating the asphalt causes it to adhere to the unexposed parts of the plate while the rest of the sensitized coating is removed by means of a mixture of hydrochloric acid and gum water. When these steps are all completed the plate is then washed with turpentine and sulphuric ether, and is rolled up with ink, which adheres only to the asphalt. B. N. C.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, papers must be marked "For criticism."

INLAND PRINTER AD.-SETTING CONTEST NO. 23.— On December 1, two weeks before the close of THE INLAND PRINTER'S twenty-third contest in ad. composition, there had been submitted nearly one hundred specimens, which would indicate, so far as numbers go, one of the most successful contests so far conducted. Every contestant should have received a full set of ads. before this number reaches him; if not, then notify me at once and every possible effort will be made to trace the package.



THE FOURTEEN MOTOR TRUCKS OF THE ST. LOUIS "POST-DISPATCH."

THE shipment on Thursday, December 12, of fourteen motor trucks to the St. Louis *Post-Dispatch* by the Logan Construction Company of Chillicothe, Ohio, marks an epoch in the use of motor trucks in the newspaper business. This is the largest shipment ever sent to a single customer. The *Post-Dispatch* will use the trucks in distributing its papers to the news-stands in St. Louis and suburbs. The cars will be required to make four trips daily, leaving the *Post-Dispatch* building at 1, 3, 5 and 7 o'clock P.M., the trips varying in length from four to fifteen miles. They will replace three times their number of horse-drawn vehicles and are expected to make the deliveries more promptly and more satisfactorily than has hitherto been possible. The *Post-Dispatch* is the first newspaper in the world to undertake the delivery of its papers exclusively by motor wagons, and the experiment will no doubt be watched with interest by every other big newspaper management.

SOMETHING unique in the way of a weekly paper has just made its appearance at Marietta, Georgia. It is the Marietta *Times*, "First Year, First Issue," printed in red and black on heavy india tint, deckle-edge, water-marked book. There are eight pages, the size of THE INLAND PRINTER, enclosed in a cover of the same stock, with overhanging edges, and tied with a heavy red cord.

RATE CARD FOR A WEEKLY.—Many requests are received for rate cards, but only a few find their way into the columns of THE INLAND PRINTER, as frequently they are not of general interest. The following correspondence concerning a Southern field is given in full, however, as it not only contains a rate card suitable for very many weeklies, but also shows how carefully the question of a new paper has been considered, the possibilities of the field being thoroughly weighed. The request follows:

O. F. Byxbee, Chicago:

DEAR SIR,— We are about to issue a weekly and I am somewhat in a quandary about compiling a rate card that would be satisfactory to the newspaper and to the advertiser as well. Personally I am a bit partial to the flat rate, but conditions in this section are such that I do not believe it would be good policy. I will outline as briefly as possible the situation: This is the county seat of a county with a population of about twenty-five thousand; the town itself has a population of between six thousand and seven thousand, but in this State the reading population is not as great as in the Western or Northern States, and as we figure about five persons to a family this would give us in the town 1,400 families to cater to. To be on the safe side, a conservative estimate of this number who read would be about seventy-five per cent, giving us 1,050 prospective subscribers, or material to work on. Applying this same rule to the remainder of the county — in which there are two other towns with populations of 1,200 and 500 — this would give a total of 3,750 possible subscribers. Dividing this number by two to be perfectly safe, we would probably be able to secure about 1,800 subscribers within a year. You will notice that I have not allowed for those who would probably read another publication instead of ours, and I did not do so because I believe my estimate to be conservative enough without doing so, and because further, the only existing paper in the town is not a very good one, being conducted more for political reasons than as a "dispenser" of news. This other paper does not do much to help its advertisers, putting the ads. in one position and allowing them to remain there, and I know that a change is never suggested to the advertiser. Its rates are about 25 cents an inch for four times, and anywhere between 6 and 10 cents for fifty-two times. The circulation of this paper is about five hundred. There is one other small paper published in the county with a circulation of probably three hundred, including exchanges. Now, will you be kind enough to favor me with what you think would be a fair rate? Yours truly, ———.

Answer.— You do not state the size of your proposed paper, but I take it for granted that it is the regular seven-column page, with twenty inches to the column. The card which follows is suitable for a weekly of one thousand five hundred to two thousand circulation, and the rates, while not as high as are secured in some sections of the United States, are probably as good as can be obtained in the South. The grading is done accurately, the price in every instance being based on the number of inches in

each contract, and running from 50 cents for an inch one time, down to a little over 9 cents an inch for one column every issue for a year.

	1 wk.	2 wks.	3 wks.	1 mo.	2 mos.	3 mos.	6 mos.	9 mos.	1 yr.
1 inch	$ .50	$ .75	$1.00	$1.25	$2.10	$3.05	$5.35	$ 7.30	$ 9.20
2 inches	.75	1.25	1.70	2.10	3.60	5.35	9.20	12.25	15.50
3 "	1.00	1.70	2.30	2.85	5.00	7.30	12.25	17.00	21.00
4 "	1.25	2.10	2.85	3.60	6.25	9.20	15.50	21.00	26.00
5 "	1.50	2.50	3.40	4.30	7.45	10.75	18.50	25.00	31.00
6 "	1.70	2.85	3.95	5.00	8.65	12.25	21.00	29.00	36.00
8 "	2.10	3.60	5.00	6.25	10.75	15.50	26.00	36.00	45.00
10 "	2.50	4.30	5.95	7.45	12.50	18.50	31.00	43.00	55.00
20 "	4.30	7.45	10.25	12.50	21.50	31.00	55.00	75.00	95.00

I believe that few prospective publishers figure over the prospects of a field as carefully as you have done, and your description indicates that there is room in your county for a successful weekly.

O. H. HOVEY, Perry, Oklahoma, writes: "I am about to start a four-column quarto daily, printing two pages, one at a time, on a jobber, 10 by 15 inches. Start with paid circulation of 480, delivered by carrier. (1) What would be a fair rate, per inch, for display ads. one insertion, also subsequent insertions? (2) What rate per line or word for want ads. classified? (3) Rate, per word or line, for want ads. run among news locals, same type (8 point) as locals — rate one insertion and subsequent ones." *Answer.*— I can not understand your intention to print "two pages, one at a time" when your paper is a quarto, unless the other two pages are ready-print. You should charge 25 cents an inch for the first insertion and 10 cents an inch for subsequent insertions. Want ads., 1 cent a word, classified; 2 cents a word among locals, marked as advertising.

THE Emmett (Kan.) *Citizen* sends its rate card for criticism. Near the top of the card appears this line, "Advertising rates given on application." As the rates follow there seems to be no good reason for using this line. The rates are as follows:

ADVERTISING RATES.

Single insertions, without contract, 15 cents per inch. Contract prices as follows:

99 inches or less, to be used at any time during year.....14c
100 inches or more, to be used at any time during year.....13c
250 inches or more, to be used at any time during year.....12c
500 inches or more, to be used at any time during year.....11c
750 inches or more, to be used at any time during year.....10c
1,000 inches or more, to be used at any time during year..... 9c

In accordance with the above schedule the following prices will prevail on contract ads:

1 inch 1 month	$ .50	8 inches 1 month	$3.80
2 inches 1 month	1.00	10 inches 1 month	4.40
3 inches 1 month	1.50	12 inches 1 month	5.20
4 inches 1 month	2.00	14 inches 1 month	6.10
5 inches 1 month	2.45	16 inches 1 month	7.00
6 inches 1 month	2.85	18 inches 1 month	7.90

Page prices in proportion. Copies of the *Citizen* will be furnished to advertisers, if desired, to be mailed to any address, at 5 cents per month.

The open-space rates, beginning with one hundred inches, are well graded, but the prices below one hundred should be higher. There is an attempt to grade the prices on contract ads. in fixed space, but it is not done correctly. As the number of inches used increases, the price per added inch should decrease. This is done correctly up to five inches, but from there on it is wrong. From four to five inches, 45 cents an inch is added; from five to six inches, 40 cents an inch; from six to eight inches, 47½ cents; from eight to ten, 30 cents; from ten to twelve, 40 cents, and from then on to the end 45 cents an inch. If 45 cents an inch was added from five to twelve inches, and 40 cents an inch from there to the end, the rates would be correctly graded and run as follows: $2.45, $2.90, $3.80, $4.60, $5.40, $6.20, $7, $7.80.

CHURCHES have been advertising occasionally during the last few years, but the First Baptist Church, of York, Pennsylvania, has brought church advertising right up to

Greetings *to all the Christian churches of York, and best wishes for their spiritual and material welfare are most cordially extended by the*

First Baptist Church

of York, Pa.

WANTED—**By this same Baptist Church**

To Know

First—Each and every person in York who is one of the nearly 5,000,000 Regular Baptists in the United States.

Second—Each and every person in York who inclines toward the Baptist Church in religious feeling and worship.

Third—Each and every person in York who has no Church Home, and who would accept a call from the Pastor of the Baptist Church.

DESIRED—**By this same Baptist Church**

To Have

each and every person in the above classes, either come in person to the Regular Services of the Church, or fill in the outlined form attached and send same to the Pastor of the First Baptist Church, 234 South George Street, York, Pa.

York, Pa.,.....1907.

Pastor First Baptist Church:

I would accept a call from you.

.....

.....

.....

Name, ...

Address, ...

(Blank lines may be filled in, if writer so desires)

date with the regulation coupon mail-order ad., reproduced herewith. Here is an opportunity for churches to get direct answers to their advertising, and ascertain which of their local papers brings the best returns.

NEWSPAPER CRITICISMS.— It is necessary to make a new provision concerning newspapers sent to this department for criticism. For more than twelve years all that has been required was the marking of "For Criticism" on the paper or wrapper, but the Chicago postoffice has recently ruled that this subjects the paper to the first-class rate, and have been collecting "postage due," as high as $1.96 being demanded on a single package. Accordingly, correspondents are requested to make no mark whatever on paper or wrapper, but send their request in a let-

ter or on a postal. Brief suggestions are made below for the improvement of papers received last month:

Mt. Airy (Pa.) *World.*— This neat little publication is issued every two weeks by the printing department of the Pennsylvania Institution for the Deaf and Dumb. The only possible criticism is a slightly heavy impression.

Emmett (Kan.) *Citizen.*—A strong, clear impression, with a good quality of ink, is all that is needed to make your paper very attractive.

Bamberg (S. C.) *Herald.*— The comments made in this department in August still hold good. In addition to this there is an uneven distribution of ink.

Gillette (Wyo.) *News.*— The arrangement of the first page and the ad.-display of your "Third Anniversary Number" show much originality, but they are slightly overdone with panels and ornamentation. The reproduction in miniature of the first page of the initial number was a very pleasing feature.

Blaine (Wash.) *Journal.*— The "Business Cards" on your second page would look better if the same plain border was used on each ad., instead of trying to have them all different. Certainly a very creditable paper.



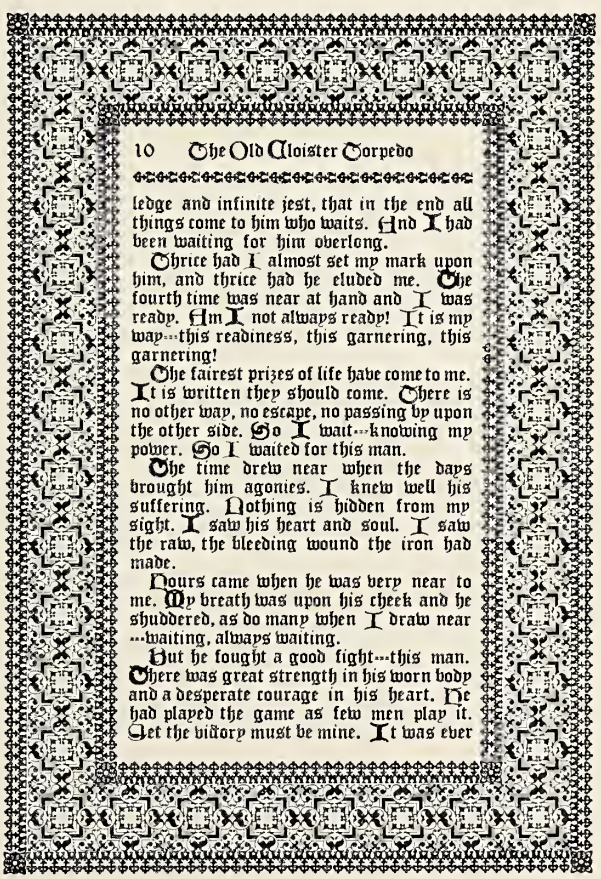
No. 1.

CASH in advance is the rule of the Bamberg (S. C.) *Herald*, and it intends to enforce it to the letter. In the course of an emphatic editorial, headed "A Plain Statement," it says:

> About seventy-five per cent of our subscribers understand this, and at least that proportion or more pay strictly in advance. But some few don't seem to understand it and get mad when we notify them that their time is out, say that they will pay at the end of the year, etc. Well, there is no good business reason why we should wait a whole year for our money, and besides, we could not afford to carry a large number of accounts that long. So we will enforce the rule of cash in advance, and those who don't want to do business our way there is nothing compulsory about it. You don't have to take the paper if you don't want to. We don't force it on anybody. We want all the subscribers we can get, but we will not send the paper on long credit. The *Herald* is worth $1 a year, and we don't have to beg anybody to subscribe. Some who are behind need not be surprised if the paper stops coming to them pretty soon.

FRANK AUSTIN KENDALL, editor and publisher of the *Torpedo*, "An Occasional Amateur Magazinelet," recently issued a "Rubricated Old Cloister Edition" of his pamphlet, which was certainly very artistic. One of the pages is reproduced herewith. Mr. Kendall writes: "It required some thirty thousand impressions to print the edition of two hundred copies, and the bronzing was all done by hand. The entire issue is all my own work, being done at spare moments as a labor of love. One page was printed at a time, requiring six runs for each page." The border was in two colors, while the initials scattered through the text were in red, blue and gold.

GOOD AD. DISPLAY.—A good ad. compositor is one whose mind is centered on the results he wishes to accomplish, or should wish to accomplish. He must be a student of type and arrangement, and be so interested in his work that it will follow him into his leisure hours or into his hours of pleasure. When he looks over the advertising pages of a magazine or a newspaper, or the signs in a street car, he will involuntarily notice the good and bad points of the advertising. The poor or indifferent compositor is one who, instead of allowing his business to follow him into his pleasure, allows his recreations to follow him into his business to the detriment of his power to create or recognize the artistic in either type or arrangement. The work of an ad. compositor is not a mechanical operation — the compositor is not a machine to perform certain duties and stop when the whistle blows. He must use not only mechanical operations, but he must use his brain, and just so far as he makes a determined study of his business, just so far is his ability increased and his earning capacity enlarged. True there is a difference in the natural taste and ability of men, but the ability to pro-


10 The Old Cloister Torpedo

ledge and infinite jest, that in the end all things come to him who waits. And I had been waiting for him overlong.
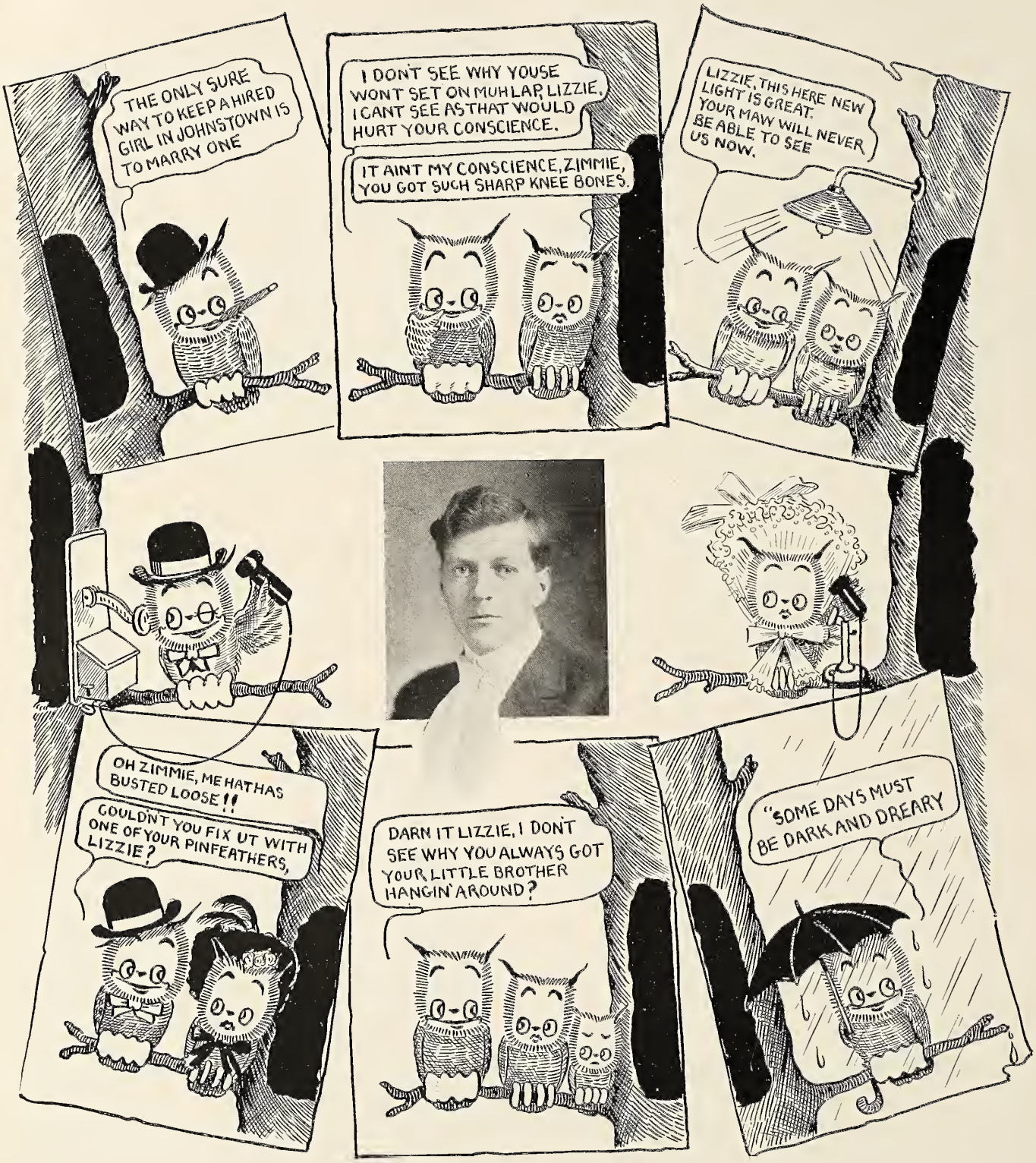
Thrice had I almost set my mark upon him, and thrice had he eluded me. The fourth time was near at hand and I was ready. Am I not always ready! It is my way—this readiness, this garnering, this garnering!

The fairest prizes of life have come to me. It is written they should come. There is no other way, no escape, no passing by upon the other side. So I wait—knowing my power. So I waited for this man.

The time drew near when the days brought him agonies. I knew well his suffering. Nothing is hidden from my sight. I saw his heart and soul. I saw the raw, the bleeding wound the iron had made.

Hours came when he was very near to me. My breath was upon his cheek and he shuddered, as do many when I draw near —waiting, always waiting.

But he fought a good fight—this man. There was great strength in his worn body and a desperate courage in his heart. He had played the game as few men play it. Yet the victory must be mine. It was ever



A CHALK-PLATE ARTIST AND SOME OF HIS WORKS.

"Zimmie and Lizzie" of the *Tribune*, Johnstown, Pa., and their creator, Cartoonist Bristow.

duce good ad. display is largely a question of application. Some of the best ads. received this month are from Rex H. Lampman, of the Neche (N. D.) *Chronotype*. It is evident that he studies to produce the best effects. One of his ads. (No. 1) is reproduced in order to draw attention to the placing of the cuts, which allowed the use of a large display line at the top and avoided the ordinary arrangement. There were a large number of other ads. received, but it is impossible to give individual criticisms, unless they are of a general character and the ads. may be reproduced by way of illustration. Many of the ads. received for this purpose are often so badly creased, and even rolled and crushed, that it is impossible to reproduce them, and it is a noticeable fact that the compositors who show this lack of care in mailing their specimens, show the same lack of attention to the details of their ad. display. In order to be neatly reproduced, and in order to create the most favorable impression on the editor, specimens should be mailed flat, with as few folds as possible, and those compositors who set really artistic and original ads. seem to have thought this out for themselves.

THE owl sketches shown herewith are from the pages of the Johnstown *Tribune*, a live Republican daily published every weekday afternoon in the Flood City. The artist — Mr. Arch Bristow, whose portrait accompanies the sketches — has made a hit with the little owls, which appear every evening with the weather bulletin. In the three years Mr. Bristow has been the *Tribune's* cartoonist, the names of Zimmie and Lizzie have become household words in Johnstown; and every issue of the paper is eagerly searched on its arrival "to see what Zimmie is doing." During a recent vacation of Bristow's, when for ten days the owls were missing from their place at the head of the "Here and There Column," the *Tribune* office was besieged with letters and telephone calls from people wanting to know what had become of Zimmie and Lizzie. Hundreds of Johnstowners are clipping and preserving the pictures, and the smiling face of the owl is even embroidered upon sofa-cushions and burnt on wood. Mr. Bristow also uses the owl as a mascot in all his political cartoons, the strength of which is best illustrated by the fact that no candidate has been elected by the opposition since his cartoons began to appear in the *Tribune*. All of Bristow's work is done on chalk plates.

AN APPRECIATION — WOOD ENGRAVING.

Our esteemed contemporary, *The Process Engraver's Monthly*, of London, edited by Mr. H. Snowden Ward, contains the following paragraph of appreciation anent the articles on wood engraving appearing in THE INLAND PRINTER:

"Wood engraving has recently been treated scientifically, intelligently and sympathetically, in a series of articles by N. S. Amstutz in THE INLAND PRINTER. By happy chance one of the issues containing these articles also had a very fine example of tri-chromatic xylography from wood engravings by M. G. Koch. Some of these were catalogue illustrations, light, dainty and effective, while one was a picture of a Dutch interior, with white-capped girl and white cat, a very rich, beautiful example of color-printing."

There is also a brief paragraph in the same number calling attention to a revival of wood engraving in the United States, which reads as follows:

"'Specially designed for the wood engraver' seems almost an out-of-date statement, yet this is what the makers of the Reliance press say with regard to their latest pattern. They also say that there is quite a revival of wood engraving in the United States." L. E. L.

Prepared for THE INLAND PRINTER.

A CALENDARIUM TYPOGRAPHICUM.

A RECORD OF MORE OR LESS NOTABLE EVENTS AFFECTING TYPOGRAPHY AND AFFILIATED ARTS, PRESENTED IN THE ORDER OF THE MONTHS AND DAYS ON WHICH THEY OCCURRED.*

COMPILED BY N. J. WERNER.

JANUARY.

January 1.— Samuel Green, founder of an extensive family of printers in North America, died 1702.....New York *Herald* established, 1790.....Auguste Joseph Bernard, a French writer on typography and bibliography, born at Montbrison, 1811.....Samuel Orchard, originator of the art of copperfacing type, born at Bridgewater, England, 1816.....Alfred E. Beach, for fifty years editor of the *Scientific American*, died in New York city, 1896, aged seventy.

January 2.— James Barber, the first printer who became lord mayor of London, died, 1741.....Henry Jarvis Raymond, old-time journalist, and founder of the New York *Times*, born near Lima, New York, 1820.

January 3.— George Aylard, "more than sixty years a faithful, contented employee" of the Caslon Typefoundry, of London, died, 1890.

January 4.— Isaac Pitman, inventor of phonographic short-hand and a persistent advocate of spelling reform, born at Trowbridge, England, 1813.....W. W. Pasko, writer on typography, and editor of the "American Dictionary of Printing and Bookmaking," born, 1840.

January 5.— *Le Journal des Savants*, first scientific and critical paper in Paris, started, 1665.....*The Literary Courier*, of Grub street, London, edited by Eph. Quibus, started, 1738.....Philip Argellati, eminent Italian printer and one of the most learned and laborious editors of his times, died, 1755.....Joshua B. Lippincott, head of the well-known publishing company at Philadelphia, died in that city, 1886, aged seventy.

January 6.— Rudolph Loewenstein, founder of the famous German humorous paper, *Der Kladderadatsch*, died at Berlin, 1891, aged seventy-two.

January 7.— First paper in Cape of Good Hope, the *South African Commercial Advertiser*, begun, 1824..... Printing first introduced in San Francisco, by Samuel Brannon, publisher of the *California Star*, 1847.....Warren Barnhart, senior member of Barnhart Brothers & Spindler, Chicago, died, 1904, aged sixty-eight.

January 8.— First newspaper in Holland, *De Weecketycke Courante van Europa*, appeared, 1656.....Andrew Miller, a most eminent bookseller, who conducted the publishing of Johnson's Dictionary, died, 1768.....John Baskerville, noted English printer, publisher and typefounder, died, 1775.

January 10.— Edward Cave, founder of the first literary monthly, the *Gentleman's Magazine*, died, 1754..... Franklin P. Elliott, a leading paper-dealer of Chicago, died at Oak Park, Illinois, 1893.....Alexander Zeese, prominent electrotyper of Chicago, died 1899, aged seventy-two.

January 11.— William Spottiswoode, LL.D., F.R.S., her majesty's printer and of much renown, born in London, 1825.....Thomas H. Senior, prominent pressbuilder, died in Brooklyn, 1889.

* A few days in the year have no events listed against them, despite the compiler's diligence in hunting for such as might be used. Therefore, while representing much research, this typographical calendar is not presented as complete. Such a thing is apparently an impossibility. It is possible that the authorities for some of these dates may be at fault, in which cases, if any reader can supply the correct ones, together with the reliable authority, we will be pleased to publish them. With very old dates it may happen that the old style reckoning has been used.

January 12.— William Cook Martin, at the time of his death the oldest employing printer in New York, born in New Jersey, 1811.

January 13.— The London *Tatler* discontinued, 1711. John Walter issued the first number of the *Daily Universal Register* (afterward changed to the London *Times*) and printed it from logotypes of his own invention, 1785.

January 14.— Joseph Jackson, celebrated punchcutter and typefounder in England, cutting several oriental faces and the type used in reproducing the Doomsday book, died, 1792.....Karl C. Tauchnitz, famous German publisher, died, 1836.

January 15.— Charles Johnson, an early inkmaker (succeeded by Charles Eneu Johnson & Co.), born in Philadelphia, 1772.....Charles Lewis, the most eminent European bookbinder of his day, died in London, 1836.

January 16.— The Dundee (Scotland) *Advertiser* first issued, 1801.....A. P. Luse, of the typefounding firm of Marder, Luse & Co., Chicago, died at Los Angeles, California, 1891.

January 17.— Benjamin Franklin, printer, philosopher and statesman, born at Boston, 1706.....Friedrich Koenig, inventor of the first power press, died at Oberzell, near Warsburg, Bavaria, 1833.....Alexander Anderson, M.D., pioneer wood engraver in the United States, died, 1870.

January 18.— Thomas Randall, an able and distinguished colored compositor and editor, died at Norwich, New York, aged seventy-three.

January 19.— Isaiah Thomas, early printer of Boston and Worcester, and author of a "History of Printing in America," born at Hempstead, New York, 1794, old style. ....The London *Times*, formerly the *Daily Universal Register*, changed from a four to an eight page sheet, 1829. James A. St. John, famous typefounder of Boston and St. Louis, to whom is due the use of harder metal in casting type and who really brought about the general adoption of the "point system" in the United States, died at Brookline, Massachusetts, 1901.

January 20.— John F. Smith, typefounder, of the old house of MacKellar, Smiths & Jordan, of Philadelphia, born in that city, 1815.

January 21.—Alphonse Devrient, a noted working printer of Germany, who did much to advance the art, born at Leipsic, 1821.....Bernhard Gotthelf Trübner, founder of the famous German publishing house of Leipsic, died, 1856.

January 22.— John Harper, of Harper Brothers, publishers, New York, born, 1797.....Pierre Alauzet, noted pressbuilder of Paris, died, 1881, aged eighty-five..... Moses A. Dow, publisher of the *Waverly Magazine*, died at Charlestown, Massachusetts, 1889.

January 23.— Joseph Ames, the distinguished antiquary, and author of "Typographical Antiquities," born at Yarmouth, 1688.....William Caxton, the early typefounder and punchcutter, of London, died, 1766, aged seventy-four....Lawrence Johnson, founder of the famous Johnson typefoundry, born, 1801.....Peter Force, annalist and printer of Congress, and publisher of American Archives, died, 1868.....Joel Munsell, noted printer and publisher, died in Albany, New York, 1880.

January 24.— Georg Friedrich Schmidt, distinguished German copperplate engraver, born at Berlin, 1712.

January 25.— Georg Friedrich Schmidt, noted above, died at Berlin, 1775.....Johann Oporinus, the most eminent of the early German printers, employing six presses and fifty men, in partnership with Robert Winter, born at Basil, 1507.

January 26.—Alexander Tilloch, who conceived the idea of making solid plates and experimented with stereotyping, and was editor of the *Philosophic Magazine* (of London), died, 1825.

January 27.— William Brasher MacKellar, son of Thomas MacK., of the old MacKellar, Smiths & Jordan typefoundry, born at Philadelphia, 1844.....George P. Gordon, inventor and builder of the celebrated job press, died near Norfolk, Virginia, 1878.....John Kimball Rogers, distinguished manager of the Boston Typefoundry, died at Longwood, Massachusetts, 1888, aged sixty-seven. ....George Clark, noted compositor, several times president of the typographical union of St. Louis, died in that city, 1888.....William Bross, veteran journalist, and president of the *Tribune* Company, of Chicago, died in that city, 1890, aged seventy-seven.

January 28.— Johann Gottlob Breitkopf, of Leipsic, a noted and ingenious printer, typefounder, author and bookseller of the eighteenth century, regenerator of German text type and the first to cast music type, died, 1794.

January 29.— William F. Geddes, printer and publisher, and at the time of his death the oldest printer in Philadelphia, died, 1888.

January 30.— John Holt, an early printer of New York city, and printer for the State during the Revolution, died, 1784.

January 31.— John Kimball Rogers, manager of the old Boston Type Foundry, born at Gloucester, Massachusetts, 1821.

NECESSARY CHARACTERISTICS OF ELECTRIC MOTORS.

The American Machinist gives publicity to some important advice relative to the necessary characteristics of electric motors, contributed by C. C. Stutz, which have been recently abstracted by *Technical Literature*. The following short rules are adaptable to the simpler forms of direct-current machines:

(1) For variable speeds and heavy loads, series-wound motors should be used.

(2) Where a fairly constant speed under heavy starting loads is demanded, compound-wound motors are used.

(3) In the case of light starting loads and constant speeds, shunt-wound motors will be found best adapted.

Under a subcaption of "notes" the author refers to the various motor characteristics as follows:

(1) A series-wound motor having a high starting torque makes it possible to obtain a rapid acceleration or increase of speed while operating under a load, and it therefore is commonly used in railway work.

(2) A compound-wound motor will vary in speed about ten per cent between no load and full load, the reduction in speed occurring as the increase of load goes on and an increase as the load decreases.

(3) A shunt-wound motor will continue to give a nearly constant speed under large variations in load, so long as the voltage or potential of the current supply remains constant.

Changes of speed are produced by varying the strength of the magnetic field, weakening the field, producing an increase of speed and a strengthening of the field bringing about its reduction.

For short periods motors may be overloaded twenty-five to fifty per cent if the precaution is taken that the intervals of rest are made sufficiently long to allow for the excess heat produced by the overloading current to radiate away and thus cool the motor. B. O. T.

You can not whitewash yourself by blackening others. —*Process Work.*

ADVERTISING

THE latest booklet of The Electric Controller & Supply Company, Cleveland, Ohio, is a credit to the publicity department of that concern. It is well gotten up and printed in two colors — black and red. It bears the imprint of The O. S. Hubbell Printing Company.

FROM The Banning Company, New York, has come a unique series of advertisements, designed and executed for Hoggson Brothers, and bearing the title of "Hoggson's Broadsides." They are 11 by 14 inches in size and printed in two colors on coarse brown paper. Each one bears a special design, appropriate to the subject.

A FOUR-PAGE leaflet showing examples of designing, printing and engraving done by the Pittsburgh Photo-Engraving Company is an exceptionally handsome piece of printing in black and colors and clearly demonstrates the ability of this company to handle the highest type of publicity literature.

AMONG the house organs that reach this department none is more full of snap and ginger than *Buck's Shot*, devoted to furthering the interests of the products of The Buck's Stove & Range Company, St. Louis, Missouri. Under the heading "Preachments and Jolts by the Editor," are many clever and interesting paragraphs, a few of which follow:

The only enemies you have that are worth fighting are situated somewhere in your internal anatomy.

When in doubt, shut your mouth, open your eyes, and think like — well, think.

Every dollar you make dishonestly will cost you ten in self-respect and contentment.

Be a prophet of joy — there's lots of it coming.

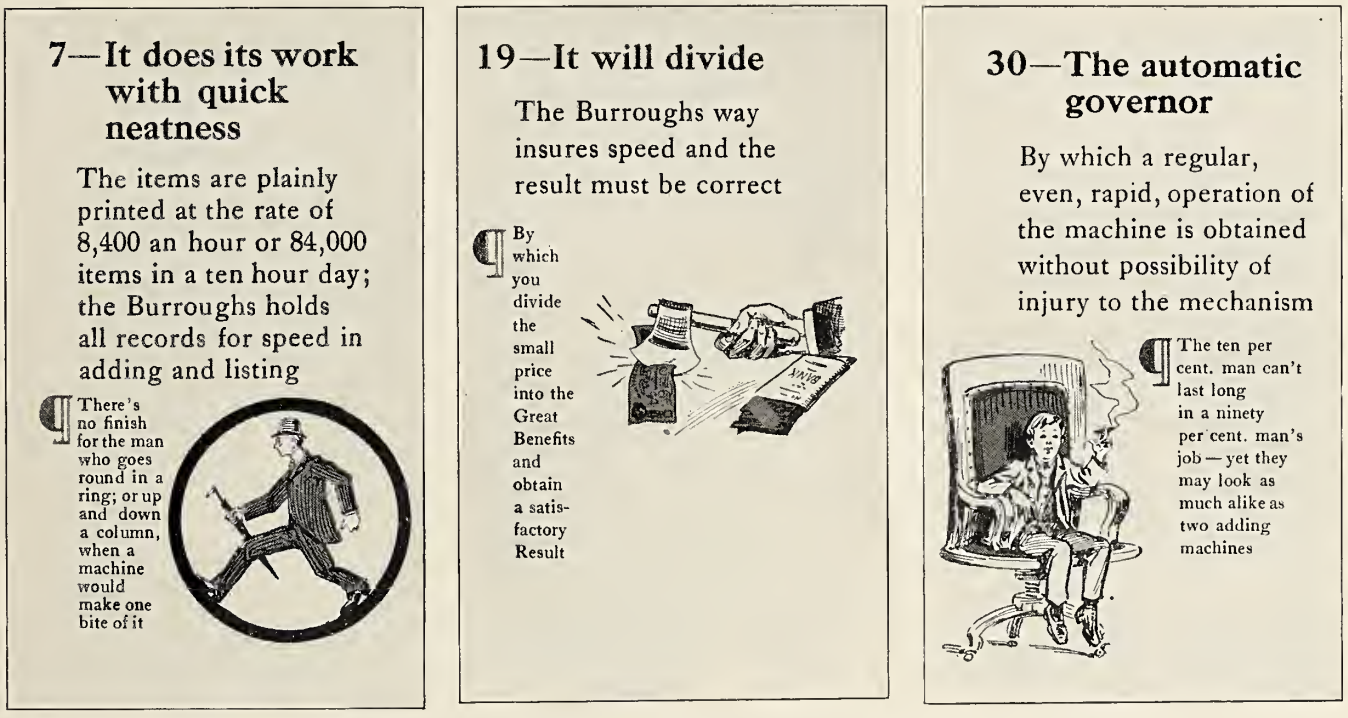
I am always just a little suspicious of the man who is continually telling how honest he is.

It's friction, not work, that destroys the machine — political, commercial, mechanical or human.

If you want to get more for the things you sell, learn more good reasons why your customers should buy them.

The mechanical appearance of the booklet is excellent — a credit to the Gottschalk Printing Company, St. Louis, whose imprint it bears.

"CHEER UP AND 52 REASONS WHY," a booklet 3 by 4½ inches in size, recently issued by the Burroughs Adding Machine Company, Detroit, Michigan, is one of the most effective advertisements to reach this department in some time. As will be seen by the accompanying reproduction, each page of the booklet contains one of the "reasons," appropriately illustrated. The printing is in orange, green and black on india tint book paper, with a cover of folding bristol. The reasons are very forceful arguments in favor of the machine to which the booklet is designed to give publicity. A few of them follow:



Three pages from a unique booklet recently issued by the Burroughs Adding Machine Company, Detroit, Michigan.

There is something the matter with the system that requires overtime — and in the end there will be something found the matter with the result.

To be buried in detail is to be buried alive.

To make money — to know why you make it, where you make it and when you make it — that's system.

Prevention is better than knowing who did it.

If you know where the hours have gone and why they have gone, you have the foundation on which to realize the ideal maximum of output with the minimum of expense.

A Russian looked just as good as a Jap, but the system, the organization, the idea back of the Jap won the battles.

Some buttons, a box, a typewriter carriage and a guarantee are no more an adding machine than a carnation and a suit of clothes are a salesman.

Some folks have to wait until they see everybody do a thing before they screw up courage enough to try it — then everybody is generally doing something better.

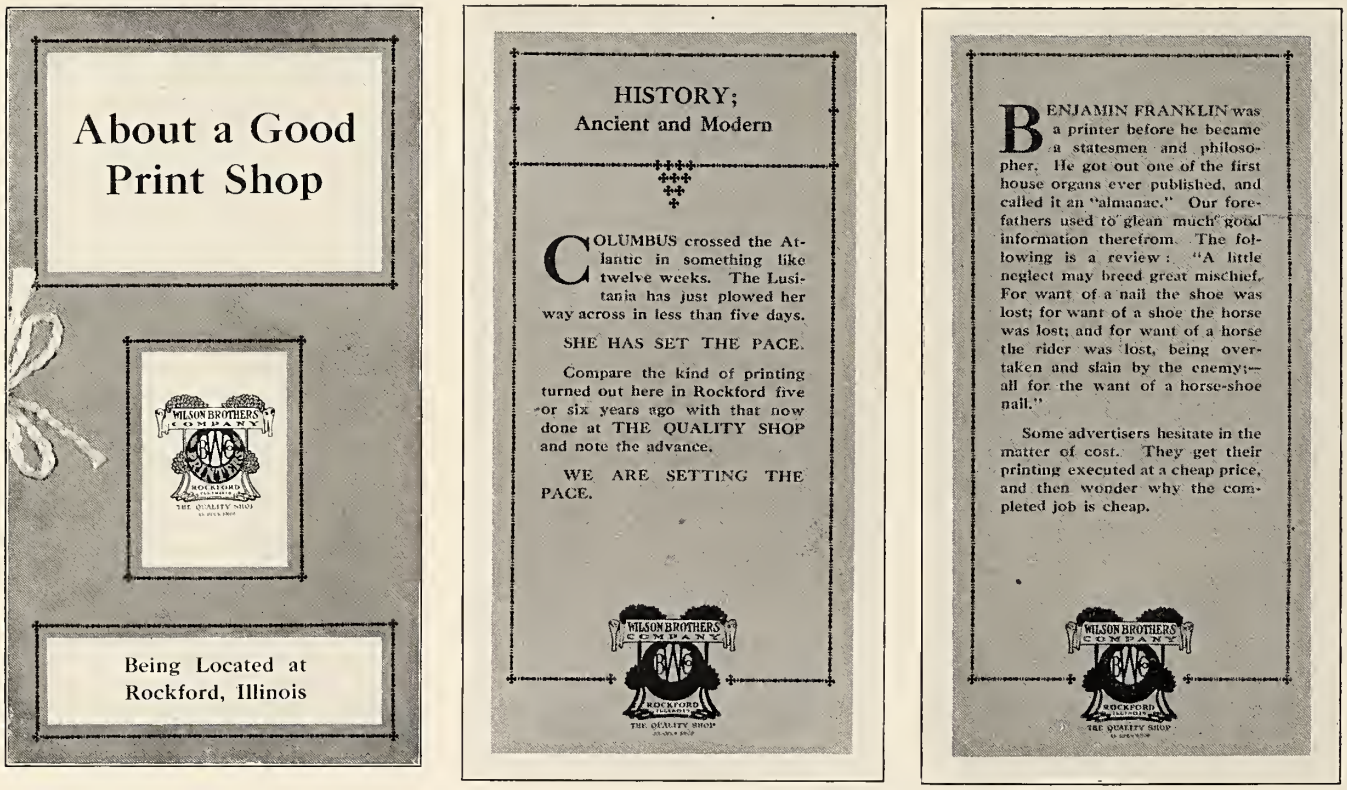
The booklet bears the imprint of The Matthews-Northrup Works, Buffalo, New York, a guarantee of its mechanical excellence.

"THE STORY OF BANKING BY MAIL," by Herbert Vanderhoof, of the Chicago *Inter Ocean*, has been done into

an attractive booklet as the latest advertising feature of The Cleveland Trust Company, Cleveland, Ohio. It is an excellent argument, well presented, and gotten up in the neat and tasty manner which characterizes all of the advertising literature of the bank issuing it.

A HANDSOME piece of designing, platemaking and printing is the recent price-list of silverware issued by the Meriden Britannia Company, Meriden, Connecticut. Special designs for cover, title-page and running heads are attractive features, while the typographical arrangement and presswork are of the very best. It is a product of the publication department of the Meriden Britannia Company.

"ABOUT A GOOD PRINT SHOP" is the title of an artistic and attractive booklet recently issued by Wilson Brothers Company, Rockford, Illinois. As will be seen by the pages reproduced herewith, the typographical arrangement is exceedingly simple but very pleasing. It is printed in red and black over an orange-brown tint, giving a very rich effect. The text is well written and interesting — an excellent argument in favor of good printing.



A few pages from a handsome booklet from the press of Wilson Brothers Company, Rockford, Illinois.

THE advertising literature of the Nernst Lamp Company, Pittsburg, Pennsylvania, is invariably strong and effective. The latest products from this source are two handsome booklets, one entitled "Church Lighting by Electricity" and the other "Bank and Office Lighting by Electricity." In the designing of both of these booklets care has been taken to keep the designs thoroughly in harmony with the subjects, the one on church lighting having a beautiful cover in Gothic lettering with rubricated initials, while the cover of the booklet on bank and office lighting is in the more formal roman lettering. The mechanical details are excellent, the presswork being especially good.

A BOOKLET of cover-design reproductions from the art department of the Chicago Engraving Company contains, besides the illustrations, some interesting arguments in favor of the advertising value of a good cover. A few of them follow:

When you neglect to dress up your cover-page you are like the merchant who pulls down his blinds and thus hides his wares. Don't expect the public to think there is interest and entertainment on the inside of your journal if the outside doesn't indicate it.

The most dilapidated house you ever saw could be enhanced in both value and appearance with a new coat of paint, and yet some publishers say that an attractive cover-page will not add to the value of their journal. Appearance is everything.

There is something about an artistic, well-executed cover-page that allures the public eye; and have you ever noticed that nine times out of ten the transient magazine buyer will walk up to the news-stand and purchase the publication with the most effective cover-page?

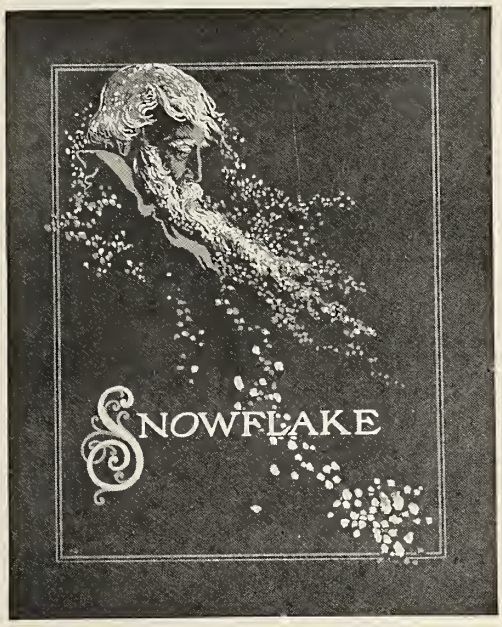
"THIS plank — rush jobs a special delight — in my platform," with the words "rush jobs a special delight" printed on a small piece of wood representing a plank and tipped on the card, forms the heading of the latest unique monthly calendar of Fred W. Haigh, Toledo, Ohio. It is original and clever, and thoroughly in keeping with the other calendars which have regularly come from this source.

W. WILLIAMSON, printer, Chicago, has recently issued two wall calendars which should prove very useful. One of them contains a perpetual calendar from 1697 to 2063, while the other contains "The Watch of the World," showing the time at different places on the globe. The latter is in the form of a dial, arranged in such manner that the difference in time between two given points is easily and quickly found. Both are neatly printed and very attractive.

THE recent booklet of the J. W. Butler Paper Company, devoted to furthering the interests of its Snowflake Enameled book paper, is a noteworthy piece of printed matter. It contains very little text matter, the pages being devoted to a showing, in one, two and three colors, of the excellent printing qualities of the paper advertised. The platemaking and presswork are of the very best, giv-

ing a rich effect to the whole. The cover, a reproduction of which is shown herewith, is an excellent design in gold and colors on black stock.

In the advertising of the current month a catalogue designed and printed by the Robert L. Stillson Company and descriptive of the Fischer piano easily takes precedence. It is one of the handsomest pieces of printed matter that have reached this department in some time. It



The attractive cover of a booklet issued by the J. W. Butler Paper Company in the interests of Snowflake Enameled Paper.

is in two colors on heavy deckle-edge stock, with heavy cover of the same material. The arrangement is unusual, each leaf being folded under, making it slightly narrower than the following one, thus giving an index effect. The illustrations of the pianos are printed on coated stock in black, with specially designed backgrounds for each cut in light brown. The descriptions of the pianos are printed in two colors underneath the flaps, which fold over. A delicate and refined simplicity pervades the entire booklet, abundant evidence that the designer recognized and held fast to a point too often overlooked — that of knowing when to stop. Nothing is overdone, the decorative effects being carried to just the proper point.

THE MODERN NEWSPAPER A POOR FINISHER.

A New York minister says that the newspaper is the university extension course for the rank and file of the people. Most people do not think of it in that light, for if they did there would be a greater demand for less crime and sensation. It is a poor finish that this sort of stuff gives to one's education.— *The Reflector.*

QUENCHING FIRE.

In many business offices fire buckets are placed, filled with water, in readiness for an emergency. It is seldom, says the *Scientific American,* that instructions for use are pinned near the supply. The wrong way to tackle an incipient fire is (usually) to hurl the whole contents of a bucket on the spot. Most of the water is wasted by this means. A heavy sprinkling is more effective. The water may be splashed on the blaze by hand, but a more useful sprinkler is a long-haired whitewash brush. One of these should hang beside every nest of fire buckets.

PRINTERS' LEAGUE OF AMERICA, NEW YORK BRANCH.

BY OUR SPECIAL CORRESPONDENT.

THE meeting of the executive committee of the League held on December 4 at its headquarters, 75 Fifth avenue, was in the nature of a résumé of the business done at other meetings and a plan of campaign for the League's advancement and duties for 1908.

A report from the corresponding secretary showed that after several interviews Mr. Carey, of the Carey Printing Company, at 10 East Thirteenth street, New York, was the latest addition to the League. Mr. Carey's action was met with much satisfaction by the members of the League, as his recognition of the League's purpose, aims and principles was a sure indication of the joining of other large houses in the near future.

Being a man who thoroughly knows the labor situation and understands himself and his business from A to Z, Mr. Carey will prove of vast benefit to the League and incidentally to himself by joining.

Another point of interest brought up in the early part of the meeting was the fact that the secretary was in receipt of many inquiries for positions by office and other specialty men. It was clearly demonstrated that the establishment of a labor bureau by the League would prove of vast interest to League shops. With that end in view the corresponding secretary was ordered to take such steps as in his judgment were necessary toward the formation of such a bureau.

Besides addressing a circular letter to all League shops inviting them to register their needs so that he, the secretary, might take steps to meet them, he was instructed to notify the various unions in the city of New York that if they cared to do so they could register their specialty men.

The plan is not to have every union man in the city register with the Printer's League, but for foremen, color and other specialty pressmen, and such men as consider themselves beyond the scale and average to put their names on the League books, to be given a number and to be notified of openings in League shops in rotation according to precedence and their peculiar qualifications for the position offered.

All men seeking clerical and other positions in New York printeries are also invited to register with Mr. D. W. Gregory, 75 Fifth avenue, the corresponding secretary, and to give at time of registering all necessary details to enable Mr. Gregory to quickly put them in touch with members needing their services.

During the evening Mr. Gardella, the business agent of the Job Press Feeders' Union, No. 1 (the only organization of its kind in North America), presented in person his request for recognition of his union on the part of the League. Mr. Gardella was present at his request, though he had been previously notified of the League's action at its last general meeting when it was clearly the opinion of all members that recognition by them of a non-representative body would be suicidal. At the occasion of this meeting of the executive committee Mr. Gardella stated openly that he had no control over his members and could not guarantee what they might do. On this the chairman showed him that that very fact just stated showed how futile recognition by the League would prove.

It is an established fact that there are in the jurisdiction of New York from nine thousand to fifteen thousand job presses. The latitude is large, as it is impossible to locate all of them. "They are scattered throughout the city," as a member of the League who has for years made

a thorough and exhaustive study of economic conditions recently stated, "in flat bedrooms, kitchens and cellars, in lofts and warehouses, and in fact in any place east or west where room to 'kick it' can be secured." And that is not wide of the truth, of this vast army of the unrecognized, unreclaimed and degenerate job presses worked by mother, father, sister or brother of the family while 'tother seeks the job on the street. A number are organized — say five hundred, to give all possible credit — though we think three hundred would come nearer the mark. These three hundred or five hundred then, ask recognition and a scale putting the commercial possibility of making jobwork a feature forever beyond the reach of the shops which have job presses.

No, let Job Press Feeders' Union, No. 1, get together and organize before they seek for recognition.

Slowly but surely the principles of the League are forging to the front. Already the settlement of disputes can be traced directly to the recognition of its fair scale and practices, and their acceptation by even those who are not yet enrolled among its members. In 1908 the League purposes by a system of committees to give more of its membership an active hand in the shaping of policy, the adjustment of difficulties and the correction of abuses.

Those unions who have already entered into contract with the League recognize the fact that their dealings with the League are always of a most pleasant and satisfactory nature. Any complaint or grievance, real or fancied, is the subject of immediate recognition and investigation, and the League is fearless in bringing the offender to book, be he employer or employee. This equity of dealing can not fail to have its effect, as has already been shown in minor questions arising.

In the person of their corresponding secretary, Mr. Gregory, who acts likewise in the position of "business agent," the League has a man who, when presenting these facts of controversy to his superior officers, is not swayed by fear or favor, but goes at it with a will and determination to see right triumph. Further, from what we learn of his dealings with union men who come in contact with him, Mr. Gregory is well liked by both sides, or, as they have now become to be known, all members of the Printers' League of America.

Many houses are sending out circulars showing the necessity of an increase of their prices. This is based on the reduction of working hours at the same rate of wages formerly paid. Some have gone so far as to claim that this has entailed an increase of cost amounting to fifteen per cent. However, it is evident that in figuring this increase they lose track of the fact that, though the press-work has increased, the overhead or fixed charges remain the same. One house in particular which is an accepted authority on cost systems shows by careful computation of all costs going toward the production of finished work in their plant that this increase is actually between five and six per cent.

The elections in Unions Nos. 51 and 23 coming at this time, no definite action is looked for by the League from either of these two bodies on the questions left for future conference, as shown in the scale we recently published. But as soon as their personal business is disposed of, the League will request prompt action taken on these points. All parties to the agreement are looking forward with considerable interest to the first question open for mutual consideration and possible arbitration. Mr. Henry W. Cherouny is formulating plans for a trade court to which such matters, if they prove unadjustable, shall, by the agreement, be submitted.

It is worthy of note that while some few members of the above organization do not seem to fully understand and appreciate the conditions of this agreement, the leaders of these bodies and those who have come in active contact with the League do and are not backward in fully and carefully explaining them to their fellow members.

The policy of the Printers' League of America is so fair, so broad, so just, that it can not fail of ready and widespread acceptation.

A TOKEN OF FRIENDSHIP.

Mr. Henry Minden, for the past three years superintendent of the Outing Press, Deposit, New York, severed his connections with that firm on Friday, November 1, 1907. He has not, however, left the employ of the Outing Press, as he will leave for New York shortly to take charge of the New York office.

On the occasion of Mr. Minden's resignation as superintendent, the employees of the Outing Press and the Wickwire Press presented him with a loving-cup as a mark of their personal friendship and esteem. The loving-cup stands fifteen and one-half inches high on an ebony base four inches high. It is of solid silver, with three handles, and was made by the Gorham Manufacturing Company, of New York city.

Handsomely engraved upon its face is the following:

HENRY MINDEN
SUPERINTENDENT OUTING PRESS
1904-1907
FROM THE EMPLOYEES OF
OUTING PRESS AND WICKWIRE PRESS
AS A MARK OF THEIR
PERSONAL FRIENDSHIP AND ESTEEM
AND AS SLIGHT RECOGNITION OF
THE EMINENT SERVICES
OF THEIR SUPERINTENDENT
Nov. 2, 1907 Deposit, N. Y.



LOVING-CUP PRESENTED TO HENRY MINDEN, SUPERINTENDENT OF THE OUTING PRESS, DEPOSIT, NEW YORK.

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

O. W. WALKUP, Galesburg, Illinois.— Your commercial specimens are very neat in design. On one or two of them, however, you have used too many type-faces.

COMMERCIAL specimens designed by W. H. Bradley, pressroom foreman for the Eagle Printing and Binding Company, Pittsfield, Massachusetts, show much originality and ability and are very pleasing.

GEORGE MIDDLETON, Somers Point, New Jersey.— Considering the amount of reading matter on the card, you have handled it in a very satisfactory manner.

ELMER S. SCHILLING, Harrisburg, Pennsylvania, sends a package of neat and attractive commercial specimens, well designed and showing an excellent use of color.

R. D. HOEFLINGER, Corsica, South Dakota.—A few of your specimens show a tendency toward the use of rather large sizes of type. Otherwise they are very good indeed.

RECENT specimens from The Republican Publishing Company, Ravenna, Ohio, are neat and tasty, the use of the popular geometric decorations being especially pleasing.

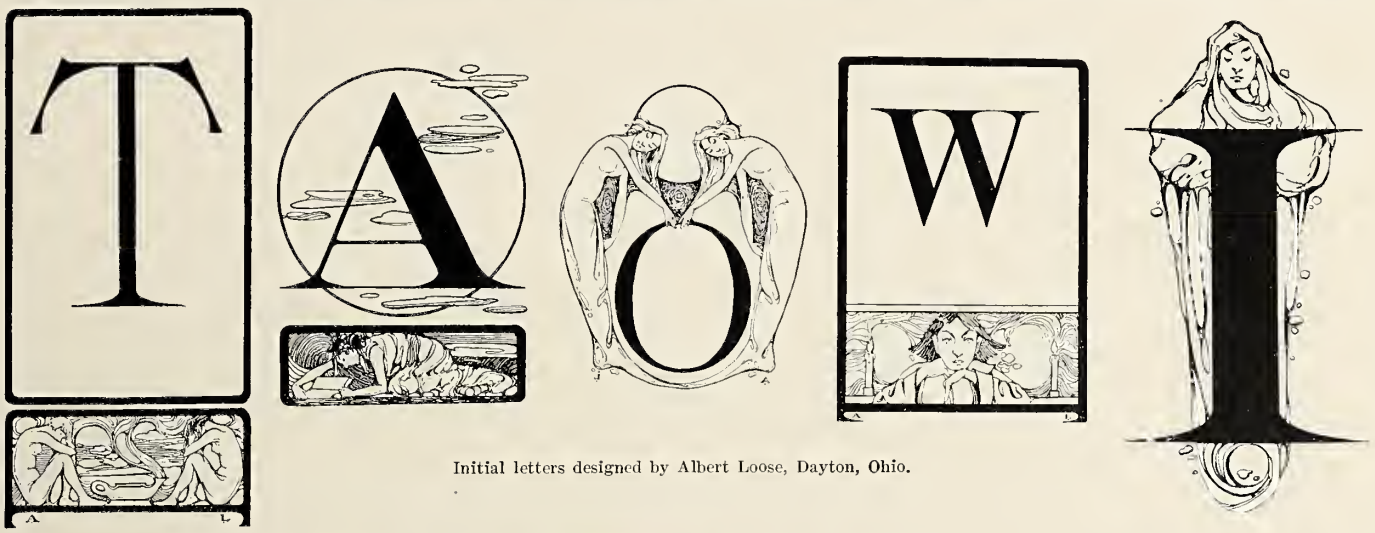
THE High Point Publishing Company, High Point, North Carolina, sends a package of excellent commercial printing. The typographical design and color combinations are of the very best.

A. S. COON, Farina, Illinois.—A more simple and modest treatment would produce a noticeable improvement in your work. As nearly as possible, you should keep to one series of type for each job, and use smaller sizes. Then, too, where ornamentation is employed you should be certain that it answers a definite purpose and is not put in merely to fill.

KERN VALLEY PRINTING WORKS, Bakersfield, California.— The title-page which you have submitted is a very neat and tasty piece of typework. The card is also attractive and out of the ordinary.

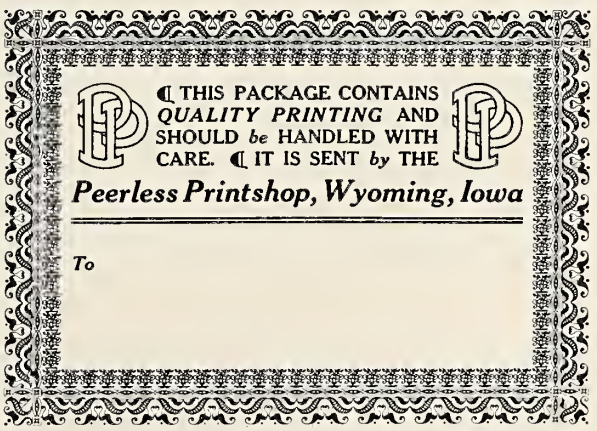
THE convention program of the Canadian Manufacturers' Association, a product of the Mail Job Printing Company, Limited, Toronto, Canada, is a very handsome piece of work. It is well printed in two colors, the halftones being especially good. The cover is an artistic piece of designing in three colors and gold.

IN the December number of THE INLAND PRINTER we noted with commendation the menu card sent to us by Mr. Albert Hood, of Asbury Park, New Jersey. Mr. Hood has been doing considerable publicity work, and is an accomplished printer, and presuming that these specimens were Mr. Hood's own work, we gave him credit for their creation. We now learn that these specimens were the work of the Pennypacker Publishing Company, who make a specialty of producing unique designs in brochures, menu folders and specialties for hotels. The company employs special artists in designing and reproduction in their engraving department, and do color-printing, steel and copper plate printing and hand-coloring, all under expert supervision. We are pleased to set this matter right, both in the interest of Mr. J. Albert Hood and The Pennypacker Publishing Company.



Initial letters designed by Albert Loose, Dayton, Ohio.

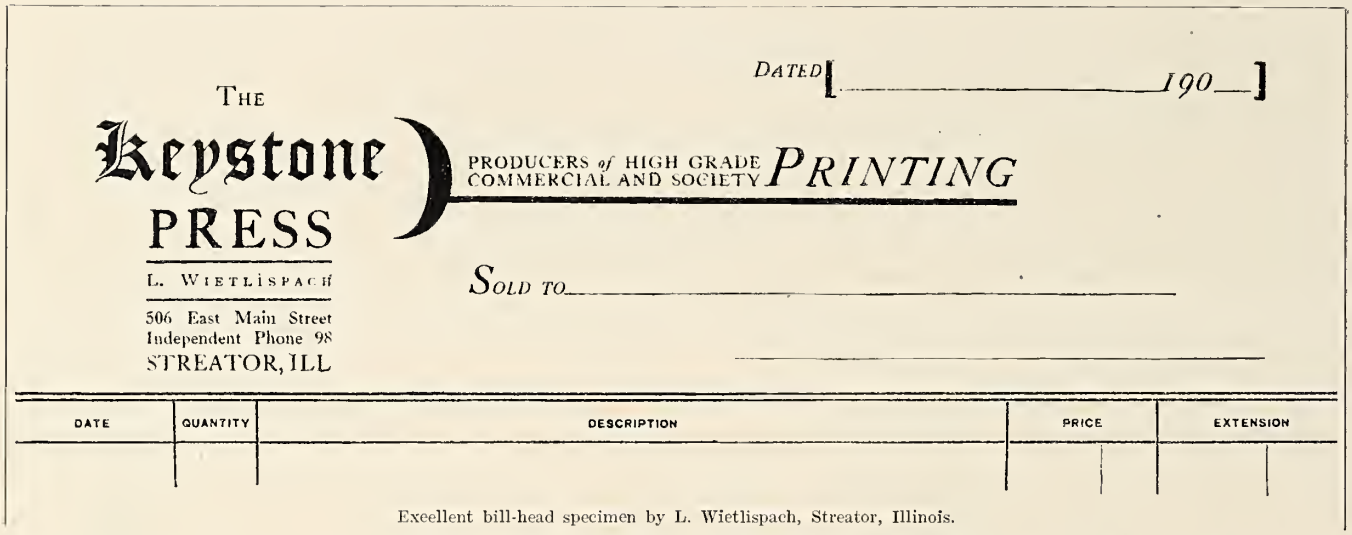
THE term "Quality Printing" well describes the printed things which come from the Peerless Print-shop,



The "Quality Printing" label of the Peerless Printshop, Wyoming, Iowa.

Wyoming, Iowa. Neat and tasty in design and showing an excellent conception of the proper use of color, they are very pleasing. The label reproduced herewith gives an idea of the distinctive qualities which characterize all of the work of this plant. The original is printed in black and green on light-brown stock, the monograms being in green.

A PACKAGE of commercial specimens from L. Wietlispach, Streator, Illinois, contains the usual quota of excellent printed things. Among other high-grade specimens a bill-head for his own plant, The Keystone Press, stands out prominently. A reproduction is shown herewith. The original is printed in blue-green and red-orange on corn-colored stock and presents a very pleasing appearance.



Exeellent bill-head specimen by L. Wietlispach, Streator, Illinois.

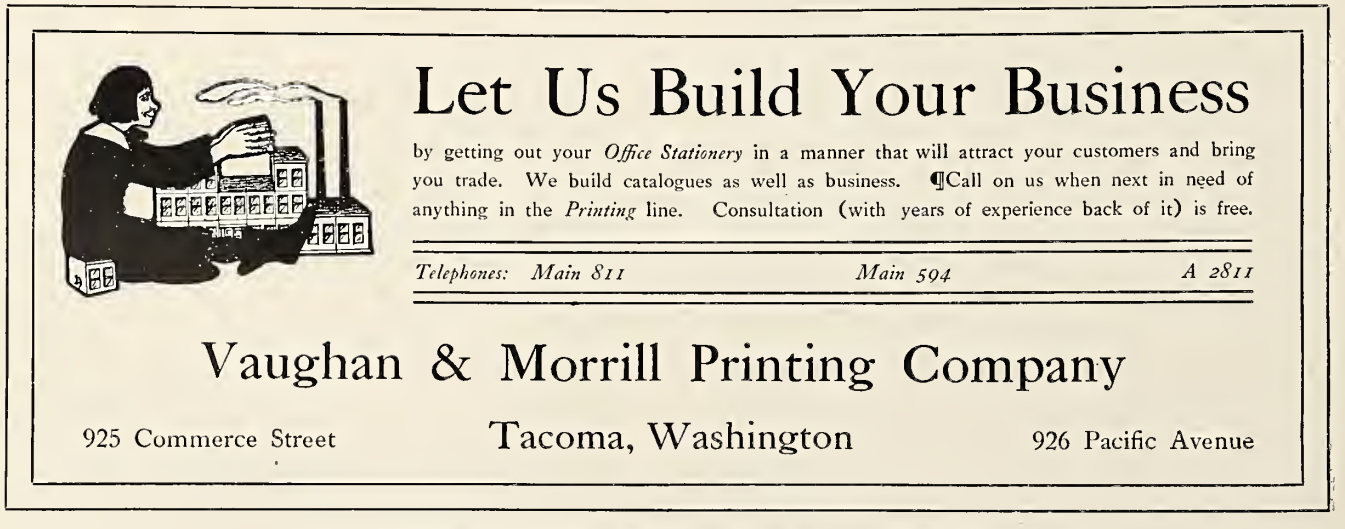
THE imprint of the Meyer-Rotier Company, Milwaukee, Wisconsin, on a piece of printed matter is a guarantee of a specific excellence. The highest type of designing and printing is exemplified in all of their productions, the latest package of specimens being no exception. Among the others, a small leather-goods catalogue easily takes precedence. It is in colors, the type-matter being in gray and the half-tones in black, a favorite Meyer-Rotier combination. The cover is a handsome design beautifully embossed without the use of color.

THE excellent results obtainable by the discriminating use of plain printing types are exemplified in the productions of the Vaughan & Morrill Printing Company, Tacoma, Washington. The blotter reproduced will give some idea of their style. The original is in black, red and green on white stock.

E. B. MACKAY, Port Arthur, Canada.— The letter-head submitted is rather too strong and bold to be pleasing. The idea is very good, and with the name of the paper in type several sizes smaller it would be a good heading.

A SERIES of magazine advertisements prepared by the advertising department of the Northern Pacific Railway presents an excellent display of high-class designing and typography. The illustrations and borders are very attractive, while the composition is of the highest order.

P. F. GRIMES, Bloomfield, Iowa.— While the general plan and arrangement of the club program are excellent, the mechanical details could be very much improved. The most noticeable feature, and a very common one it is, is the use, on the same page, of type-faces which do not harmonize. If, instead of the text, modern italic and Blair, you had used the text and a roman old-style letter, the effect would have been much more pleasing. Even at the expense of wearying the readers of this department with repetition, we must again state that simplicity is the keynote of good printing. The moment we bring into a job more than one type-face we begin to complicate it, and the more complicated it becomes the harder it is to handle. The use of type-faces is similar to the use of colors. Many can successfully employ one or two colors in combination,



A blotter which shows the excellent results to be attained by the use of plain printing types.

WAS YOUR LAST ORDER OF PRINTING SUITABLE? WE DO PRINTING—AS YOU WANT IT—WHEN YOU WANT IT

The Standard Printing Co. PRINTERS OF WEDDING INVITATIONS, ANNOUNCEMENT CARDS, BUSINESS CARDS, OFFICE STATIONERY, FOLDERS, CATALOGUES, BOOKLETS, AND ALL CLASSES OF **Printing**

JOB DEPARTMENT

St. Catharines, Ont.,

Neat and attractive letter-head design by The Standard Printing Company, St. Catharines, Ontario.

but where several colors are used it requires the master colorist to place them in such relation one to the other that pleasing results are secured. The same is true of type-faces. When we use more than one type-face in a job we must consider whether or not they are in harmony with each other, and unless we are sure of this harmony we had better confine ourselves to the one face. Then, too, the color effect is hardly satisfactory. Where red and black are used as a color combination an orange-red is preferable to the darker red which you have employed.

CHARLES S. SCHURMAN, St. Paul, Minnesota.— The blotter specimen is very good, although rather complicated in panel design. A little red in the yellow, making it an orange hue, would give a better combination with the blue.

A LARGE amount of reading matter on a letter-head is a common source of trouble to the printer. Seldom, however, have we seen such a display of information on commercial stationery as is shown on the letter-head for the Grand Theater, reproduced herewith. In spite of this handicap, however, the specimen is a well-balanced piece of typography and is very attractive. It is from a package of high-class printing submitted by W. D. Spurrier, Salt Lake City, Utah.

DAINTY effects in type arrangement and color are features in the products of The Standard Printing Company, St. Catharines, Ontario. Among other things, a letter-head in violet and green on white linen-finished stock is very pleasing. A reproduction is shown herewith.

JOHN W. KELLETTE, Rutland, Vermont.— The specimens which you have sent are excellent, the letter-head for the Rutland Typographical Union being especially pleasing. The light-blue tint, however, makes it impossible of reproduction.

C. J. BROWN, Washington, D. C.— The cover-page of the constitution and by-laws would be much improved if the reading matter was gathered together into groups instead of being spread over the page. The other specimens are very good.

J. P. MANNEWITZ, Stapleton, New York.— Your work is very neat and attractive, and leaves little to criticize. The letter-head for Reeves & Company, with its four different series of type, is hardly as pleasing as it should be. One or two series would have given far better results.

GRAY & GOODLAND, St. John's, Newfoundland.— The manner in which you have handled the specimens submitted leaves little room for criticism. The typographical designs are excellent, as is also the presswork. They are very creditable, indeed.

NEAT, tasty commercial stationery, usually in one series of type, characterizes the specimens submitted by Thomas

THE INTER-MOUNTAIN THEATRICAL CIRCUIT

MAIN OFFICES: 1746 CURTIS STREET, DENVER, COLORADO
STAIR & HAVLIN : New York Representatives : KLAW & ERLANGER

The Grand Theatre
SALT LAKE'S MOST POPULAR PLAY-HOUSE
A. M. COX, *Manager*
Salt Lake City, Utah

ARIZONA
Douglas, Opera House
Tombstone, Opera House
Bisbee, Opera House
Benson, Opera House
Tuscon, Opera House
Globe, Dreamland
Mesa, Opera House
Phoenix, Doris Theatre
Clifton, Academy
Morenci, Opera House
Kingman, Opera House
Prescott, Elks Theatre
Jerome, Opera House
Winslow, Opera House
Williams, Opera House

IDAHO
Pocatello, Auditorium
Blackfoot, Armory
Idaho Falls, Opera House
St. Anthony, Opera House
Sugar City, Opera House
Rexburg, Opera House
Rigby, Opera House
Franklin, Opera House
McCammon, Opera House
Preston, Opera House
Parker, Opera House
Mackay, Opera House
Malad, Opera House
Montpelier, Opera House

NEBRASKA
Chadron, Opera House
Alliance, Opera House
McCook, Opera House
Sidney, Opera House
Crawford, Opera House

SOUTH DAKOTA
Edgmont, Opera House
Lead, Miners' Hall

NEVADA
Caliente, Opera House
Las Vegas, Opera House
Goldfield, Ross Theatre
Tonopah, Pavilion Theatre
Reno, Opera House
Elko, Bradley Theatre
Wells, Opera House
Winnemucca, Opera House
Lovelocks, Opera House
Ely, Opera House
Carson, Opera House
Virginia City, Opera House
Carlin, Opera House
Fallon, Opera House
Pioche, Opera House

WYOMING
Laramie, Root's Opera House
Rock Springs, Opera House
Green River, Opera House
Evanston, Opera House
Sheridan, Opera House
New Castle, Opera House
Casper, Opera House
Guernsey, Opera House
Lander, Opera House
Cheyenne
Diamondville, Opera House
Rawlins

CALIFORNIA
Needles, Opera House

COLORADO
Denver, Curtis Theatre
Florence, Opera House
Salida, Opera House
Glenwood Spgs., Opera House
Pueblo
Aspen, Opera House
Ft. Morgan, Opera House
Grand Jct.
Sterling, Opera House

TEXAS
Dalhart: Amarilla

MONTANA
Dillon, Opera House

UTAH
Salt Lake, Grand
Logan, Thatcher Opera House
Brigham, Opera House
Kaysville, Opera House
Bountiful, Opera House
Park City, Dewey Theatre
Coalville, Opera House
Sandy, Opera House
Bingham Canon, Canon Hall
Bingham Junct., Opera House
Lehi, Opera House
American Fork, Opera House
Pleasant Grove, Opera House
Provo, Opera House
Springville, Opera House
Fairview, Opera House
Mt. Pleasant, Opera House
Spring City, Opera House
Richfield, Opera House
Salina, Opera House
Manti, Opera House
Ephraim, Opera House
Moroni, Opera House
Nephi, Opera House
Eureka, Opera House
Mammoth, Opera House
Mercur, Opera House
Milford, Opera House
Tooele, Opera House
Newhouse, Opera House
Stockton, Opera House
Elsinore, Opera House
Price, Opera House
Morgan, Opera House

NEW MEXICO
Albuquerque, Elks Opera H'se
Las Vegas, Opera House
Gallup, Opera House
Sante Fe, Opera House
Silver City, Elks Opera House
Deming, Opera House
Lordsburg, Opera House
Dawson, Opera House

Salt Lake City, Utah, _____ *190*

An excellent arrangement of a large amount of reading matter. By W. D. Spurrier, Salt Lake City, Utah.

E. Vaughan, with the Griggs Stationery & Printing Company, Bellingham, Washington. The presswork, by G. A. Byington, is also excellent.

Botz & Sons, Sedalia, Missouri.— With the exception of a few of the specimens on which the type-faces are too large, the work submitted is very good indeed. Especially would we commend the appearance of *The Omicron.* It is excellently printed and very creditable.

W. R. Blossom, Hudson, Michigan.— Your specimens are very creditable and show much taste. Would suggest, however, that you use a tint or color other than the red on the letter-head, as the red is rather strong. Too much of the warm colors gives a glaring effect that is not pleasing.

The Christmas number of the *Weekly Press*, Christchurch, New Zealand, is decidedly a high-class piece of publishing. The cover, a reproduction of which is shown herewith, is a handsome creation in three colors and gold. The inner pages, which are replete with half-tones, some of them being worked over tint-blocks, are excellent, the presswork, which was under the supervision of J. V. Price, being exceptionally good.



Cover-design of the Christmas number of *The Weekly Press*, Christchurch, New Zealand. Original in three colors and gold.

Harry W. Osgood, Franklin, Pennsylvania, sends some artistic typographical designs. Among others is a four-page leaflet, the title-page of which is reproduced herewith. The original is in dark green, light green and red on light brown stock, the appropriate ornament and rules underneath being in the red.

Blotters have been received during the month from the following: John W. Little & Co., Pawtucket, Rhode Island; Stettiner Brothers, New York, very attractive design; Joseph Betz Printing Company, East Liverpool, Ohio; *Lincoln Freie Presse*, Lincoln, Nebraska; P. H. Fassett, Ashtabula, Ohio; John T. Palmer Company, Philadelphia; Claude O. Funk Printing Company, Wichita, Kansas.

In addition to the above, the following specimens have been received during the month: Electro-Tint Engraving Company, Philadelphia, Pennsylvania, handsome mailing card in colors; The Mills Printing Company, Griffin, Georgia, high-grade commercial specimens; Rex H. Lamp-



Attractive title-page by Harry W. Osgood, Franklin, Pennsylvania.

man, Neche, North Dakota, excellent card designs; Smith & Porter Press, Boston, Massachusetts, attractive monthly calendar; Times Publishing Company, Houlton, Maine, very neat commercial specimens; Eureka Specialty Printing Company, Scranton, Pennsylvania, clever mailing card; M. F. Blank, Huntsville, Missouri, letter-head on which decoration is too prominent; A. J. Guild, Huntsville, Missouri, letter-head which would have been better had fewer type-faces been used; G. W. St. Clair, Huntsville, Missouri, letter-head on which the name of the firm is not prominent enough, the other matter being set in too large sizes; the *Bulletin*, Philadelphia, Pennsylvania, attractive mailing card; Vernor Printing Company, Hamlin, Texas, neat commercial work; Democrat-News Printing Company, Marshall, Missouri, letter-head on which underscoring rule is rather light to harmonize with the type-face; Theodore Herzer, Hartford, Connecticut, handsome card in colors; The Seaboard Press, New York, handsome announcement; R. Weidenmiller, Chicago, Illinois, handsome label insert in gold and colors; the *Republican*, Burlington, Kansas, unique card; Central Railroad of New Jersey, attractive booklet; R. S. Peck & Co., Hartford, Connecticut, clever advertising leaflets; Goldman, Beckman & Co., Cincinnati, Ohio, interesting copy of *The Kantbebeat Monthly;* The Norton Company, Worcester, Massachusetts, handsome advertising circulars.

Written for THE INLAND PRINTER.

THOUGHTS ON PRICES.

NO. V.— BY A CASUAL OBSERVER.

REGARDING the value of cost-accounting systems, A. M. Wagner, of Norfolk, Virginia, writes: "Employing printers, as a class, are prone to consider but lightly the value of a cost-accounting system, arguing that it is a lot of 'red tape' not at all necessary to success, else they would be in more general use; and to substantiate their argument, they point out the fact that there is no larger percentage of failures in the printing business than in other lines. If the word success has no broader meaning than simply the ability to continue in business, then, truly, they have covered the point thoroughly. It is a fact, peculiar of the average master printer, that he will undergo greater hardships and put up with smaller returns than men in other lines, always and ever hoping for better times next year, yet never contributing anything substantial toward the betterment of his condition. Perhaps one reason that the average master printer is willing to put up with smaller returns and greater hardships than men in other lines is because he realizes that in order to dispose of his business at all, he can only sell at great personal sacrifice and loss; and as the final result would be about the same any way, he chooses to struggle along, hoping for some benign influence to intercede for his salvation. Next in importance to the master printer's ability to turn out work properly and expeditiously, is his ability to arrive at the correct selling price of the work so executed. With a proper understanding of these two principles none need despair of their measure of success — that success which means improvement and progress, both materially and financially. If it were possible to obtain a statement upon this point from the few of our present-day successful printers, it would undoubtedly be found that in proportion as they understood and applied the foregoing principles, so has their success been. Unfortunately, the majority of master printers, while being well grounded in the first, know practically nothing of the latter principle. And, to make a bad matter worse, they have been offered in the past numerous methods and schemes, theories and whatnots, to the truth of which, upon investigation, they could not adhere; until now they have reached that stage of apathy where they pass the whole question by and characterize it as bosh. This is indeed a very unfortunate state of affairs, as it tends to blind their eyes to a question which to them is of the most vital interest. Thus it is that the majority of printers go on in their own happy-go-lucky way of making prices, using any system, or lack of system, that is peculiar to the individual, and based on no firmer ground than that if their competitor can do a job at a certain figure, they can too, never knowing to even a moderate degree of certainty what their costs really are, until the wonder is that conditions are still as good as they are. Nor is it enough to say: The stock on this job cost me $6; Jones will set it up in three hours — that costs me 90 cents; Smith will do the presswork in six hours — that costs me $1.20; and then add some arbitrary amount for profit and contingencies. Such a method will rarely or never result in making a successful printer of the man who uses it; nor will any like method. And yet they are very much in evidence, as is also the unsuccessful printer. A cost system for printers, to be of the greatest possible value, must be based upon fundamentally correct principles, which in this case are briefly as follows: Find the total cost of operating the plant under average conditions for at least one year. Distribute and apportion to departments in equitable amounts. Then aportion these amounts to productive or chargeable hours; or, in other words, the average number of hours' time sold. This, then, can readily be brought down to a per hour cost per man or machine, which is the only correct way to sell printing, as the work varies too much to permit of any stock prices per thousand, or any other quantity. Such a system is both possible and practical, and while it presents some problems in the original computation, in practice it is very simple, for, knowing the per hour cost per man or machine, on estimated work, it is only necessary to correctly estimate time, add stock, then profit to the whole, while on time work you get time from daily records and then add other items as before. The printer who has not a correct cost system (and his number is legion) is working under a serious disadvantage, for it is not alone on his competitive work that he is likely to err, but upon his regular time work as well; and his errors in this case are not always in his own favor. On the other hand, how often does it not happen that an especially desirable customer takes exception to a price for a certain job, and just because you lack the confidence and assurance of your own right to take a frank and firm stand, and show him if necessary that there is no overcharge, you lose a valuable customer. Perhaps the best of the many valuable features of a correct cost system is that it will show what part of the printer's work is profitable and what is unprofitable, allowing him to drop the one and increase his capacity for the others. It will hardly be denied, even by the printer who can show a profit on the right side of the balance sheet at the end of the year, that there was a certain percentage of his work which he would have been better off without. But without a correct cost system he can not pick it out and profit by past experience. He pays for the experience without ever getting it, as it were. Just a word now in regard to the printer who uses some one of the many systems and thinks he has his costs down fine. A sure test of the value and correctness of any cost system should prove that the total of the net profits shown on individual jobs should equal the net profits of the gross business for the year. Any system that will not stand this test must be wrong in some of its essential features. It would be possible to go on taking up this subject in its many and various phases until a good-sized book would be the result; but this is not necessary or desirable. It would seem that sufficient has been written upon this subject in the past to awaken the interest of any printer live enough to take advantage of an opportunity when he sees one. As far as the other fellow is concerned, let us pity him."

Mr. Wagner has entered this field as an expert, and those interested will find his advertisement elsewhere in this issue.

COST ACCOUNTING IN PROCESSWORK.

A lecture by Mr. Arthur Coles, author of "The Work of a Secretary to a Joint Stock Company," recently given at the L. C. C. School, Bolt Court, London, has been given in condensed form by *The Process Engraver's Monthly*, from which we make the following brief extracts: "A ready and accurate method of computing the cost of manufactured goods in the finished state ready for sale to the consumer is needed quite as much as the keeping of our cash book, our journal and our ledgers. It is indispensable to the manufacturer to know in what position he stands with regard to the cost to him of the article he makes to sell. I have heard a very capable and highly experienced manager of a photoengraving business declare that this year's work was so much better than the year before, because his sales had increased by so much per cent. He did not, however, mention the fact that the proportionate cost of making these goods had actually been greater in the year of the biggest turnover. There can be no doubt

that if those enterprising firms who have cut prices disastrously had only been in a position to know exactly what their blockwork was costing them, they never would have drifted into this fool's paradise." Mr. Coles then considers the selection of a basis upon which to estimate the prime or first cost of finished engravings, and says: "The question is, what shall we regard as a unit of output? Shall we obtain the cost of production in inches, or the cost per £100 worth of blocks sold? If we employ the inch unit we shall get both." It is a peculiar coincidence that Mr. Coles advocates almost the identical method of procedure that has been set forth in Amstutz' recently published "Handbook of Photoengraving" on page 29, under the heading of "Supplies," wherein is recommended the following: "Another important record for the manager to have corrected daily is that bearing on the supplies. The total square inches of zinc received, credited with the total square inches of invoiced cuts, will show the stock on hand, less waste. A comparison of monthly records will show what fluctuations there are in waste. A shorter monthly or weekly method is to simply weigh the total waste, and ascertain what relation this bears to the total square inches output for the given time; another period will show whether the waste is on the increase or decrease. The same method will apply to the item of copper and a similar one to other supplies." A suggested form of a metal stock sheet is given in table No. 4 on page 28, wherein the "incoming," "outgoing" and "the on-hand" square inches are to be listed. The "on-hand" column comprises the total square inches, which is the difference between the total received and the total invoiced; the square inches of good stock and the square inches of waste. This last item is deduced by subtracting the square inches of good stock from the total square inches received and invoiced. Again quoting Mr. Coles we learn the following important information: "I daresay a photoengraver could tell you in a very approximate way the total superficial area of the copper and zinc he consumes in a given time. But it never seems to have occurred to him that in this simple fact lies the very key to the solution of the problem of costing per unit of volume or area." Mr. Coles also says that "At least once a week take a careful record by way of all the copper cuttings and metal scrap on hand, which should be cleared from the department at the same time. If these instructions are carried out, then you possess an almost infallible means of computing your output in inches for each class of work every week." This very valuable exposition is ended by the lecturer with the statement: "Let me impress upon you the absolute necessity of watching your output in volume. This should be watched closely from day to day, and the figures properly recorded." The latter phases of this subject are also touched upon in Section I, "The Office," of Amstutz' "Handbook of Photoengraving," on page 29, under "Profit and Loss." A suggested form applicable to processworkers is given wherein a summary of charges and credits as related to the production of photoengravings is concisely tabulated under the following divisions: "I, Supplies Charges; II, Productive Labor Charges; III, Administrative Labor Charges; IV, Maintenance Charges; V, Fixed Charges; VI, Credits, and VII, Balances." This question of detailed accounting has been too long overlooked and the trade has suffered in consequence, and it is to be hoped that henceforth a more thorough and exhaustive system in this vital part of the business will become an accomplished fact.

BASIS OF THE PRICE SCALE OF THE INTERNATIONAL SOCIETY OF PHOTOENGRAVERS.

Photoengraving by one method or another has been operated for possibly fifty years. The half-tone and zinc etching processes have superseded the older methods in the last twenty-five years. From the infancy of the business the plates or purely manufacturing part of the work have been sold at a varying price per square inch, usually uniform with each concern, and the rate high or low, dependent on the quality of the product.

As is usual with new methods, the price at the beginning is based on some precedent, or the price for the article it supersedes. So with process engraving, the price at the start was barely under the price for the then prevailing woodcuts, which it will be understood were entirely handwork and proportionately expensive; as a consequence, the first price made for half-tones or zinc etchings was very much greater than at present.

In the course of time competition began. The usual result of lowering prices followed. Improvement in methods and machinery reduced the cost of production, making possible further reduction in price to meet competition.

About ten years ago the photoengravers of the United States held their first convention at Buffalo, N. Y. About fifty firms were represented. It being the first meeting, brought about by the hardships of a fierce competition, the question of cost of production was gone into at length. It was found that the prevailing price for half-tones was 20 cents per square inch, and for zinc etchings 8 cents per square inch, the minimum charge for either being for ten square inches.

It was declared and admitted then by all delegates that small cuts cost very much more in proportion to manufacture than large cuts, but no plan was offered to get away from the square-inch method of pricing the product.

Since that time the price has remained about the same generally, but higher at some and lower at other points, the cost of production, quality and competition all having an effect on the price. Only one firm, a Chicago concern, has based its charges on a sliding scale.

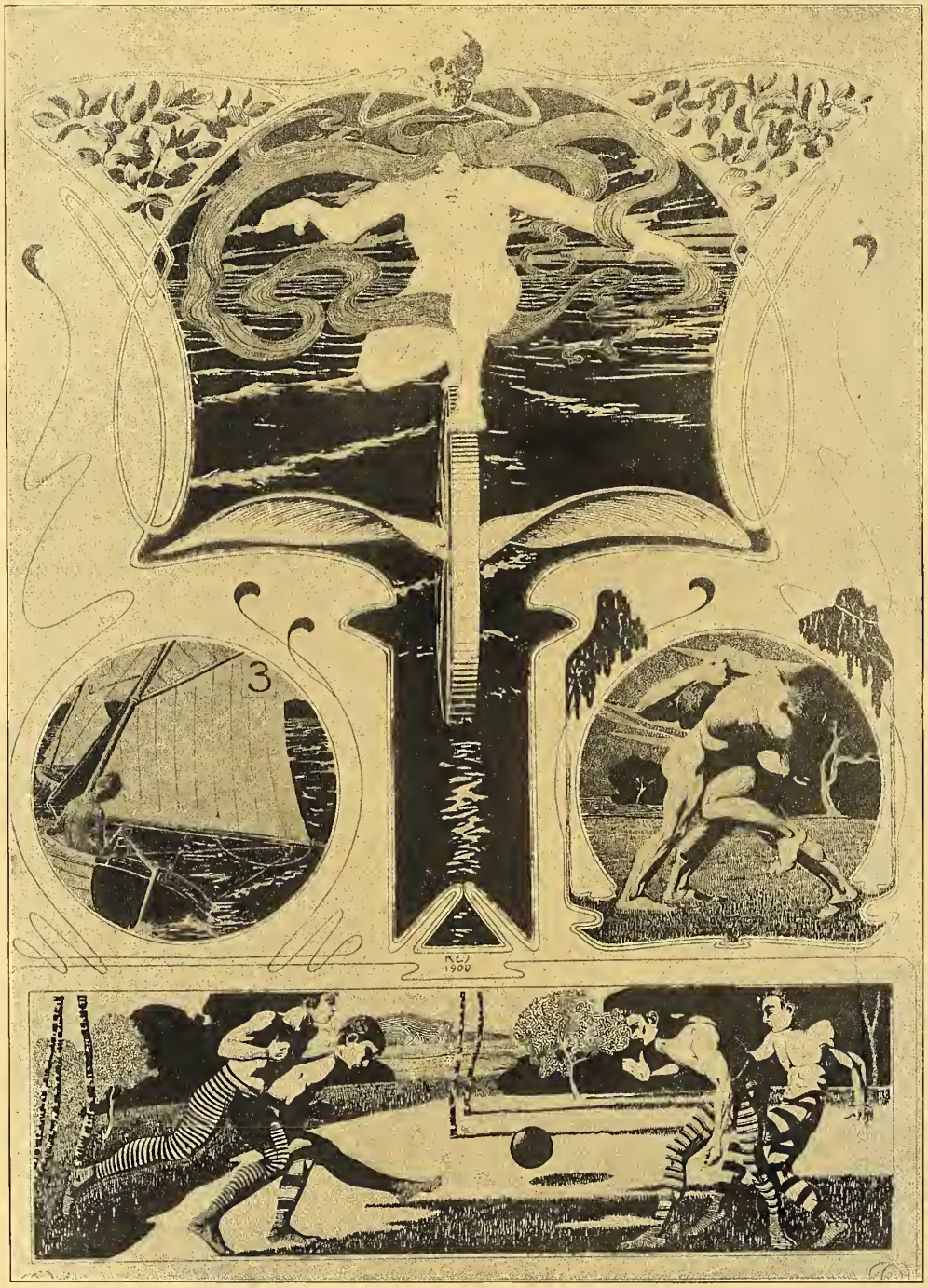
There are at present about three hundred photoengraving firms in the United States and Canada. All are selling their product at a price per square inch. And yet just as surely as any photoengraver is asked the question, he will declare unqualifiedly that small cuts cost very much more per square inch to make than large cuts.

Recently the photoengravers of Chicago, to the number of sixteen, decided that since not one of them knew more than the average cost of producing their work, it was time to get down to facts. To that end they employed an accountant, expert in cost systems, to make an investigation in their various shops.

The result was the discovery that the cost of making a ten-inch cut is nearly three times as great per square inch as an eighty-inch cut. Using the expert's figures as a basis, a committee of seven practical photoengravers have devised a sliding scale of prices, based on two factors — a fixed charge to cover the labor and other fixed expenses, and a square inch charge to govern the material cost. The scale reduces the prevailing price on cuts over thirty square inches in size, and increases the price for cuts under that size. Being based on the cost of production, the margin of profit at scale prices will be nearly uniform whether the cuts are large or small.

FROM THE "SAGE OF CHELSEA."

The older I grow — and now I stand on the brink of eternity — the more comes back to me that sentence in the catechism which I learned when a child, and the fuller and deeper its meaning becomes: "What is the chief end of man? To glorify God and enjoy Him forever." This is true success, for it will stand the test of time and eternity. — *Carlyle.*



Copied in reduction from the art portfolios published by Gerlach & Wiedling, Vienna, Austria.
The originals are in colors.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

TAPES SOILING SHEETS (146).—"Will you please advise me through your columns what will prevent the tapes on a cylinder press from inking the paper and making it look smutty? Have tried putting on new tapes oftener, but always have the same result." *Answer.*—The tapes which run across the freshly printed sheets on your press necessarily take up enough ink to soil subsequent sheets. To obviate this, hold a piece of block magnesia against the tapes while the press is running. This will tend to prevent so much ink being taken up by the tapes. Occasionally reverse the tapes.

A CHRISTMAS NUMBER FROM NEW ZEALAND.—The Christmas number of the *Auckland Weekly News*, published at Auckland, New Zealand, has just reached us. It is a handsome publication, its pages being filled with excellent half-tone cuts of the magnificent scenery for which the island is noted. There are many full-page cuts printed in warm browns over buff tints, which in every instance are finely rendered. The advertising pages, which are printed mainly in two colors, look as if they were "rushed," as they do not compare very favorably with the rest of the number. The cover is a litho in several tints and shades of brown, with a large tri-color process picture of a Maori girl in native garb.

PRINTING ON WOOD (152).—"Will you please advise me through the Pressroom Department if wood about 2 by 5 inches and ½ inch thick can be printed on a platen press running eight or nine hundred per hour, and if electrotypes would stand the work. If electrotypes are not practicable, will you give me the addresses of firms who can furnish dies?" *Answer.*—Printing on wood on a press of the make specified would be practicable, but would eventually ruin the press on account of its light construction, as such work was not contemplated by the manufacturers. Electros would not last on such work. Brass dies are used, as they can withstand the hard usage and will not round off on the edges.

A HIGH-GRADE MAGAZINE (147).—A copy of *The Weekly Press*, published at Christchurch, New Zealand, was recently received by us, accompanied by the following letter from Mr. J. V. Price: "Again I have pleasure in sending you a copy of New Zealand illustrated, the Christmas number of *The Weekly Press* for 1907. As usual I made ready and printed the whole number (except the large litho supplement) and as the cover is quite a new departure this year and rather a delicate piece of work, I will be greatly obliged if you will give this your special attention, as also the presswork generally. Probably you are aware that I have been a close student of your INLAND PRINTER for many years and I trust my efforts as regards the presswork will not disappoint you." *Answer.*—The magazine is an excellent example of high-grade presswork. The pages are freely illuminated with half-tone cuts depicting the wonderful scenery of the island. The make-ready of these cuts and the letterpress in general, together with the clean printing and the judicious color selection, show skill of a high order. The cover (which is reproduced in miniature and in monotone elsewhere in this number) is an exceptional piece of presswork. The original printing shows a well considered and delicate blending of blues and greens, in combination with gold as a key-plate, producing a strikingly beautiful effect. The work on this publication equals anything produced in this country, and excels many of our metropolitan journals.

INCOMPLETE MAKE-READY (148).—"Enclosed please find a four-page circular. Kindly criticize the presswork on this job, giving the severest criticism you can." *Answer.*—The presswork on the job would have been improved by bringing up the dark shades of the half-tone cut a little stronger. This could have been done with tissue. This applies also to the half-tone cut on the fourth page. The register is not good; the fourth page being printed crooked does not register with the third. The type part of the form comes up as it should, prints sharp and works clean, and the impression appears even and fairly light. The ink may have been a good quality, but a better grade would have brought out the half-tone cut to better advantage, with the judicious use of a few patches of tissue.

TO SAVE "SPOILED" ENVELOPES (145).—"I am an old subscriber to THE INLAND PRINTER and want a 'tip.' The enclosed envelope has an error in the firm name and the entire lot is 'spoiled.' Can you suggest a way of utilizing these envelopes, as they are a good quality and I would like to save them if possible." *Answer.*—You could print over the envelope card with the tint-block which was used on your letter-head. Open the envelopes and run the tint-block in aluminum bronze ink and allow it to dry; then take a second impression, in the same manner, with the aluminum ink. Lay out the envelopes so they may dry thoroughly for about forty-eight hours. Then print in bronze-blue with the type-form which was used on your letter-head. This combination will give you a neat looking job, which will have the appearance of an original piece of work.

TROUBLE WITH COPYING-INK (151).—"I am having trouble in getting copying-ink to distribute. As I have only one set of rollers, I am forced to use my black ink rollers when I have a copying-ink job, and although they are always washed clean I can not get the ink to take properly either on the disk or rollers, and it causes the filling in of form while running off jobs. Can you suggest a remedy?" *Answer.*—Although the rollers may be washed clean enough for black ink, unless they are entirely free from oil it will always be more or less difficult to get copying-ink to distribute, it having no affinity for oily surfaces. To remedy this condition, wash rollers, disk and form with wood alcohol, after first washing with benzine. This will remove all traces of oil. Some pressmen use the best grade of gasoline for this purpose. Another "wash" is made from a solution of "Arm" brand soda and water, which readily removes grease from the rollers and disk after a benzine "wash-up."

TO REDUCE VIBRATION FROM PRESSES (143).—"We have recently moved our job department in our new building; our pressroom occupies the third floor. Presses have been erected on a cement floor, which is built on a terra-cotta bottom. Our architects advised us that as the floor was in terra cotta, the noise from the presses would be eliminated, but we find that such is not the case. We have been trying some rubber under the presses, so as to avoid the noise, but it has not been successful. Can you tell us how to arrange our presses to prevent the noise?" *Answer.*—A number of methods are in vogue to reduce the

vibration of floors caused by the operation of machinery. For instance, sheets of lead are laid under high-speed motors, which tends somewhat to reduce the vibration. Rubber, being an elastic medium of considerable density, would hardly answer the purpose — at least not so well as a fibrous material, such as layers of heavy felt imposed between blocks of wood or thick leather placed beneath the legs of the job presses. The great weight of the large cylinder presses would no doubt prevent the use of any such material except in pieces of considerable area, on account of its instability and tendency to yield under great weight. In this case it is suggested that felt or thin layers of cork or leather be used, the thickness of the mat to be not less than one inch, and the area under parts of the press at the point where the support is placed to be at least one foot square; on small presses the area of felt mat to be at least six inches square.

Spaces Working Up — Replies to Query 106.— George J. Wall, Winchester, Virginia, writes as follows in reply to query 106, in the November number of The Inland Printer: "I have found that there is always a reason for spaces working up. Of course all printers understand that if all the lines in a page were justified to within a point of one another and the pages were made up within a point of the proper length, and the furniture was perfect, it would require a very light squeeze to hold the matter down to the bed of the press. It would require only enough rigidity to resist the pull from the rollers, and the speed or increased jar would have no effect upon the matter in the way of work-ups. A most troublesome form is generally one with a number of small cuts in it, as the cuts are usually not square and generally of somewhat larger dimension at the top than at the bottom. In this case, I use strips of cardboard of about half a point thickness and about twelve points wide and push them down close to the bed of the press and tighten the quoins against it slightly more than those squeezing the other end of the page. A form made up so that the drag or roll of the press is against the justification is a hard one to hold, unless it is very well justified. When a form of this kind works up, the majority of pressmen will take a bodkin or piece of rule (and I have even seen them use a nail) and pound the spaces down. This should not be done in any case, as it only tends to make matters worse, as the pounding process will put a nick in the top of the space, lead or slug so treated, and increase the width at the top, giving a still greater tendency to work up. In case of a work-up, Mr. Pressman, call the stone-man at once; don't try to hammer the spaces down. Or if you are in a place where this is too great an inconvenience, pull the offending spaces out, burr them on the top and shove the burred edge to the bottom of the space it came out of, but let a compositor get at it if you can." H. K. Russell, Los Angeles, California, writes: "Replying to the query of No. 106, I would suggest that the principal cause of spaces working up is imperfect justification in spacing. A very good way to prevent spaces working up is to place strips of medium-weight strawboard, cut lead-high, on each side of the form and lock moderately tight, and after running a few hundred impressions tighten quoins." A St. Louis printer suggests placing strips of three-ply cardboard, ¼ inch wide, along both sides of the page at the bottom and giving the quoins a moderate squeeze.

Impression Screws Working Loose (149).— "Enclosed you will find an impression I took after I had tightened up the impression screws. I would like to know if you think the impression is even enough not to do any more with it. Previous to this time I had never meddled with the impression screws, but a few weeks ago I was compelled to run a form too large for the press — that is, the plate had to be run within a half inch of the top of the chase in order to get it in the proper place on the sheet. The press, which is a 10 by 15 platen, is practically new. The only way I can account for the screws becoming loose was the running of this form so far out of center, although the defect did not appear until several weeks afterward. Would that cause it? The press pounded fearfully for a half hour before I located the trouble, and then the fly-wheel came off just as I stopped the press. Whether it was loose or not before this, I do not know, but I do not think it was. It had always seemed perfectly solid. I drove that back on and tightened it, so that it does not seem possible for it to work loose again. I had a slight suspicion that the press had been tampered with, and if it hadn't, I do not know of anything that could have sprung it, except running that form out of center." *Answer.*— The test impression of four large metal types locked up in the corners of the chase shows the upper right-hand corner to be a little heavier than the lower one on that side; the left-hand side appears to be even. The cause of the lock-nuts on the impression screws working loose may be due to running a heavy form, where they were not originally over tight. I have seen this occur at times. It does not follow that the screws had been tampered with. The working loose of a fly-wheel on a press of this kind is not an uncommon occurrence. The writer has seen an accident of this kind occur to a press of similar make, but of larger dimensions. While running on a very heavy form at a moderate speed the wheel came off and struck the floor and traveled about fifteen feet, where it struck and demolished a pile of envelope boxes and then passed partly through a dividing wall, all the while remaining upright and moving in a straight line. The wheel worked off on the same press on another occasion while running a heavy form. These accidents are thus associated with heavy forms. We would like to hear from press machinists on the theory of the cause that leads to an occurrence of this kind. It can possibly be best explained by one familiar with the construction of this type of press. We offer the following theory: The momentum of the revolving fly-wheel (which we will say is too light) is not great enough to overcome the momentary interruption of the speed, due to the resistance offered when the form comes to "dwell" on the impression. This change in the speed of the fly-wheel causes the connecting key (which is also too small), to work loose and fall out, thus allowing the fly-wheel to slip off the shaft. This is due to the vibration occasioned by this apparent variation. Some years ago on this type of platen press the fly-wheels were counterbalanced, so that the weight would be descending just as the impression was taken. This partly overcame the resistance offered by a heavy impression.

Hard Packing Slipping (144).— "How can I fix a cylinder press used for book and news work so that I can use hard packing for jobwork? The cylinder was cut down for a rubber or felt blanket, and it now takes four sheets of pressboard with seven sheets of book paper and a draw-sheet to bring it even with the cylinder bearers. This is so much that the packing pulls out. Could a sheet of metal be attached to the cylinder to make up for the extra depth the cylinder was cut; or is there a way of securely attaching the packing? We do not use this press for newspaper work any more, but would like to fit it for jobwork if possible; hence the inquiry concerning hard packing. (See sample enclosed of a twenty-four page booklet we printed.) The slipping of the packing during the run caused considerable annoyance. We are not sure that the cylinder is set low enough or that the register rack is adjusted right. Kindly give us your opinion on this sub-

ject." *Answer.*— We believe that you can attach the packing to the cylinder in such a way that it can not slip. As to the slipping of the tympan away from the clamps, it is usually caused by overpacking the cylinder. To avoid using four sheets of packing, procure two sheets of the thickest pressboard. These sheets of pressboard may then be cut so that they equal the width of the cylinder between the bearers and are about 1½ inches longer than the printing surface of the cylinder. Next mark off on the pressboard, one-half inch from the edge, the position where the pins beneath the grippers must secure the sheets to the cylinder, and punch holes about one-eighth inch in diameter at the points marked. Then draw this sheet tightly on the pins and scratch a line where the sheet touches the edge of the cylinder. Remove the sheet from the pins and with a straight-edge and a sharp knife score the board on the side opposite to where the line is marked. Then fold over the section containing the holes at right angles with the larger part. Attach the sheet to the pins on the cylinder. The sheet should then fold over the edge of the cylinder without buckling. Attach the other sheet in a similar way. Secure these sheets in place with a tough manila draw-sheet or with a piece of drilling, attached to the pins by doubling the edges back one inch. The back end of the draw-sheet must be reeled tight to avoid wrinkling or buckling. The next step is to ascertain the amount of tympan necessary to bring the tympan to the height of the cylinder bearers, which should not exceed the thickness of one draw-sheet above the bearers. The pulling back of the tympan from the clamps is often caused by overpacking the cylinder. It will also result if the cylinder is riding upon the form instead of the bed bearers. To test for this condition place a form on the press and place a narrow strip of paper on each bed bearer. Then turn the press until the cylinder is on the form. Try the strips of paper to see if they are held firmly by the cylinder. Should you find that they are not, then remove the form and the bed bearers; clean off the bed and place an unused sixty-point metal type beneath the cylinder bearer when the cylinder is turned around on the impression. Set the cylinder low enough on both sides so that this type will require pressure to force it through. Usually if the segment enters the rack without a "thump" it is an indication that the rack is set right. It is considered good practice to attach a metal jacket to the cylinder. For this line of work we refer you to printers' machinists.

Engraver vs. Pressman (150).—"I am forwarding you under separate cover a sheet of a monthly publication, together with original engraver's proofs. I have been having some trouble with the cuts, being unable to get the proper depth of color and the contrast desired. I believe the cuts were not dark enough or contrasty enough in the first place, but I would like the opinion of some one better versed in presswork than myself on this point. I claim it is impossible for a pressman to get a good black in the background, shadows in the hair, etc., because the screen is plainly visible, and a gray is the best that can be secured. I have even gone so far as to slip-sheet this job, but the ink carried was more than the cuts naturally called for, and the result was a smutty, smeary effect. I have used a very carefully cut three-ply overlay, also the metallic overlay. I have experimented with them a great deal, sometimes running a great deal of impression against what I consider the right amount, and still the cuts look as though they were brought up flat. I am using a fair grade of stock and a 75-cent black that I have used with the best results for the past five years. In fact, I am doing catalogue and similar work here right now and on the same stock and with the same ink, with satisfactory results. Take, for example, the engraver's proofs I have labeled No. 1 and No. 2. I claim it is impossible for the pressman to overcome such defects as the darkness of the arms in No. 1, or in the hands in No. 2. I have gone so far as to break away the arms entirely in No. 1, bringing them back carefully with tissue, but with no results to show for my labor. Then again, take the background in No. 1, in fact of all four proofs. I am expected to get as dark or darker backgrounds and still have the object stand out as clear and sharp as in the originals. I have been doing half-tone work, both black and three-color work, for some years past, but will admit I am up against it on this job. I am unable to secure with these cuts the results I am expected to get, and would like your opinion as to whether the trouble is with the cuts or with me." *Answer.*—A careful examination of the engraver's proofs of the half-tone cuts and comparison of these with impressions of the same cuts in the magazine you sent us, shows how unequal conditions in the production of two different impressions of the same cut may give quite different results. You state that you are unable to get the solids to print properly without carrying too much color or giving greater impression than appeared necessary. In the cuts mentioned the backgrounds are not solids and should not be rendered as such. The hands in cut No. 2 and the arms in cut No. 1 should be brought out just as you have done, and as the original must necessarily have been. A solid or a middle tone can not be changed to a high light by the pressman. Examine the proofs with a reading-glass and compare "A1" with "A2" and note how nearly alike these tones are. An examination of the shadows on engraver's proof No. 3 with a glass reveals all of the fine white dots. A similar examination of the proofs from the press, at the same position on the cut, shows all of these fine white dots to be filled in, which makes that part of the cut appear solid instead of a dark middle-tone, thus giving an incorrect rendering of the tone values. This is true, in every instance, of all the proofs examined, and shows that an excess of ink was used. Therefore the weak showing of the press proofs as compared with the engraver's proofs is caused by the quantity of ink used as well as the quality. We believe the main objection lies in the mottled appearance of the cuts in the dark and middle tones. This may be corrected by using a heavier bodied black ink which has no blue in its make-up. It will then be nearer to the black the engraver used to produce his proofs, and will also enable you to get more uniform tone values, because there will be less color carried; and this means that there will be no excess to be spread about the black dots, or to fill in the fine white ones. This will also tend toward cleaner middle-tones and more uniform tone values throughout. The amount of impression used was evidently greater than necessary, which will generally produce a flat appearance and the tone gradation is lost as a result. In order to produce acceptable proofs of a cut, the engraver must make a number of trials to determine the amount of ink and the impression necessary for a given cut. The pressman likewise must only use the necessary amount of ink and impression required to give the desired results. But in this he is often handicapped by conditions which make it very difficult. For instance, he may not have the appropriate stock, or a suitable grade of ink; possibly the rollers or the temperature of the pressroom may not be right. At any rate he is expected to equal the efforts of the engraver. The ink and impression are two factors on which so much depends that it may be worth while to look into the matter and see the reason for it. In the first place, the engraver's proof is the "copy" for the pressman, just as the photograph is the "copy" for the engraver. The engraver's proof is generally printed with

a straight black ink, and if the pressman was to use a blue-black, or a black ink to which but a small amount of blue ink was added, he would not get the same tonal value, and his impression of the cut would suffer by comparison with the engraver's impression. A different amount of the same ink, either more or less, would also give different values. It is then necessary to get, at least approximately, the proper kind of ink, and to use the right amount in order to secure the same tonal values in the impression of the cut. However, this is not all: the construction of the cut overlay must be such that it will give the right amount of pressure for each tone, according to its value; to the high lights the least, to the shadows or solids the most. This is, then, the most difficult part of the operation; here is where the pressman's skill and judgment are put to the test. He must make his overlay the proper thickness for each tone so as not to have it unbalanced. It must be placed at the proper depth in the tympan so its effect will not be lost. He must, with the pressure delivered radially, get the same effect as the engraver got with his flat impression. So, then, with a change of ink to a better grade, you will materially improve the appearance of the work and will have less trouble in the future.

Is Pressure Necessary in Printing? — It is almost heterodox to ask the question which comprises the title to this article, but, startling as the query may be, yet nevertheless there is a reasonable basis underlying the import of the title. There has recently appeared in *The Printers' Register* a contribution by Mr. Daniel T. Powell, a practical man with a lifelong experience in printing machinery of all classes and knowledge of the technicalities of the printing trade that is possessed by few, wherein he suggests, according to the extracts found in *The Process Engraver's Monthly*, of London, that the present system of printing on paper by means of heavy impressions is all wrong, and adduces a lot of evidence in favor of his theory. In course of his article Mr. Powell says: "A man brought up to the ruling business knows quite well that if he wants to mark the paper he must set his pens so as to have the lightest pressure possible, or his work is all spoiled. Why, the very act of writing upon paper is best performed by those who merely float the pen on the surface of the paper, any pressure meaning failure or, at best, poor caligraphy at a slow speed. Must we always use hard or metal surfaces and great pressure to transfer ink to paper? Is it necessary to construct ponderous, massive machinery to print our newspapers, books, pictures and commercial stationery? I venture to say that it is not, and that in a few years the whole process of printing will be altered. We shall print from a yielding, flexible surface with specially prepared ink on paper peculiarly suitable to the needs. I can see a delicate machine on the rotary principle with cylinders of glass having a beautifully polished, even surface, on which are placed flexible casts or stereos of the matter, and light, polished steel rollers to ink the casts, composition rollers only being necessary to distribute the ink. No impression cylinder will be used — the paper will just make contact with the face of the flexible cast and the ink will be transferred clearly and indelibly, and the work produced in as highly finished a style as anything turned out to-day. How do I know this? Because I have watched what is happening around, and have made experiments and have got results most encouraging. The simplest form of printing from a flexible surface I can give is the hand india-rubber stamp. Just pressed on to proper paper you get perfect printing. Too much pressure spreads the ink and gives a blurred impression, showing that contact only is necessary. Next, consider the way that printing (in colors even) is done on tin. First the design is laid down on stone or a metal plate and treated for litho printing; but instead of printing on the tin direct, it is necessary to transfer the ink from the stone to a flexible covering on the cylinder. Then another cylinder, carrying the tin plate, causes it to make contact with the flexible surface, and the tin plate is perfectly printed. If the job were laid down on suitable flexible material one transfer process would be saved. Then, again, in the 'Orloff' machine, that clever Russian invention which was to solve the color-printing riddle, and indeed is very fairly successful, the inventor uses a flexible surface on which to collect the transfer of the various forms in their different colors, and then retransfers all together to the sheet of paper, presenting a complete color-print. Surely this is proof enough that the method I propound is easily workable; but I can go even better than this. It is quite easy to print on glass by this process, and lantern slides and show tablets (vitrified) in colors are being produced from flexible casts of type-forms, half-tone blocks, etc., which are in many cases better and sharper than photograms themselves. Now, if it is possible to print on glass with practically no pressure, how much easier must it be to print on paper." *The Master Printer*, commenting on this, says: "There is a good deal to be said for Mr. Powell's theory, and several inventors have constructed printing-machines on the system he indicates. One genius, a few years ago, had premises in Farringdon Road, London, and on simple machines of his own construction, printed from easily made flexible stereos onto paper, cloth, glass, china and wood, and that at a pretty high speed too, and in many cases the work was done in two or more colors. He failed to make a financial success of the business, but he clearly demonstrated that it was quite possible to produce good printing from flexible surfaces on almost all kinds of materials, and that, too, with but a very light pressure. Another inventor we once met startled us by transferring a litho design from paper onto a sheet of glass, about thirty-six by twenty-four inches, by the simple process of passing them through rollers of an ordinary domestic mangle. We expected to see the glass go in shivers, but it did not, and the transfer was so successful that the glass was afterward inked up, and, the ink forming a resist, was actually etched in a fluoric acid bath, and now forms a handsome door panel. There are certainly possibilities in the method suggested by Mr. Powell, but what printers' engineer will be bold enough to upset established processes and introduce machines of such a revolutionary character?" L. E. B.

AN EDITOR'S THANKSGIVING.

Yesterday was a day of Thanksgiving and the thanks were interspersed with feasting. As usual the editor fared well. We had turkey, oyster dressing, cranberry sauce, lobster, shrimp, choice venison cutlets with cream gravy, pastry, a cold bottle of — and then we woke up to eat a piece of bull neck and light bread."— *Sikeston (Mo.) Enterprise.*

SENSITIVE.

"Willie is so sensitive."

"Really?"

"Exceedingly so. When papa kicked him down the steps the last time he didn't call again for three weeks." — *Cincinnati Enquirer.*

A HAPPY THOUGHT.

Stranger — "My friend, why are you swearing so?"

Cussity — "Why? Because of a blank fool of a doctor. I got some pills for a pain in my back, and the directions read, 'Take one a half-hour before you feel the pain coming on.'" — *Harper's Weekly.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

DR. ALBERT'S ETCHING MACHINE.—A year ago an etching machine invented by Dr. Eugen Albert was mentioned in this department. It was illustrated and described here March, 1907, page 886. The machine is being made by the F. Wesel Manufacturing Company and is a great improvement over the hand machine devised by Doctor Albert. It is now a most substantial affair and looks as if it were indestructible. The heavy frame is of iron covered with an acid-proof coating. The parts coming in contact with the weak acid solution are made of porcelain or aluminum. Three of the machines are in use on one of the great daily newspapers of New York, where the writer saw them at work. The foreman of the etching department said that where they formerly used sixty carboys of acid a month they now used but thirty-six carboys to turn out the same number of etched plates. He finds that to etch deeply lined plates the time required for a first bite is one minute, the second bite two and one-half minutes and the last bite from six to seven minutes. The lateral movements of the paddles, which operate as close as one-eighth of an inch near the surface of the plate, is done by a motor, so that the operator leaves the machine to work on other plates while the etching is timed by a clock. The entire time deeply etched color-plates are in the machine is but ten minutes. The price of a machine is $1,500.

PHOTOGRAPHS IN NATURAL COLORS.— George W. Watson, Philadelphia, writes: "Excuse me, please, for being a 'Doubting Thomas.' I read your paragraph in 'Process Engraving' for November in which you state, 'Photography in Colors an Accomplished Fact.' I have not seen any notices of it in the daily press, and it seems to me that such an epoch-making discovery would be cabled and telegraphed into every newspaper. Understand me — I am not questioning your reliability, for I feel that THE INLAND PRINTER would not mislead its readers. I am intensely interested in this matter and want to know where I can see the actual photographs in color and learn how they are produced?" *Answer.*— It is not surprising that even a Philadelphian would be startled at the statement that natural-color photography was here. It has been proclaimed many times before until it became the old story of "Wolf! Wolf!" If "Doubting Thomas" will but take a trolley car to New York he will find at 11 West Twenty-seventh street, not only Mr. Lumière, one of the inventors of the process, but enough portraits, groups and landscapes photographed in natural colors, to satisfy him that the miracle has been accomplished. These photographs are all positives on glass and are positively startling in their faithfulness to nature. The method of producing these photographs can be learned from a pamphlet, "Real Color Photography," price 50 cents, from Tennant & Ward, 287 Fourth avenue, New York. Reproduction by three-color process plates from these photographs in natural colors may be seen in the *Century* magazine for this month, and these latter are of exceeding interest to process engravers, for it shows for the first time a practical use of the new color photography.

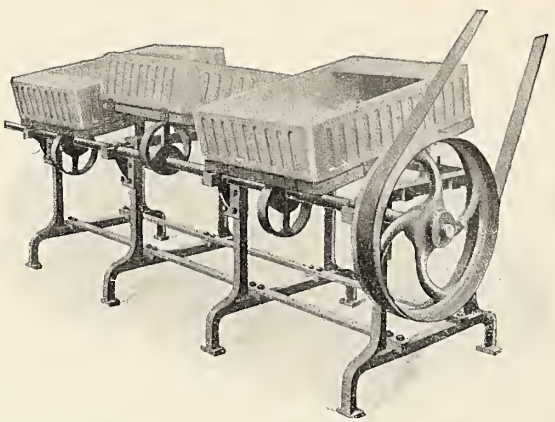
THOMAS BEDDING, F. R. P. S.— It was the writer's privilege recently to meet, on his arrival in this country, Mr. Thomas Bedding, ex-editor-in-chief and for nearly a quarter century a writer on the *British Journal of Photography*. Mr. Bedding has come to this country to remain and he deserves a hearty welcome, for there is no branch of photographic work that is not indebted to him. These few sentences from his pen give an idea of the lucidity of his style: "The resources, the applications, the scope of photography are practically limitless, and without it to-day the illustrated press would cease to exist. It forces its usefulness into every art, every science, every industry, every department of human life, and, next to the pen and the type of the printer, is, perhaps, the most wonderfully adaptable and responsive recording agency ever devised by the ingenuity of man." During Mr. Bedding's editorial control of that greatest of all photographic journals, the *British Journal of Photography*, and its Almanac, the power, influence and prestige of those publications expanded in a ratio far greater than of any like period of their career. Mr. Bedding gives some figures of the circulation of photographic publications in Great Britain compared with the lack of interest in such publications here that is not at all creditable to this progressive country. If he can stimulate an interest in photographic reading here he will be doing work that is much needed and for which he is exceptionally well qualified.

PENROSE'S ANNUAL, 1907-08.— From Tennant & Ward, 287 Fourth avenue, New York, the American agents for this welcome annual, comes a typewritten list of the articles in the coming volume. From it one finds the usual number of attractive subjects. Among the writers from this country and their subjects are: N. S. Amstutz, "Line Etching Depths"; Louis Flader, "The Demands of Capital and Labor"; A. C. Austin, "Carbon Printing and the Photoengraver"; George E. Dunton, "The Electric Motor in the Hands of the Printer"; Charles T. Kock, "Development of Color Printing from Prehistoric Ages to the Present Day"; Herman J. Schmidt, "Observations on European and American Process Work"; Vernon Royle, "Practical Hints About Saws"; John H. Powrie, "The Origin of the Warner-Powrie Process and its Application to Process Work." A most important article is by Alcide Ducos du Huron, brother of the famous "Father of Three-color Photography," on "The Omnicolor." Among the articles by the best writers on processwork are: "Process," Professor E. Valenta; "Color Lights for Process Work," E. J. Wall; "Process in India," H. Hands; "A Color Sensitive Collodion Process," Arthur Payne; "Some Observations on Intensification and Reduction of Half-tone Negatives," Professor Rudolf Namias; "Stereotyping Half-tones," C. S. Best; "Process in Canada," Edward C. Windsor; "The Three Sensations Through Vision," A. J. Newton and W. J. Bull; "The Radiometer Lens," Howard Farmer; "The Darkroom," W. T. Wilkinson; "Photogravure in India," Major-General Waterhouse; "Autochrom and Other Color Processes," J. S. Sunderland; "Intaglio Printing Plates and the Metso Screen," R. B. Fishenden; "Color Work with 60 Screen," Sukumar Ray; "A New Tone Screen," by the editor, William Gamble; "Tips for Wet Plate Workers," Alphonse Andy; "Telegraphing Photographs by the Korn Process," J. Stewart. These are titles for about half the articles, and it can be seen processworkers have a treat in store for them. The edition assigned to America is but

one thousand copies. It can be ordered through Tennant & Ward or The Inland Printer Company. The price will be $3, express prepaid.

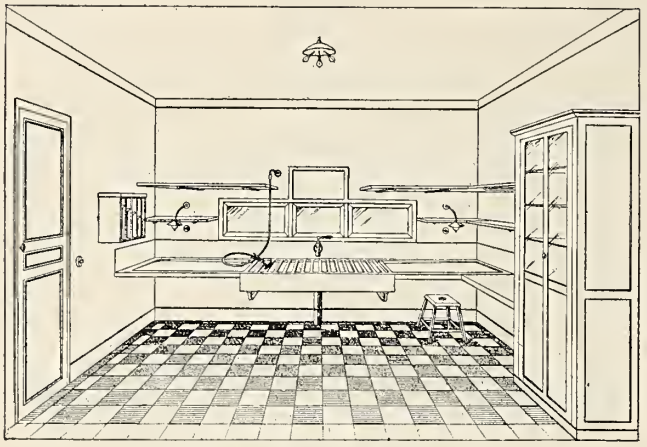
Denatured Alcohol in Collodion.—"Pyrox," Rochester, New York, inquires about denatured alcohol. It was promised that collodion would be made cheaper through its use. He complains that he has to pay as much as formerly for alcohol suitable for collodion-making and he has great difficulty in getting guncotton. *Answer.*—Denatured alcohol of the quality required in making photographic collodion can only be had from dealers authorized by the United States Government. They denature grain alcohol by adding ten per cent of ether to it as well as a small percentage of iodides of ammonium and cadmium so that the alcohol can not be used for any other purpose than that of making photographic collodion. The trouble about getting guncotton now is that the transportation companies are forbidden to carry it unless it is saturated with water. This necessitates the evaporation of the water by the person using it, for cotton for collodion must be perfectly dry. In the early days of the collodion process most photographers purchased collodion ready made, and now it would appear better to go back to first principles and do the same thing. Large dealers in photographic supplies can make collodion much cheaper than most photoengraving concerns can make it, when you take into consideration the time its manufacture takes a photographer from other work. There are three kinds of collodion in the market now—line collodion, which is, as it should be, heavily iodized; half-tone collodion, which, besides iodid salts, contains some bromid; and flexible, or turning collodion, which contains castor-oil. Owing to the fire risk no process plant should keep either guncotton or ether in any quantity. When these are made into collodion the latter is hardly more inflammable than some whisky, the most dangerous fluid that can get into a process plant.

H. Calmels' "Catalogue General."—From H. Calmels, 150 Boulevard du Montparnasse, Paris, comes a catalogue of apparatus for photo-mechanical process-workers. It is interesting in a number of ways. In the first place it is noticeable that the machinery used by



FRENCH ETCHING TUBS ROCKED BY MACHINERY.

engravers in France comes chiefly from this country. The few pieces of machinery that originated in France have a grace in design which is not considered in making machinery in this country. Here, utility, without any regard for beauty, governs in mechanical construction. Even a French jig-saw is designed with graceful lines, while such a thing as the ugly etching tub with us is there a thing of beauty. In fine engravers' tools, roulettes for engravers, scrapers for lithographers, the French excel as they do in instruments where extreme precision is required. Mr. Calmels is to be congratulated on the comprehensiveness of this catalogue, for it includes everything that an engraver could possibly use. Even the darkroom is catalogued and the plan of one shown. This latter contains some features that might be copied to advantage. The provision for plenty of light to develop by, for instance, and the cluster of electric lights to illuminate the room when it is not being used as a darkroom; the closet with a glass door for keeping chemicals, lenses, scales and



M. CALMELS' PLAN FOR DARKROOM.

other apparatus away from dust is also a most valuable addition to a darkroom, which could scarcely be found in this country. The characteristic thrift of the Frenchman is shown in this catalogue. Though well printed it is gotten up with all the economy possible, yet the price of it is 2 francs. In English-speaking countries most valuable catalogues are gladly given away for the asking.

How Timothy Cole Engraves the Old Masters.—The recent publication of "Old Spanish Masters," a collection of wood engravings by Mr. Timothy Cole, calls attention once more to him as a survivor of the great engravers who made this country famous so few years ago. Mr. Cole insists on engraving the wood block in the presence of the painting he is engaged in reproducing. This is how he works: He first has the painting by the "Old Master" photographed by the orthochromatic method. This photograph he takes before the painting and retouches it until all the color values are corrected. The photograph is then reduced upon the wood block in the following manner: First the wood block is stained an intense black with an aniline dye. Then a ferrotype is made of the retouched photograph on black glass so that the picture is viewed by reflected light as a positive. This collodion positive film is stripped from the black glass and turned over on the surface of the blackened wood block, the slightest trace of a fish-glue solution on the block causing the collodion film to adhere perfectly. The actual engraving of the block is then done before the original painting except some unimportant parts, which are engraved with the retouched photograph as copy. As the cutting on the block proceeds Mr. Cole removes the film of collodion by careful treatment with an india-rubber ink eraser. He rubs the incised lines full of magnesia, which, with the raised black lines of the wood block, gives the exact effect of the block when printed, except that it is reversed, and to correct the reversal the block is studied from its reflection in a mirror. It is not too much to say that these engravings of Old Masters by Timothy Cole will be treasured centuries hence when every other book produced this year will be forgotten. In this department for November, 1901, was published a brief sketch of Mr.

Cole, with his portrait. There it was stated that he first learned to handle the graver in Chicago, but the great fire burned out his employer and young Cole was driven to New York to seek employment, where he afterward found fame.

What Is a Duotype and What Is a Two-color Half-tone.— J. B. Shilling, secretary and treasurer of the Lammers-Shilling Company, Chicago, at a recent meeting of the National Association of Photoengravers, was called upon for his definition of the terms "duotype" and "two-color half-tone." The definitions given by Mr. Shilling were highly approved by many of the members and a request was made of him to put them in writing for the benefit of the trade. Herewith are the definitions submitted by Mr. Shilling:

A DUOTYPE.

A duotype is composed of two half-tone plates made at different angles of the screen, each plate etched the same as an ordinary black and white plate, with the possible exception that one of the plates may be made darker or lighter according to the tone desired in the final proof. The printed result from a duotype is not a two-color effect, but, strictly speaking, a stronger tone value. There are no spots in the picture where either of the colors are shown. There is no blending or mixing of colors to produce different shades or colors. One plate is printed in a tint which may be made from any color desired, but is not, strictly speaking, a color. The other plate is printed from a full-strength color, which may be black, brown or any other strong color.

A TWO-COLOR HALF-TONE.

In making a two-color half-tone, the angles of the screen are the same as in the duotype, but the negatives are made with an idea of blending two full colors into each other so as to form other shades and colors, either to reproduce a given color scheme or to make up a new color scheme. For example the covers used on the *Saturday Evening Post* are made in two colors. There is a blending of the strong orange and a greenish black. These colors are varied from time to time to suit the subject, but the plates can in no wise be called duotypes because each plate has to be etched separately and distinctly for its peculiar color, so that it will blend with the color of the other plate, and form the resultant color combination. This set of plates always shows that it is two colors to the trained eye, but to the uninitiated there may be any number of tints which to them appear to be separate and distinct colors, while in the duotype there are no distinct colors. It is merely a general tone which is the result of the combining of one strong color and a tint.

It can be readily seen from these definitions that there is a vast difference in the amount of time required for the production of the two-color plate as against that of the ordinary duotype.

Lead Intensifier.— E. M. Kraft, New Haven, Connecticut, writes: "I have been reading The Inland Printer for some years and have gained much valuable information from it, and I would be very much obliged if you would give me some information on the following: I have been trying the lead intensifier of Doctor Eder's, but can not blacken the image. I get a nice yellow-white deposit, but even after a good washing it will not turn black for me in sulphate of ammonia, nor in sodium sulphate. Would you kindly give me, if you can, a reason for this?" *Answer.*— Your trouble is that you are using a sulphate instead of a sulphid. The writer has used lead intensification with such success that he advises its use in this manner: One ounce of nitrate of lead and one and one-half ounces of ferricyanid of potassium is dissolved in sixteen ounces of hot water, which will give a saturated solution; two and one-half ounces of acetic acid is then added. After fixing the negative it is cleared with one ounce of nitric acid in twenty ounces of water. The lead intensifier is used in a porcelain tray and the cleared negative laid in it. In a few minutes' rocking the negative is bleached white. It is then well washed under the tap and afterward flowed with the sulphid solution, which can be either ammonium or sodium, one ounce of either sulphid of ammonium or sulphid of sodium in from ten to twenty ounces of water. Should the negative show any tendency to stain, the nitric acid solution previously used will clear it up.

"Amstutz' Hand-Book of Photoengraving."— This greatly enlarged and thoroughly revised edition of "Jenkins' Manual" is now to be had. The number of orders awaiting its publication indicate that the edition will be rapidly taken up. An idea of the extent of Mr. Amstutz' work on this book may be had from these figures: The last edition of "Jenkins' Manual" contained about forty-three thousand words, the present handbook has one hundred and fifty thousand words, an increase of over one hundred thousand words. The frontispiece is a portrait of the compiler of the work. There are five pages of progressive proofs in three-color reproduction; two page illustrations in black and a tint; 143 illustrations, diagrams and charts; eighteen tables; and seven lists of material used in the various departments. To most any branch of the photoengraving business this book is well worth the price charged for it. For instance: Section I, "The Office," includes much needed hints for systematizing the bookkeeping so that one can readily determine whether the business is run at a profit; Section II supplies information for making mechanical drawings; Section III, containing 138 pages, gives the requisite information for negative making; Section IV is devoted to the etching department; Section V to finishing and mounting; Section VI to the proving room; Section VII includes Mr. Ives' chapter on the half-tone and trichromatic process theories, as well as the present writer's plain instruction to the beginner in practical three-color processwork; Section VIII, the appendix, has in its forty-five pages most valuable information in all departments of process engraving. This book, being the production of at least four writers, will be acceptable to all classes of readers. The hard-headed scientist should find in the researches of Mr. Amstutz and the theories of Mr. Ives the kind of matter that must satisfy his brain-longing; while the ordinary, easy-going process engraver will, without much intellectual strain, understand the instruction found in every part of the work. The price is $3, and it can be had from The Inland Printer Company; Penrose & Co., London; H. Calmels, Paris, and from dealers in processworkers' material anywhere.

AS WELL AS COULD BE EXPECTED.

L. T. Walters strayed into the *Democrat* office last Wednesday morning and after staring vacantly around for a few minutes like a locoed Texas steer, he finally got his bearings, and informed us he had a real live item, but didn't know whether he ought to have it published or not. "But I can't keep from telling everybody about it — it might as well be published: There's a brand-new girl at my house, and she's a peach. Everybody's doing nicely, except me, and the doctor thinks I'll get sobered down after awhile, but he says I'll never look like nothing no more." —*Ada (I. T.) Democrat.*

Take care of the pence, and the pounds will go to swell the profits of banks.— *Process Work.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

COINED WORDS.— H. G. C., Topeka, Kansas, writes: "Some time ago you commented on some nonce-words, one mentioned and justified by you being emollience, this and others being self-explanatory to one familiar with the root words. But what can be done when a man who thinks he knows perfectly what is permissible writes of 'unlealial and disloyal hands'? Unlealial does not seem to class with the words you justify." *Answer.*— The right thing to do in such a case is to correct the word. Unleal was what the writer meant, of course, and it would not, or should not, be hard to convince any intelligent man that he had made a slight mistake. A glance at the dictionary would reveal the error, and of course no one would hold out against authority in such a case.

SNAGS IN GRAMMAR.— Snags, New York, asks: "What grammatical classification do you give to Jr., after a name? Are these expressions correct — The Title and Trust Company is its own fiscal agent, The Jones & Thomas Company is selling books, The executive committee has not considered the matter? Is this distinction between & and 'and' wise or — otherwise? Should the proofreader correct, without query, 'a manufacturing business whose product,' etc?" *Answer.*— Jr. is an abbreviation of junior, which is an adjective. John Jones, Jr., is short for "the John Jones who is the junior one of two who have the same name." All the questioned expressions are correct. Collective nouns of the kind included in them are either singular or plural, according to circumstances. The circumstances that govern are more or less occult, being generally known or knowable positively only to the writer. Whether the verb is to be singular or plural depends on the nature of the thought in the mind of the one who expresses it. If he thinks of a company, corporation, or committee as one body, he may say that that body has done, is doing, etc.; but if he thinks of the members of the body as individuals, he may say that the company, corporation, committee, or other body have done, are doing, etc. Occasionally a proofreader may be reasonably sure, from context, that the singular or the plural verb is better than the other in the sentence he is reading, but commonly the best thing for him to do is to leave it which ever way it is written. William Chauncey Fowler, in his grammar, "The English Language in its Elements and Forms," gives the rule that "When a verb has for its subject a collective noun, it can agree with it either in the singular or the plural number; as, the council is or are unanimous; the company was or were collected; a part of the exports consists or consist of raw silk. When the collective noun indicates unity, a singular verb should be used; when it indicates plurality, a plural verb should be used." He gives two examples in which the distinction is easily perceptible: The clergy began to withdraw themselves from the temporal courts, and The chorus sings of the battle. He gives also these two, each as being correct: The committee has at length brought in a report, and The committee were divided in their opinions. Fowler was in his time considered a very good grammarian, many good judges even holding that he was the best. The edition of his book quoted from is dated 1872, and there has been no change in the matter in hand since then. One of the best recent grammars is by Huber Gray Buehler, published in 1900. It says: "We refer to a committee as it when we think of it as a whole; when we think of the individuals who compose it, we use the pronoun they. Similarly we say the jury has retired, thinking of it as a single body; the jury have dined, thinking of the members." John Earle has been for a long time one of our best-known grammarians. In "Simple Grammar of English Now in Use," published only a few years ago, he says: "Collective nouns of singular number, like nation, people, Senate, Parliament, army, infantry, cavalry, take either a plural or a singular verb, according as the speaker has in view either the constituent units or the collective unity. Macaulay writes indifferently: 'The infantry were brought up,' 'The infantry was driven back.'" Macaulay knew very well how to write English. The author of another recently published grammar, J. C. Nesfield, M. A., late director of instruction in the Northwest Provinces and Oudh, India, says that the noun of this kind with a singular verb is collective, and with a plural verb he calls it a noun of multitude. This, however, is only a new and useless intricacy in classification; it is the same noun used with both numbers of the verb. It has seemed worth while to cite a few authorities on this question, because it is continually recurring, and will never be susceptible of a more satisfactory answer. Almost always the only right thing for a proofreader to do with any of these expressions is to leave it the way it is written. The distinction between & and "and" is wise, though it is not consistently made in general practice. Many people use & in names of railroads — so many that most of them think the usage as firmly established as it is in firm names; but why any one ever did it is something I never could find out. If I had the power to decide, we should always have Jones & Thomas, the Jones & Thomas Company, Jones, Thomas & Co., but "and" in all other kinds of corporation names. The proofreader should not "correct" the expression "a business whose product," etc., because it is correct, and what is correct needs no correcting. Whose is the possessive of which as well as of who, and is thoroughly proper where it naturally fits in construction instead of "of which."

TOLERATION.

The little I have seen of the world teaches me to look upon the errors of others in sorrow, not in anger. When I take the history of one poor heart that has sinned and suffered and represent to myself the struggles and temptations it has passed through, the brief pulsations of joy, the feverish inquietude of hope and fear, the pressure of want, the desertion of friends, I would fain leave the erring soul of my fellow man with Him from whose hand it came. — *Longfellow.*

BOARD, NOT LODGING.

Billy Sunday, the great evangelist, recently while preaching at Galesburg, Illinois, stopped suddenly in his discourse and turning to a woman in the audience said: "Madame, I have been watching you try to put that baby to sleep for the last fifteen minutes and I'll tell you what I think is the matter. The baby needs board instead of lodging."— *Exchange.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

THE Mergenthaler Linotype Company, after several years of experiment to produce a mold which is not open to the objection of warping under excessive heat, announces that an absolutely non-warping steel has been found and their new molds, known as "Carbolite" molds will positively not warp. They are sold at an advance of $5 over the price of the old molds.

STIFF PUMP-STOP SPRING.—W. L., Austin, Texas, writes: "I am sending you some slugs showing defects on the sides of some of the letters and figures as though the matrices were damaged. However, this is not the case. Will you please examine the slugs and diagnose the case for me?" *Answer.*—Regarding the damaging of the last letters of certain words on slugs sent us, we believe this is due to the spring which operates the automatic pump stop. If this spring is too stiff, it will press the right-hand jaw inward as the matrix line is retracted, causing the spacebands to strike the faces of the type and damage them. The tension of the springs as sent from the factory is all right, but sometimes machinists will put in a spring of their own making and this will give trouble if it is too stiff.

MATRICES DAMAGED.—A. E. S., Beatrice, Nebraska, writes: "Being a former student at your school I feel licensed to tell you my troubles. The bent and broken ears of enclosed matrices tell of the trouble I am now having on a Model No. 2. As I have been unable to locate the cause, and as it no doubt comes within the scope of your knowledge and experience, I will thank you very much if you will set me right." *Answer.*—The damage done to the matrices you sent would indicate an interference with their movement to the left on their way to the first elevator. Possibly as the line is entering the line intermediate channel, the first matrix in the line may be up, due to the assembling elevator being raised with a sudden jerk; the lower back ear of the matrix catching against the duplex rail in the intermediate channel causing it to be bent to the left, and in some instances to be broken off. This latter trouble would be more likely to occur on narrow measure, due to the greater momentum the line receives by the time it reaches this channel. As a remedy, reduce the speed of your line-delivery carriage by closing the vent on the cap of the air-chamber in the rear of the machine; also keep the long duplex rail in your assembling elevator always in, as this serves to prevent matrices bounding up when a line is elevated.

TRIMMING OF SLUGS.—C. W., an Indiana operator, writes: "What is the trouble, and how do you remedy it on a Model 2 machine? I set my knives so as to get a perfect slug and when I use the opposite mold I have to readjust them over again. In other words, the back knife will trim one slug O. K., but will not touch the other. On the enclosed slug you will notice a small squirt of metal between 'w' and the period. What is the cause and how would you remedy the same? Is this what you call a 'hair line?' Also notice and see if the slug is trimmed all right. I have Mr. Thompson's book." *Answer.*—If slugs cast in both molds do not trim exactly alike it must be that the molds are not identically placed in the mold disk. They must be seated in identical relation to the center of the disk—that is, each must be tapped into place toward the bottom of the pocket and as far to the right as it will go. The small film of metal you speak of is what is called a "hair line." It is usually due to the wall of the matrix being broken inward. It may, however, be due to a bent matrix, which, in this case, seems most probable, though dirt on the side walls, which prevents matrices coming closely together, will cause the same trouble. The back knife is not trimming off the beard or overhang. You should have a micrometer and caliper the slugs at the four corners on the ribs, and these four measures should be identical.

GOVERNOR AND METAL.—A Wisconsin operator-machinist writes: "Can you tell me how to remedy a trouble that exists in the Linotype machine gas governors here? The trouble is that the machine governors have to be readjusted nearly every day, and have to be replenished with mercury about every two weeks. There are two machines in the plant and the governors on both of them are giving the same trouble. I took one of them off and tested it, together with the mercury holder, with gas pressure, to see if there was a leak, but could find none. However, in removing the governor, I found mercury down in the pipe that leads from the governor to the burner. How does this occur? This, I suppose, is the whole cause of the trouble. The governors on the machines are of the pattern listed in the company's catalogue as 'F 838, pot gas governor (Model No. 7).' The pressure for the two machines is governed by a 1¼-inch governor, which apparently is in good condition and adjusted properly. Another trouble that I have been unable to correct is that of metal congealing around the plunger rod on one of the machines. In trying to overcome this I shut off the mouthpiece burner entirely and turned more heat under the pot, which helped some, but the trouble still exists." *Answer.*—As you have said, the irregularity in temperature was caused by the presence of mercury in the connecting pipe. It probably overflowed from the governor when the latter was filled. Metal will congeal on the plunger rod if the temperature in the pot is too low. Graphite rubbed on the rod will prevent this annoyance to some extent. Give more heat to the pot and less to the mouthpiece.

BLOW-HOLES IN SLUGS.—J. S., New York, writes: "(1) What is the best way to put in a new mouthpiece, when the mouth is hot or cold; also to stop it from leaking on both ends, after putting it in? (2) How can I get rid of air-holes in slugs, as per enclosed sample? If you will examine the slug closely you will find the vents are deep enough. This happened since I cleaned out the metal-pot and put the mouthpiece back. Since then in about every dozen slugs cast, air-holes appear. By breaking the slug in half you can tell better. Is it possible for the plunger to cause the trouble, as it goes down deep into the well and forces air out while it is casting? I did everything possible to stop it, but without success. (3) On account of the motor getting out of order on the machine, I had to take the clutch and driving wheel off the machine, and after replacing same on the machine, the cams and clutch, after making a complete revolution, give a jerk or turn a little and make a noise. The machine also makes a noise when the operator sends in a line; it goes over with a bang." *Answer.*—(1) If the mouthpiece is true and the lips of the crucible carefully cleaned and coated with a

mixture of litharge and glycerin, it should not leak when replaced. It can be put in when the parts are cold. (2) Blow-holes are sometimes caused in slugs if the metal is poor in quality and does not flow freely. A stiff plunger spring and a freely acting plunger is necessary to force the metal quickly into the mold and drive out the air before the metal sets. (3) Possibly the clutch adjustments are wrong or the pulley is dry on the shaft or loose pulley needs oiling. As you do not give the model or number of your machine, we can not determine what style of clutch you have.

Adjustment of First and Second Elevators.— E. D. C., Geneva, Nebraska, writes: "I enclose you a couple lower-case e's which are giving trouble. These are not the only ones, for there are about eight doing the same thing. When the first elevator rises and the line is transferred onto the second elevator bar, these matrices drop off into the channel and are carried over into the spaceband box when the line transfers. It is more often when the e is on the end of the line. What is the cause? The matrices are comparatively new, being run only since August. I do not have this trouble with any of the other matrices. Another thing, there are no guide blocks on the first elevator and transfer slide. In my last letter to you I asked you about the knives, but I think you misunderstood me. You know the right-hand knife has screws with screwdriver slots and spring plates, while the left-hand knife has not. The knives are not trimming the slugs properly. I would like to know if, when adjusting the right-hand knife you need to touch these screws with the spring plates under them, or do you only loosen the set-screw and adjust the screws on the side of the knife block?" *Answer.*—Apparently the first and second elevators do not come into perfect alignment and the combinations are being damaged from this cause. The absence of the guide blocks on the elevators would seem to indicate that they were removed by some one to permit the machine to operate when the elevators were out of adjustment. This should never be done. Regarding the adjusting of the knife block, the screws need not be touched. It is only necessary to raise or lower the adjusting lever. If necessary to correct the adjustment, the set-screws on the side of the block only need be changed.

Matrices Bending in Distributor.— The following communication from E. L. Engelhardt, Centralia, Illinois, is in the line of practical suggestions which are invited for this department. It shows the application of thought to the problem, and the proper spirit in promulgating the results of his experience for the benefit of others. Mr. Engelhardt writes: "Suppose rails, bar point, lifter and their adjustments are O. K. and matrices are still being bent in distributor. See if, when distributor box is empty, shifter slide buffer is just up to lifter. If it is not, the last matrix out of the box will not be delivered properly to lifter, which, not having a good hold of the matrix, or the matrix not being held to the lifter, allows it to slip off after raising the matrix part way, when it is caught by distributor screws. If you find this to be your trouble, first see that it is not dirt or a lack of lubrication that is interfering with a free, full movement of shifter; next see that shifter is against stop-screw on front of distributor. This stop-screw will not likely be found to be holding the shifter from coming to proper position unless some part of the shifter has been bent or twisted, but I have found a case where a 1-16 inch notch filed in the distributor shifter at the point which strikes the stop-screw remedied a bad case of matrix bending. If everything so far is O. K., look next to see if the shifter cam rider is clear of the cam when the machine is normal and the distributor box empty. It should be. If it is not, first see that clutch is not gummy, as a gummy clutch sometimes causes cams to rock back after stopping sufficiently to cause the shifter cam to come in contact with the cam rider. Next see that the clutch leathers and intermediate stopping lever adjustments are O. K., but do not increase the space between the forked lever and collar on clutch to more than 1-32 of an inch in order to cause the cams to revolve forward before stopping. The duty of the shifter cam is to bring the shifter far enough to the left to clear the second-elevator bar as a line of matrices is being delivered, so if you still find the cam rider resting on the cam you most likely will have room to bush the cam-rider stop-screw — say with a two-point brass rule; but after doing this, turn machine over carefully the first time to see that you haven't too much of a good thing."

Mold Disk Binds.—E. W. H., Cincinnati, Ohio, writes: "This is a request for information regarding the Linotype. It refers to one of three machines in an office that I occasionally work in. The mold disk does not come around squarely at times (for ejecting), causing the bushings to strike the locking stud and then go on with a bang, or even sometimes stopping the machine. This only happens in ejecting position — never at casting position. In looking around for the trouble, I found that the square pinion after going through the short segment, comes around perfectly upright, but after going through the long one it rubs against the surface of the cam till the machine stops with lower corner at an angle. That has worn the two corners of the square pinion, and the man running the machine told me it had been renewed only three months ago, the old one having been worn the same way, and sent to the manufacturers for new shoes in the meantime. I hardly think it should wear that quickly, and because I think that both troubles come from some common cause that I have so far been unable to locate, I am writing for information." *Answer.*— Since the disk does not go quite far enough to go easily on locking studs at ejecting position, it would suggest an interference in revolving, and may also suggest that the teeth of the bevel gear may be worn. To trace it, proceed as follows: Examine disk after it is drawn out; see that it turns freely at all points, examining especially with reference to the knife, and also examining the mold guards (those two semi-circular plates held by six screws each above and behind the mold and "dummy" mold). See that the knife is free from metal and not binding the disk, and that the mold-disk guide allows the disk to move freely. Examine the ejector guide; metal between it and the disk will cause this trouble. As a last resort, remove the disk, withdraw the stud and see that the oil runs through freely. If trouble continues, remove the bevel gear and return it to place again, but reverse the gear so that the four cogs which were up are now placed down. Should this remedy the trouble it would suggest then that a new gear is in order. Be sure both cam segments are tight, as it often happens that the screws work loose and cause trouble. Do not forget, also, that the brake on the mold-turning shaft should be looked to, although if this were too tight, it would cause the disk to catch at both casting and ejecting points.

RECENT PATENTS ON TYPESETTING MACHINERY.

Typesetting Machine.— E. Terrell, Columbus, Ohio, assignor to E. V. Gambier, trustee. Filed March 20, 1905. Issued November 12, 1907. No. 870,699.

Composing Machine.— E. V. Beals, Boston, Massachusetts. Filed February 21, 1898. Issued November 12, 1907. No. 870,926.

Justifying Mechanism.— L. Allen, New York city, assignor to Pearson Typo-Bar Company, New York. Filed

September 6, 1906. Issued November 12, 1907. No. 871,020.

Double-magazine Distributor.— J. P. Tihon, Paris, France. Filed April 27, 1907. Issued November 26, 1907. No. 871,899.

Justifying Mechanism.— F. B. Converse, Jr., Louisville, Kentucky, assignor to Mergenthaler Linotype Company, New York city. Filed January 30, 1900. Issued November 26, 1907. No. 872,223.

INTERNATIONAL EXPOSITION OF PRINTING PAPER AND MACHINERY AT PARIS.

The International Paper Exhibition, at Paris, was, according to Consul-General F. H. Mason, opened on August 1, in the "Grand Palais," the use of which had been granted for the purpose by the French Government. It required but a glance to see that the exhibition was in a state of great unreadiness and that its opening, which was in the midst of the summer vacation season, when a large percentage of business men are absent from Paris, had awakened but a feeble and indifferent public interest. While the exposition was announced to be primarily one of books, paper, and printed products, the exhibits in these categories proved to be the least complete and attractive, and, with the exception of the displays made by certain Paris newspapers and periodicals, the smallest in number. The newspaper exhibits consisted for the most part of decorated booths containing furniture, illustrations showing the interior of their respective plants, and originals and prints of feature illustrations, some of which were interesting and excellent.

There were but two collections of prints and bindings that were specially notable, and the best exhibits of black and white, sepia, and multicolor work were made by English and German exhibitors. There was no adequate display of the various devices and processes employed in photo-chemistry, and but one exhibit of cameras. The only two exhibits of finished photographic products were made by French firms.

PRINTING MACHINERY.

None of the leading French makers of printing machinery participated in the exhibition, which failed to attain a fully representative character, largely through the fact that the Association of Master Printers of France held aloof and did not give the enterprise its sanction or support. Of the twenty-two exhibitors of printing machinery seventeen were foreigners, and the chief technical interest of the exhibition was centered in the sections devoted to type-composing machines, printing-presses, bookbinding, and miscellaneous printing.

There were in this group twenty-two exhibitors, of whom two were English, five French, five German, and ten American, the latter being as follows: R. Hoe & Co., the Mergenthaler Linotype Company, Sheridan & Co., Thompson & Co., and the Dexter Feeder and Folder Company, all of New York; the Miehle Printing Press Company and Rouse & Co., of Chicago; the Monotype Company and the Monoline Composing Company, of Washington, D. C., and the Smythe Manufacturing Company, of Hartford. The five different type-composing machines on exhibition were all American inventions, although one, the Linotype, was made in London, and another, the Typograph, was from Berlin. All were linecasting machines except the Monotype, from Washington, which makes a separate movable type.

France is the only European country in which all workable designs of type-composing machines are now free to all, and are competing for the trade. The situation is rendered especially interesting by the fact that both the American and English Linotype companies are here brought into direct competition. This has been made possible by the conditions under which American inventors and developers of these machines have sold licenses to certain Europeans to make and sell them in their respective countries.

TYPE-COMPOSING MACHINERY.

The details of these patent negotiations are too long and complicated to be repeated here, but in general it may be said that while type-composing machinery is substantially an American invention — one of the most important and valuable improvements of the past twenty-five years — the American inventors have derived comparatively little benefit from the sale and use of their European patents. This is at least one of the controlling reasons why they made so creditable a display of their best work at this exposition and are preparing to supply European buyers with machines made in the United States. As the early Linotype and Typograph patents have now expired, France has become practically an open field for this branch of trade, and competition is so keen that it is very difficult for a layman to ascertain the prices at which they are leased or sold.

In connection with the demand and supply of the continental European printing trade, American manufacturers of type-composing machinery are reminded that while in the United States there is but one standard of measurement in printed surfaces and a general uniformity in the style of text type-faces, in Europe the unit of measurement and style of type-face varies with the different countries and is everywhere different from that of our own country. The standard height for type in France is sixty-two and one-half didots, or seven-thousandths of an inch higher than the American standard. Hence American stereotyping machinery, when sold here separately from American presses, must be constructed to cast plates that can be adjusted to French-made presses, both in regard to contour and height of printing surface. On the other hand, American folding and feeding machines, cutting and trimming machines, and binders' stitching and sewing machines, require no modification of the models and measurements used in the United States.

BOX MACHINERY — FRENCH PRINTERS.

There is a good field in France for the sale of American machinery for making and printing paper boxes, cartons, and paper bags, but in all these goods the sizes are adapted to metric weights and measures, and the styles differ from those which prevail in America.

An interesting phase of the task of introducing American type-composing machines into French territory is found in the attitude of the operatives who work them, and the reluctance of publishers and commercial printers to so change their practice in the preparation of copy as to secure something near the efficiency which is obtained from similar machines in the United States. Owing to the construction of the French language, the average compositor or machine operator here composes about ten per cent less than a good compositor will do in English. In America the publisher accepts the union scale of wages but insists that the operator shall turn out a given amount of work per day. In France the union operator demands the union scale of wages but systematically keeps the output of the machine to the lowest point. The old pen-and-pencil method of preparing copy is in general practice, so that a much larger burden of correcting errors and discrepancies falls upon the operator than in the United States, where copy for type-composing machines is generally prepared with a typewriter. As a result of all these conditions the operators who use American type-composing

machines in France do not, as a rule, exceed seventy per cent of the efficiency obtained from the same machines in the United States. In Paris women operators are extensively employed, and their efficiency is said to surpass that of most men. The union scale of wages for book composition is 10.50 francs ($2) per day of eight hours, and for newspaper work 12 francs ($2.31) per day or night of seven hours.

MULTICOLOR PRINTING-PRESSES AND FOLDING MACHINERY.

In the division of flat-bed and color presses there were three exhibitors, namely, the Miehle Manufacturing Company, of Chicago; Linotype and Machinery Syndicate, of London, and a French maker, Voirin, who displayed a rotary lithographic press of somewhat new construction. The Miehle display included three presses in parallel units, while the London company exhibited three machines as one unit in tandem. Both installations were in daily operation doing three-color work. The Miehle Company has a permanent agency in Paris, established as a result of the favorable impression created by its exhibit at the Paris Exposition of 1900, and has been remarkably successful, although it has operated in competition with the London syndicate above cited, which manufactures up-to-date presses of the Miehle type for Great Britain and the colonies, and for continental Europe another modified type which avoids infringement on the European patents taken out and owned by the American company. It is a sufficient testimonial to the high reputation of American color-printing machinery that no less than 430 presses of the Miehle pattern have been sold in continental Europe by the two competing Paris agencies during the past six years.

In the section of feeding, folding, bookbinding, and miscellaneous machinery it can be said in brief that the Germans led in the number and variety of machines displayed and the Americans in importance and excellence. In automatic feeders and folders the Dexter Company, of New York, was easily the first, although the German and French makers competed with machines that are simpler and far cheaper, but which in respect to efficiency, wide range of work, durability, and speed are distinctly inferior to the American machines. There are now about forty of these high-class automatic feeders in operation in France, but less success has been attained in the sale of folding machines or those which combine the feeder and folder.

MISCELLANEOUS AMERICAN EXHIBITS.

No report of the exhibition would be complete which failed to give an account of the American section, which, largely through the efforts of Mr. W. H. Tolman, the chief of the commission, was broadened so as to comprise a highly interesting pictorial and descriptive record of effort and progress in the social betterment of factory employees and other working people in the United States. The section which included this group of exhibits was admirably located in the central portion of the building, and was from the first a center of sustained popular interest. Among its prominent features was a model business office, equipped with up-to-date desks, book-cases, cabinets for correspondence and library classification, an Underwood typewriter, Fidelity carbon paper, Waterman fountain pens, and other improved office supplies. Among the incidental features of the modern office was a large volume containing photographs of the automobile race for the Vanderbilt cup.

Adjoining the office was a reading-room, with files of twenty leading American technical and trade publications. The Funk & Wagnalls Company had an interesting exhibit, showing the office of the *Outlook*, with cases of original drawings and photographs revealing the details of printing, illustration, and publication. Among the books exhibited there were the Standard Dictionary and the Jewish Encyclopædia, the latter an exhaustive work of thirteen volumes. An American press-clipping bureau made a complete and interesting exhibit of its equipment and methods, and Messrs. H. B. Rouse & Co., of Chicago, displayed a line of cutting machines and sticks for job printing. In the same section was a fascinating collection of Byron's flash-light photographs, illustrating the principal plays that have been staged in America during the past year.

It is notable that no department of the entire exposition attracted more interested attention from French visitors than that portion of the American section which was devoted to sociology, church work, and the intelligent, liberal efforts which are being made by corporations, industrial firms, and sociological organizations to improve the relations between capital and labor by means of improved dwellings, clubhouses, recreation fixtures, educational classes of many kinds, restaurants, bath and rest rooms, and the most improved methods of sanitation and hygiene. Although these subjects have only a remote and incidental relation to the avowed scope and purpose of the exhibition, they are recognized as dominant elements in the problem of industrial progress, and the lessons which are taught by this American exhibit will be among the most lasting results of the exposition.

EDUCATIONAL AND INDUSTRIAL DISPLAYS.

Among the noticeable features of this section were the exhibits made by the General Electric Company, of Schenectady; the National Cash Register Company, of Dayton; Messrs. Sherwin, Williams & Co., of Cleveland; the Waltham Watch Company, the Gorham Manufacturing Company, the Edison Electrical Company, and the Draper Company, of Hopedale, Massachusetts. Mr. W. C. Garrison, of the New Jersey Bureau of Statistics, displayed a case of photographs illustrating industrial improvements in the factories of the Weston Electrical Instrument Company, the American Brake-shoe and Foundry Company, and other leading industrial firms in that State, together with a complete digest of statistics of employment, wages, and health conditions among the factory employees, and a history of labor and the growth of modern labor unionism.

The New York Board of Education contributed six cases filled with descriptions and illustrations of class rooms, lecture halls, gymnasiums, play centers, vacation schools, and school architecture. The Young Men's Christian Association, the Salvation Army, Christian Science, and the Socialized Church of America each made large and complete exhibits of photographs, literature, and descriptions illustrating their respective activities, with a special reference to the methods of practice for the purpose of reaching the working people, and doing for their social and physical regeneration the salutary things which by reason of limited means and leisure they are unable to do for themselves.

Other exhibitors in social economy were the People's Institute, of New York; the Children's Aid Society; the National Plant, Fruit, and Flower Guild; the City History Club, the Nursing School Settlement, the Bowery Settlement, the Philadelphia Public Baths Association, the New York Association for the Blind, the Federation of Day Nurses, the National Council of Jewish Women, and the Coöperative Law Association of Brooklyn.

The exhibition closed on October 20, and the consensus of opinion among exhibitors is that it would have been equally successful and less burdensome if it had been opened on September 1 and closed thirty or at most forty days thereafter.

Written for THE INLAND PRINTER.

SYSTEM IN THE COMPOSING-ROOM.

NO. I.— BY CHARLES A. FRAILEY.



IF what I am about to write were devoted to an explanation of the merits of a grease stain eradicator or a metal polish, I would be expected to demonstrate just what these articles were worth. I would have to convince the reader that grease could be removed from the most delicate fabric without injury to it and that metal could be throughly cleaned and polished with very little effort.

This, however, is not what this article is devoted to. I intend introducing something of greater value — to the print-shop at least. This something is a wonderful oil, intended for both external and internal use. It is also efficient as a lubricator, as well as a cure for many of the ills of the modern composing-room. I have even known it to cure nerve rack, worry and financial distress. The name of this wonderful oil is "System." It is not a patent medicine, sold at a certain price per bottle, but is rather given away free.

The formula for this oil is given in the Century dictionary as follows:

"Any combination or assemblage of things adjusted as a regular and connected whole; a number of things or parts so connected as to make a complex whole; things connected according to a scheme."

This is the recipe — the ingredients must be supplied by the reader.

No patent medicine or oil would be of value without full directions how to use. With "System Oil," when applied externally, vigorous rubbing is required directly over the part affected. Used internally, large doses must be administered morning, noon and night, and sometimes oftener.

If a man were suffering with a severe pain in the knee, he would not rub oil upon the great toe. So that if "*laxitis*" affect the composing-room, lamentation over the fact and theorizing about it in the business office will not cure the disease. The part itself affected must be treated. "System Oil" should be vigorously applied — not gently — but with sufficient energy to get up circulation — to produce a glow, as it were.

If your composing-room was suffering from "*non-productitis*" and your pressroom had an attack of "*laxitis*," it would be necessary to treat both at the same time. One might need to be treated internally and the other externally.

I have seen composing-rooms which, to all appearances, were suffering from an aggravated form of either indigestion or congestion.

Nature has laws governing the digestion of foods taken into the body. If this process is retarded trouble ensues.

The internal organs of a workroom are its employees. Sluggishness, poor management, lack of system (gastric juices), cause indigestion. The internal organs (the employees) are not working in unison — something is wrong. Plenty of work — yes — but there seems to be a hold-up or a let-up in production. "System Oil" will not only cure this trouble, but acts also as a preventive.

As I said at the beginning of this article, if I were to talk grease eradicator or metal polish, I would be expected to show just what these things would accomplish.

I shall not disappoint in this respect in regard to "System." I propose showing just what can be accomplished with the great oil when properly applied.

The old saying has it that "self-preservation is the first law of nature." I'll go further and say that system is self-preservation.

You may have the best inkmixer on the face of the earth, the most proficient electrotyper in existence, the fastest and best presses ever built, or the most artistic compositors and stone-hands who ever handled a composing-stick or used a planer and mallet — but if you have not system all these are as tinkling cymbals and sounding brass.

A visitor to our composing-room said to me: "Why, how quiet it is here; we are always in a rush." According to this, noise must accompany speed, and without it nothing is being accomplished. The truth is, noise and friction are never found in a well-oiled machine.

If testimonials were solicited as to what "System Oil" had accomplished, they would read something like the following:

JOGGERVILLE, April 6, 1907.

GENTLEMEN,— My pressroom has been very poorly. Seemed to be suffering from "*Non-productitis.*" I used to lay awake nights worrying about it. After trying a number of remedies without success, I was induced to try "System." I am now happy to state that this wonderful oil not only affected a cure in the pressroom, but also cured me of sleeplessness.

Sincerely, PRESS CAMPBELL.

OBEJOYFUL, January 1, 1906.

DEAR SIRS,— My workrooms used to have frequent attacks of "Congestion." Things seemed to get into heaps, and everybody seemed to be in everybody's way. It was only after a vigorous external application of "System" oil to the parts affected that we got relief, and everything is now lovely. Yours truly, S. Y. STEM.

BATTERYVILLE, February 8, 1906.

GENTLEMEN,— Indigestion in the electrotype foundry has made my life miserable. It was not caused so much from over-feeding as it was from weak digestive organs. Lassitude, inaction and inability to quickly assimilate what had been taken in seemed to be the trouble. "System" oil, taken internally, worked like magic. It certainly is a wonderful remedy.

Yours sincerely, V. I. TROL.

QUADVILLE, May 3, 1907.

GENTLEMEN,— For some time my composing-room had been down with an attack of laxitis, in an aggravated form. Things were running (or crawling) at loose ends, and the department had a sort of run-down-at-the-heel appearance. I heard of "System" oil and finally tried it. Since then things are looking up wonderfully. I would recommend the oil to all fellow-sufferers.

Yours, E. M. DASH.

HOW TO APPLY THE OIL.

Allow me, then, dear reader, to take you with me through a model composing-room in New York city, showing the methods employed there. Let us, therefore, suppose that a printer has made application for employment. After he has taken off his coat and put on his apron he will be handed a neatly printed manual in which he will learn just what is expected of him, and every possible facility afforded him to perform his duties. The following matter, taken from the manual, serves as an introduction to his duties proper:

All persons accepting employment in the composing-room must comply strictly with all the requirements set forth in this manual.

Employee's time is each day recorded by a time recorder upon a numbered time card which will be given to him before commencing work. The pay-roll is made up from these cards.

After "ringing up" and before proceeding to master the mysteries of the office, the blank shown as No. 1 will be given to him to fill up. The record is kept on file in the cashier's department.

The fact that you are entering a new "shop" is fully appreciated by the foreman. Due allowance is made as to your performance during the time that you are getting the "lay of the land."

In order to shorten this period a complete schedule of the entire composing-room, showing the location of everything that you will need to use, will be found neatly framed upon the wall. Chart No. 2 is a reproduction of one of the

EMPLOYEE'S RECORD.

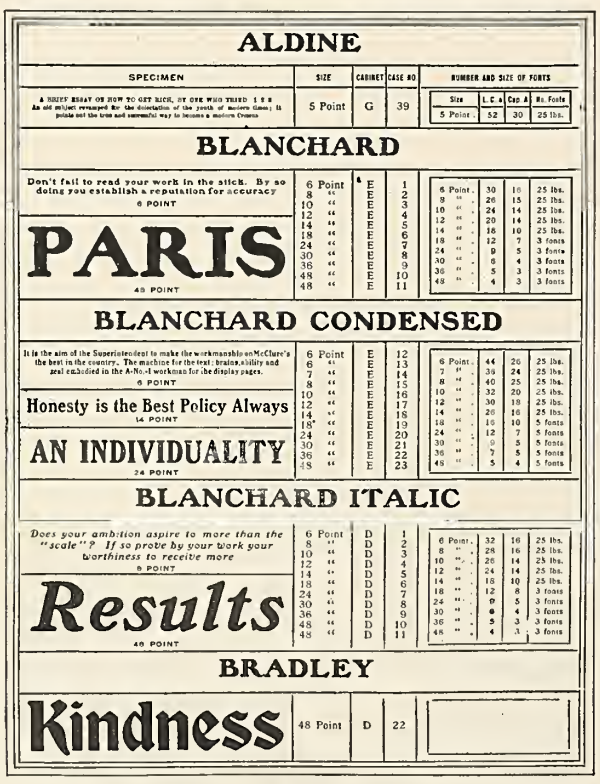
Please furnish the following information:

Name *William Smith.*
Clock No. *25.*
Home Address *1410 3d Avenue.*
Age *29.*
Married or Single *Married.*
Date employed *May 2, 1904.*
Occupation *Compositor.*
Former Employer *J. J. Little & Co.*
Address *Astor Place.*
Former Employer *Isaac H. Blanchard.*
Address *268-270 Canal Street.*
Previous Occupation
Nearest Relative *Wife.*
Address *1410 3d Avenue.*
Nearest Relative
Address
Date *April 25, 1904.*

No. 1.

eighteen sections of this schedule. It will profit you to study the schedule at leisure moments. By so doing you will the sooner acquire a knowledge of the office, and thus prevent the hindering of other employees through the frequent asking of questions.

All the job letter and sort cabinets in the composing-room are lettered. Each compositor's stand, with job type cabinet, has its own distinguishing letter elevated above its center (See No. 3). You have simply, then, to consult the schedule, which shows: In first column, specimens of type; in the second column, size of the type; in the third and fourth columns, cabinet letter and number of the case, and in the fifth column, size of font. After selecting what you want, by simply turning your head where you stand, all the cabinets, with their respective letters, are brought into your range of vision at one time. The rest is just as easy.



No. 2.

The composing-room is divided into two separate departments — composition department and make-up and stone-work department. An imaginary line could be drawn through the foreman's platform, and the two departments made separate and distinct, with every appliance needed in both departments duplicated in each. Every imposing table, cabinet, bank, rack, etc., has its distinguishing letter, repeated in each department, suspended above them where they can be quickly located.

Compositors are expected to be punctual in arriving at office, and to be prepared to begin work promptly at call of time. Habitual lateness will not be tolerated.

Employees will not be permitted to receive callers during working hours without permission of the foreman.

Unnecessary conversation during working hours is uncalled for, and must not be indulged in.

Employees who chew tobacco must use a cuspidor. Cuspidors are supplied by the company, and compositors must



No. 3.

keep them clean, emptying them at least once a day, in office time. Expectorating on the floor is a menace to the health of all and will not be tolerated.

Use nothing but toilet paper in the closets, and refrain from throwing paper on the floor in any part of the department.

All instructions to compositors must be given through the foreman during all stages of work.

Complete amity between the foreman and compositors is desired. No one man knows it all. Suggestions from employees, having as their object the improvement of the condition of the composing-room and methods of expediting the work passing through it, will be appreciated.

A "Suggestion Box," conveniently placed on the wall, invites employees to take part in the management of the composing-room. All suggestions dropped into the box that are considered worthy of a trial will be paid for at one dollar each as soon as acted upon.

A word to the apprentice boy: Apprentice boy must take sufficient time every Saturday morning to thoroughly clean up all parts of the proof presses, polishing up the bright parts, sandpapering the beds, etc. Clean up the tops of the imposing tables with oil, put away all leads, furniture, etc., that may be upon them; also clean tops of banks with a wet cloth to remove the accumulation of black lead upon them. Oil up the Washington hand presses and the web proof press every Monday and Thursday.

Keep the floor clear of paper, etc., during the day. The boy who sees other things than those that may be given him to do, and does them without being told, is the boy who is bound to succeed. It can be stated as a positive fact that the boy who is painstaking even in the sweeping of the floor will apply the same characteristic to whatever he is called upon to do throughout his apprenticeship, as well as throughout life. The A-No. 1 first-class compositors to-day came up to their present places and salaries from painstaking, conscientious apprentices. If you want to be simply a so-called job-compositor at the scale of wages fixed by the union, you have simply to ignore the little duties that are assigned you to do, some of which are

here mentioned, and you will be switched off at "N. G." station, where you will have plenty of company. There are more "average" and "below-the-average" printers than there are those who can be truly classed as "above the average."

Don't try to get yourself "solid" with the men by indulging in unnecessary conversation with them. You will be kept busy all day long minding your own business. Men, as a rule, do not like a "fresh kid," and "fresh kids," as a rule, don't "*get there*." Adopt as your motto the following:

The top rung of the ladder for me. To get there I will adopt the A-B-C below as my motto:

APPLICATION TO DUTY

BEST EFFORTS AND

CONCENTRATION OF ALL MY ENERGIES IN SMALL THINGS

LAYOUT.

Cut No. 4 is a plan of a composing-room in New York city showing how the room is divided. The foreman's platform in the center commands a view of the entire floor. An imaginary line could be drawn through this platform dividing the composition department from the make-up and foundry department, with everything in the way of tools, machinery, etc., in one department duplicated in the other; so that it is seldom necessary for an employee in one department to visit the other. No. 5 is a reproduction of the framed chart on the wall of the composition department showing the use to which each piece of furniture is put. The letters in the first column direct the workman to the articles of furniture themselves, which are readily located by large letters suspended over the latter, so that all that is necessary is to consult the framed chart in order to become familiar with the layout of the department, and thus quickly locate the different articles of furniture by the letters hung over them.

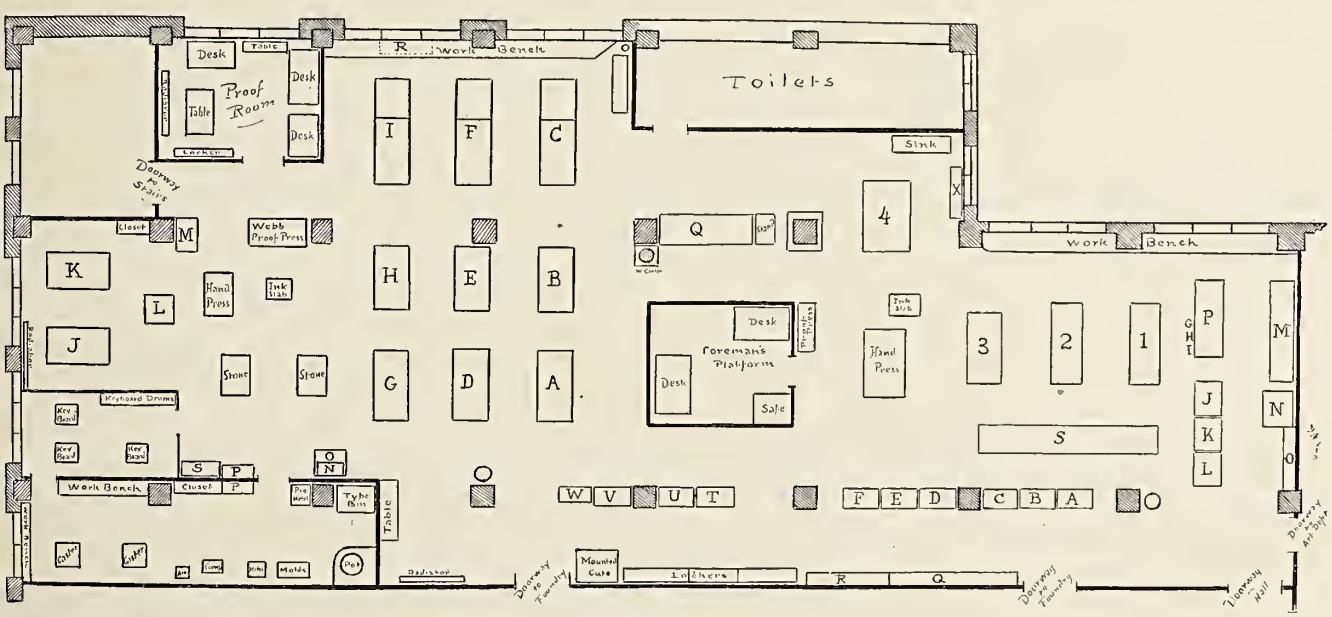
It might be interesting to the reader to know just how the work of laying out the composing-room shown in No. 4 was accomplished. As soon as the architect's drawings of the building were finally accepted several copies of the section of the floor assigned to the composing-room were made.

COMPOSITION DEPARTMENT LAYOUT.

Letter or No.	ARTICLE.	USE.
A	Job type cabinet and compositor's stand.	11-point Scotch (Monotype) one pair mounted — advertisement dead-bank at back.
B	" "	Advertisement dead-bank at back.
C	" "	" " " "
D	" "	10-pt. Cadmus (Mon.) two pair mounted brass rule cases at back.
E	" "	Slug racks at back.
F	" "	Lead " "
G	" "	8-pt. Cadmus (Monotype) one pair — 10-pt. Cadmus, one pair mounted. Half-page live ad. bank at back.
H	" "	Quarter-page live ad. bank at back.
I	" "	Eighth-page and misc. ad. bank at back.
J	" "	Monotype cases in racks — live job bank at back.
K	" "	Monotype cases in racks — dead job bank at back.
L	Sort cabinet.	Quads and spaces for job type.
M	Roll-front job case cab.	
N	Initial and border "	
O	Sort cabinet.	Monotype quads and spaces and Caslon sorts.
P	Galley cabinet.	Monotype matter from machines.
Q	Storage cabinet.	6 drawers with quads and spaces for job fonts, also brass rule cases.
R	Rack under work bench.	Ad. rules.
S	Galley lock-up cabinet.	
T		
U		
V		
W		
X		
Y		
Z		

No. 5.

The plan was drawn to a scale of one-eighth inch to the foot. Before the first spadeful of earth for the foundation was dug the plan as shown in No. 4 was completed, and was never changed. The exact location of every light over composition stands, imposing tables, banks, stands, etc., was accurately indicated upon the plan. This was the case also with all piping, water, gas, air and electricity, which are necessary in operating Monotype machines. These pipes were placed under the floor and the actual connection with the machines above the floor so accurately calculated that connections were quickly made with the machines without the slightest variations from the original plans.



No. 4.

This work was accomplished as follows: After securing a piece of soft pine board of the size of the plan the latter was fastened securely to the board. The next step was to get accurate measurements of every piece of furniture intended for use in the composing-room. As the floor plan itself is drawn to a scale of one-eighth inch to the foot, pieces of cardboard representing each piece of furniture were cut to the same scale. The drawing attached to the board, in addition to giving the exact location of all windows, doors, pillars, etc., had horizontal and perpendicular lines drawn upon it crossing each other, one-eighth of an inch apart, representing square feet. We took the pieces of cardboard representing the various pieces of furniture and began to lay out the room, fastening each piece as it was placed with a pin into the pine board upon which the plan was fastened. By this method the pieces of cardboard could be readily detached and shifted from one place to another until a definite place had been assigned for each. The lines drawn on the plan showing the square feet, showed at a glance just how many feet of space there were in alleys and between each piece of furniture. After the entire layout had been finally settled upon, a drawing of the entire layout was made as shown in No. 4, with each piece lettered or numbered as required. The locations of the lights over the various pieces of furniture, etc., were indicated by a dot or heavy square in red ink upon the diagrams representing the different articles. The next move was to label each article with numbers corresponding with the diagrams upon the floor plan. When the room was ready for occupancy the floor was laid out from the plan. With a piece of chalk or black crayon each piece of furniture was accurately located upon the floor, and numbered to correspond with the number of its location. Then as each piece arrived it was quickly placed, thus avoiding delay and confusion. This scheme is not only applicable to a new plant, or to a change from one locality to another, but can be applied when change of arrangement is deemed advisable in present location.

COMPOSING-ROOM CHARGES.

Regarding "composing-room charges" a simple method is here given of keeping time on every item of work usually encountered in a day's work in that department. The time sheet shown in No. 6 is from the Blanchard system of keeping time. This system has been successfully used in the New York city composing-room referred to:

Every compositor is provided with a pad of time sheets, one of which must be used each day. Date, name and clock number must be given and the ticket handed in before beginning work the following day. Each hour is divided into five-minute units and the time on each is shown by horizontal lines drawn across the face of the sheet No. 6.

Under the heading on composing-room time ticket, "kind of work," the following abbreviations are used:

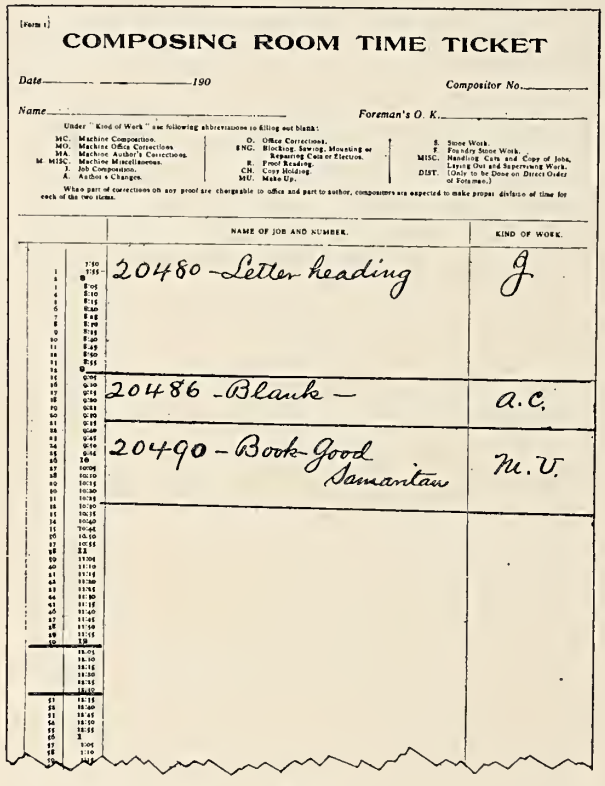
M. C.— Machine Composition. In keeping time on daily time ticket, each galley number must be given. If a galley is not finished at end of day, it must be so stated. The time when work was commenced on unfinished galley must be given at end of day and the time it was finished on the following morning. These are the only instances where separate time is to be kept on individual galleys.

M. MISC.— Machine Miscellaneous. State explicitly the kind of work engaged in under this head.

J.— Job Composition. Including advertisement work.

A. C.— Author's Changes. All corrections on proofs returned by author NOT written in *violet ink*. For the purpose of properly dividing the time spent upon author's corrections and office corrections, first correct all marks in violet ink on galley proof and write the time in blank after "office" in rubber-stamp panel (No. 7) on back of galley proof, then correct author's corrections, and make note of time in blank after "author." These records are to be kept in addition to those on daily time ticket.

O. C.— Office Corrections. All corrections on all proofs previous to final proofs from author, and all corrections written in *violet ink* on proofs returned by author.



[Form 1]

COMPOSING ROOM TIME TICKET

Date——— ———190 Compositor No.———

Name——— Foreman's O. K.———

Under "Kind of Work" use following abbreviations in filling out blank:

MC. Machine Composition.	O. Office Corrections.	S. Stone Work.
MO. Machine Office Corrections.	ENG. Blocking, Sawing, Mounting or Repairing Cuts or Electros.	F. Foundry Stone Work.
MA. Machine Author's Corrections.	R. Proof Reading.	MISC. Handling Cuts and Copy of Jobs, Laying Out and Supervising Work.
M. MISC. Machine Miscellaneous.	CH. Copy Holding.	DIST. (Only to be Done on Direct Orders of Foreman.)
J. Job Composition.	MU. Make Up.	
A. Author's Changes.		

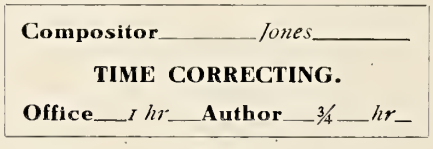
When part of corrections on any proof are chargeable to office and part to author, compositors are expected to make proper division of time for each of the two items.

	NAME OF JOB AND NUMBER.	KIND OF WORK.
1	20480 - Letter heading	J
2		
3		
4	20486 - Blanks —	A.C.
5		
6	20490 - Book-Good Samaritan	M.U.
7		
8		
9		
10		
11		
12		
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14		
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No. 6.

H. C. MISC.— Hand composition, miscellaneous. State explicitly under this head everything not covered by above headings.

MAKE-UP.— The actual time spent in making up must be kept accurately. In the make-up of magazine text and magazine advertisement pages, a separate order number is given for each month.



Compositor_____*Jones*_____

TIME CORRECTING.

Office___*1 hr*___**Author**___*¾*___*hr*_

No. 7.

FOUNDRY.— *F.* Foundry stonework.

F. A. C. Corrections of author's changes in foundry form proofs.

F. O. C. All corrections, imperfect letters, etc., marked by reader in foundry form proofs.

F. MISC. State explicitly everything not covered by above headings, so that actual time of locking up pages may be accurately recorded.

PROOFREADING.— R. First reading.

REV. Revise of first proof, and all proofs other than A. C.

REV. M. U. Revise of made-up page proof.

REV. A. C. Revise of author's changes.

REV. FDY. Revise of foundry proofs.

R. MISC. State explicitly under this head everything not covered by above headings.

COPYHOLDING.— *C. H.* When holding copy for A. C. mark ticket thus: C. H. A. C.; rereading: C. H., rereading, etc.

STONEWORK.— *S.* Imposing and locking up forms for cylinder press and locking up of forms for job presses.

O	
SEPTEMBER ADS.	
Handling Cuts	22830
Reading & C. H.	22831
Alterations	22832
M. U. & Foundry	22833
Re-casts	22834
SEPTEMBER TEXT.	
M. U. & Foundry	22776

No. 8.

MISCELLANEOUS.— *MISC.* Handling cuts, setting labels, blanks, etc., for use in composing-room. No work whatsoever must be charged simply as "Miscellaneous," but explicit statement of kind of work done must always be given.

A close observance of the time spent by compositors upon each job or advertisement passing through their hands is exercised by the foreman, and a record kept. During the progress of the work certain unlooked-for contingencies may arise which may make the time turned in appear excessive. Compositors state in writing upon the proofs the hindrances which were encountered while setting such jobs.

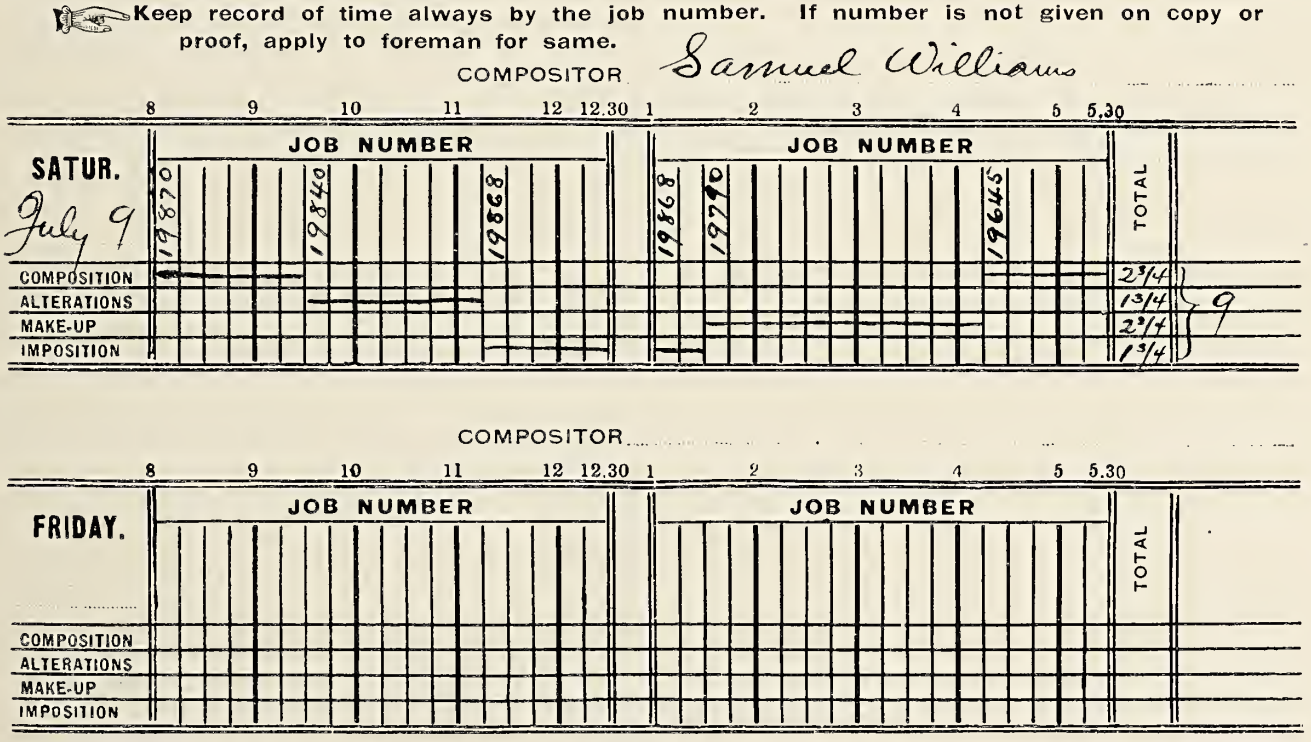
No. 8 is a reduced facsimile of a bulletin board, which is hung in the composing-room. All the items shown thereon may not be applicable to all offices, but the different uses to which it can be put may be suggested in presenting it here. In offices where job numbers are given to pieces of composition, particularly where the work upon them is carried along from day to day, much time is lost by the compositor in inquiring for job numbers of that sort of work. In order that there may be no delay in securing the proper order number of each, bulletin boards, giving the five divisions of work with their respective order numbers as shown, are placed on the wall at each end of the room, giving thereon the desired information without delay. The lines on the board are printed upon strips of cardboard, which slide in grooves, so that they can be readily changed each month.

Another method of keeping time is shown in No. 9. This time sheet contains a record for every day in the week, the one for Monday being at the bottom of the sheet. This sheet is perforated between the daily forms, so that they can be torn off and turned in at the end of each day. The form for Saturday, it will be observed, has been filled in as a sample of how the record is kept.

KEEPING TRACK OF SET MATTER.

A simple method of keeping informed as to the location or condition of every piece of composition, from the time the final proof of a job has been sent out until the type is finally distributed, is accomplished by the use of four ordinary proof files hung up in a convenient place with a label over each showing its particular office.

FILE 1.— *Proofs Out.* Upon this file a duplicate proof of every piece of jobwork is placed as soon as the regular proofs have been sent out in the usual way. These proofs



No. 9.

are kept upon this file until the final O. K. is received for foundry. Then File 2 plays its parts as follows:

FILE 2.— *To Foundry.* This file contains proofs of every job of which forms have been sent to foundry. As soon as a proof of a job is received O. K. for foundry, proof of that job on File 1 is to be destroyed and a foundry proof with the regular rubber stamp impression of "Disposition of matter" (No. 10) upon it, is to be placed on

File 2. These proofs are kept upon this file until form has been received from foundry by the property man, when File 3 comes into play.

File 3.— *From Foundry for Distribution.* As forms are returned from foundry, proofs on File 2 are removed and placed on File 3, with a record in rubber stamp panel showing what disposition has been made of the matter. If left in foundry chase the chases may either be placed in racks in bank S, for instance, or in racks we will say under imposing table No. 1. If placed in the former use stamp "Disposition of matter," No. 10 (panel 1), on proof. If placed in the latter use stamp (No. 11) on proof. When taken out of chase the matter is to be disposed of in one of the following two ways: If placed on dead bank proof will be stamped as shown in No. 12. If placed in Section

DISPOSITION OF MATTER.

BANK S
Slide No. _____ } 1

TOP OF
Cab. A-B-C-D-E-F } 2

M. U. BANK M
Sec. C Board_____ } 3

No. 10.

C of make-up bank M (which, we will say, is for dead matter only), the proof must be stamped as shown in No. 10 (panel 3), adding the board number thereto.

As forms are dropped and the matter disposed of as described, the proofs with the proper records showing the disposition made of the type are returned to File 3, where they remain until matter is assigned for distribution. This file now becomes a record of all job type available for distribution. The usual method of assigning dead matter for distribution is to pull out one dead board after another and select this piece and that piece from different boards, designating the matter by laying a piece of paper or cardboard upon it. This requires time and physical exertion in pulling out the boards to make the selection. By the use of File 3, every move is directed by the proofs. The selection of certain matter needed for replenishing low cases can be made by consulting the proofs, and the matter

STONE No. 1
Sec. *B* Slide *1*
Comp. *Smith*

No. 11.

STAND K
DEAD BANK
Comp. *Smith*

No. 12.

itself quickly located by the records thereon. As the matter is taken up for distribution, the name of the person who handles it is written upon the proof and the latter is placed upon File 4.

File 4.— This file is used as a record to show by whom matter was distributed. By this method the name of the man who pies the cases is obtainable. The writer distinctly remembers an instance where a certain case of job type had been pied. In consulting File 4, a line of type of the same face and size as the type that had been distributed in the wrong case was found. The man whose name was found upon the proof was accused, but he strenuously denied the accusation. To convince him that he was the guilty party, the entire line of type shown upon the proof

Date_____ 190

REPORT OF CONDITION

of_____ Case No. 12, Cabinet A_____

8-point McFarland mixed with 8-point French Old Style.

Employees are requested to report at once, on this card, when cases, lead racks, etc., are not in proper condition; also, when articles of furniture need repair, or metal numbers are missing. In this way only can the office be kept in good condition. Place card on file on foreman's desk.

No. 13.

bearing his name was set out of the pied case complete before his eyes. In order to keep job cases, etc., in good condition, and secure early warning of pied cases, cards like No. 13 are provided. These cards are kept in boxes at a convenient point in the composing-room, with a label, No. 14, placed upon them. It might be said in this connec-

REPORT
AT ONCE
ON CARD IN THIS BOX EVERYTHING THAT IS NOT IN PROPER CONDITION — PIED CASES AND LEAD-RACKS, REPAIRS, ETC., AND PLACE CARD ON FOREMAN'S DESK.

No. 14.

tion that after these cards have been filled out and placed upon the foreman's desk the dust should not be allowed to accumulate upon them before the damage is rectified. The efficacy of any system lies in prompt action.

GOOD MANNERS ONCE ARE BAD MANNERS NOW.

We hardly appreciate the rapid transformation of human nature, on its highest levels, within a single generation. In this consideration, "the highest levels" are those attained by the great middle class, who constitute the main audience for the best literature — at least this is the case in America. Thackeray in his lectures on English Humorists was addressing such a class in England; and in his lecture on Steele, contrasting the Victorian with the Queen Anne era, he said, "You could no more suffer in a British drawing-room, under the reign of Queen Victoria, a fine gentleman or fine lady of Queen Anne's time, or hear what they heard and said, than you would receive an ancient Briton." The lecturer had just before referred to Tyburn, and remarked that a great city had grown over the old meadows. "Were a man brought to die there now, the windows would be closed and the inhabitants keep their houses in sickening horror. A hundred years ago people crowded to see this last act of a highwayman's life and make jokes on it." — *H. M. Alden, in Harper's Magazine for January.*

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

KLUTH'S 1908 LITHOGRAPHER'S YEAR BOOK AND CALENDAR.— The eighth volume of this desirable year book and calendar, specifically adapted to the lithographer, has come to hand, and the previous high standard of quality in the class of material and its method of presentation is upheld. Numerous inserts are used to embellish the text, and many diverse subjects are treated of in an interesting and profitable manner. The book contains 160 pages, and is ½ inch by 4¾ by 7⅛ inches. The price of the book has been slightly raised and now sells for $1, and orders may be sent to The Inland Printer Company.—B. N. E.

"CHARLES E. DAWSON: HIS BOOK OF BOOKPLATES," the fourth volume of a series of bookplate monographs being published by Otto Schulze & Co., Edinburgh, will prove of great interest to the artist and collector of bookplate designs. It contains twenty-four designs of widely varying character and an interesting foreword from the pen of Mrs. Esther Wood. It is uniform in format with the previously published volumes — Mr. Harold Nelson's, Mr. Joseph Simpson's, and Mr. David Becket's bookplates. The edition is limited to three hundred and twenty-five copies, of which twenty-five are printed on Japanese vellum, numbered and signed by the artist.

ABANDONMENT OF THE TECHNOLEXICON.— Some time ago there was undertaken by the Society of German Engineers to bring out what was to be called the "Technolexicon," which was to be a complete technical dictionary in the German, French and English languages. The plan was commendably ambitious, and has been thus far carried out with characteristic Teutonic thoroughness of treatment, but unfortunately the preparation of the work within the allotted time exceeded the pecuniary means at the command of the society for this specific purpose. In view of this fact a recent announcement is made that further work has been abandoned. This procedure, though possibly under the circumstances unavoidable, yet is to be regretted, and it is sincerely hoped that a work of this scope, which would have so much international value, will not be allowed to lie unfinished for want of the necessary funds to carry it to completion, and the suggestion is made that an international organization be formed, which should, by private subscriptions and otherwise, secure a fund to carry on the work which has been laid down. In conjunction with the expressed desire of our contemporary, *Wood Craft*, we wish to emphasize the hope that such a continuation may be carried out in the near future, for it is hardly conceivable that, in view of the magnitude of the plan and the large amount of work already done, it should be found too late to consider such a solution for the untoward circumstances attending the discontinuance of the painstaking efforts of the Society of German Engineers. Along with the recent announcement of discontinuation, it is requested that all letters and other postal matter concerning the "Technolexicon" should henceforth be sent to "Verein Deutscher Ingenieure," Charlottenstrasse 43, Berlin (N. W. 7), Germany.— B. N. L.

"CHAPTERS ON PAPERMAKING." There has come to hand four volumes entitled "Chapters on Papermaking," by Clayton Beadle, from the D. Van Nostrand Company, of New York, published by Crosby, Lockwood & Son, of London. The size of each volume is about ½ inch thick by 5¼ by 7⅜ inches large. The price of the books is $2 net per volume, and orders for the same may be sent to The Inland Printer Company. All the practical phases of papermaking are taken up and dealt with in the most exhaustive fashion, and 151 pages are given to the subject in Volume I, 174 pages in Volume II, 134 pages in Volume III, and 156 pages in Volume IV. The first two volumes deal especially with the purely technical phase of papermaking in which is also a full list of questions which were made a part of the examination papers of a number of London educational institutions to which have been added the answers thereto with the reports of various discussions of the subject matter contained in the questions. Volumes III and IV have to do more with the practical aspect of papermaking and the testing of papers. The subject matter of Volume I is divided into ten divisions or lectures, for these were originally delivered before the Battersea Polytechnic Institute, London, in 1902. Volume II is divided into thirteen chapters, Volumes III and IV into sixteen chapters. Mr. Beadle is an authority on papermaking, for he has been a stated lecturer on this subject before the Society of Arts in 1898, 1902 and 1906; also at the papermakers' exhibition, 1897, at the Dickinson Institute on behalf of the Hertford County Council, 1901, and at the Battersea Polytechnic, 1902. He was awarded the John Scott legacy medal, a premium of the Franklin Institute by the city of Philadelphia, the gold medal of *La Société pour l' encouragement de lé Industrie Nationale* of Paris, the silver medal of the Council of the Society of Arts in 1906, as well as other medals and awards. The reader will see that Mr. Beadle is well versed in this important subject, and a careful perusal of the four volumes will place any person who takes the pains to go through them in a studious manner, in a position of vantage with respect to the various steps and processes involved in the production of paper.— B. O. N.

A SURVIVAL OF CHRISTIANITY.

We are scrambling up a long, shaky ladder to the flat roofs of the joiners' bazaar, built close against the southern wall of the Mosque. We walk across the roofs and find the ancient south door of the Mosque, now filled up with masonry, and almost completely concealed by the shops above which we are standing. Only the entablature is visible, richly carved with garlands. Kneeling down, we read upon the lintel the Greek inscription in uncial letters, cut when the Mosque was a Christian church. The Moslems who are bowing and kneeling and stretching out their hands toward Mecca among the marble pillars below know nothing of this inscription. Few, even of the Christian visitors to Damascus, have ever seen it with their own eyes, for it is difficult to find and reach. But there it still endures and waits, the bravest inscription in the world: "*Thy kingdom, O Christ, is a kingdom of all ages, and Thy dominion lasts throughout all generations.*" — *Henry van Dyke, in Harper's Magazine for January.*

THE niceties of the law are not law — they are costs.— *Process Work.*

OBITUARY

BERNHARD THALMANN.

Bernhard Thalmann, president of the Thalmann Printing Ink Company, of St. Louis, Missouri, died at his home in St. Louis on September 29, 1907, of heart failure. Mr. Thalmann was born in Poesneck, Germany, March 11, 1838. He came to this country in 1863 and obtained employment with August Gast, a lithographer, and in 1868 organized the present ink company, with headquarters in St. Louis, and with branches in Chicago, Kansas City, Des Moines and Omaha. He is survived by his widow and four daughters.



BERNHARD THALMANN.
President, Thalmann Printing Ink Company, St. Louis, Mo.

LORD KELVIN — INVESTIGATOR, SCIENTIST.

BY N. S. A.

It is not often that the encomiums of the secular and religious press are so universally bestowed upon a celebrated personage as has been done in the death of one of the world's most famous scientist, Lord Kelvin, December 17, 1907. It was the writer's privilege to personally meet Lord Kelvin several times during his stay in London in 1899 and 1902, and the recollections of these occasions will ever remain. It was an exceptional honor to meet such a charming personality, one so perfectly natural that one was impelled to wonderment at the modesty and entire divestation of the remotest tinge of artificiality. In the public prints one finds ample evidence of the unfettered greatness of the physicist who stands preëminent with Newton and Faraday. This press heading, "Great British Scientist's Life a Stern Rebuke to Cynical Notions of the Day," and others of similar import, are indicative of the universal esteem in which his deductions are held. Publicly and privately, in what he said and what he did he stood for faith in an ever-acting creator and ruler, and to such a force he referred all things present and to come. His faith was much like that of a little child — an unswerving, abiding trust. His most frequently quoted words undoubtedly are the following: "Proofs of an intelligent and benevolent design lie all around us." His remarkable arguments that the world of electricity, chemistry and physics is entirely removed from the realm of questions which appertain to mind and life, have enshrined him in the memory of thousands the world over. His work in the field of research extended over more than one-half of the marvelous hundred years of the immediate past, and it is of the utmost significance that at the last year's meeting of the British Association at Leicester, England, "the veteran smiled at much of the assurance of his less mature confreres, telling them that while man knew much relatively he knew nothing absolutely." It is at this point that every great scientist is stopped, baffled, which is an acknowledgment that the five senses upon which man relies do not enable him to grasp everything that is.

The amazement of scientific minds, who have reached to heights undreamt of by the average person, at the manifestations of nature in some of her varying moods, which after long lives of effort they can not explain, is comparable to the wonderment of a child at the evidences of a great unknown lying beyond its ken.

William Thomson, the first Baron Kelvin, was born in Belfast, Ireland, June 26, 1824. His father was instructor of mathematics in the University of Glasgow. The son received his education at this university and at St. Peter's College, from which he graduated in 1845. Soon thereafter he was appointed to a fellowship at St. Peter's. The chair of natural philosophy in the University of Glasgow was occupied by him from 1846 until he retired to private life in 1899. He was knighted by Queen Victoria as Sir William Thomson for his discovery of the siphon recorder which made submarine telegraphy a success. In 1892 he was elevated to the peerage. To him is due the fundamental postulate of modern physical science, "the conservation of energy," and the theory of an all-pervading ether and the vortex theory of matter are also the results of his labors. Lord Kelvin visited America in 1902, when he was made the recipient of numerous honors and collegiate degrees.

AN EDITOR GOES TO CHURCH.

A central Kansas editor says: "We attended church some time ago, and listened to a very good sermon, as sermons go. We enjoyed the singing; and stood up with the brethren and sisters while they sang the good old hymn, 'Shall We Know Each Other There?' While the hymn was being sung we glanced about us and counted about a dozen members of the congregation of the church who do not speak to each other when they meet on the street, or elsewhere. The thought occurred to us, why should they 'know each other there' when they seemingly don't know each other here?" — *The Reflector.*

BOOKS are full of the things one was going to write.— *Process Work.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

VERSATILITY OF THE LINOTYPE.

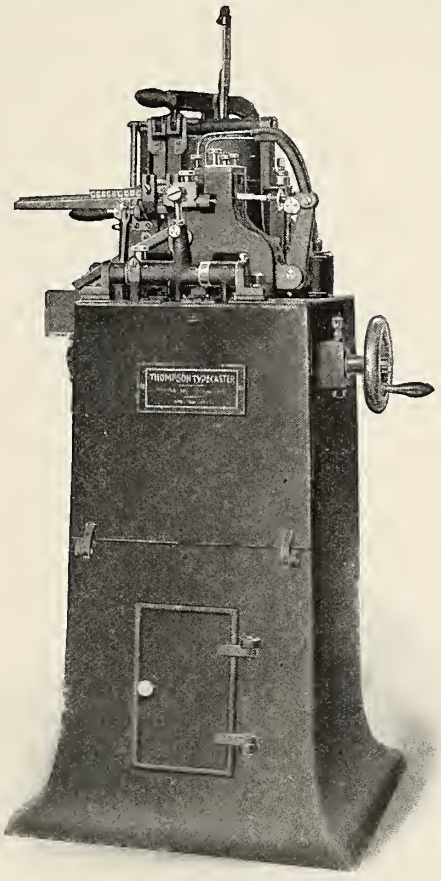
Attention is called to the insert of the Mergenthaler Linotype Company in this issue of THE INLAND PRINTER, which displays what may be accomplished by the Linotype machine. To Mr. E. M. Turner, manager of the Eastern Press, of Boston, Massachusetts, is due the credit for the conception and planning of this exploitation of the Linotype's capabilities: also to Mr. Parke Lockrow, the foreman, who is also an expert operator. It is Mr. Turner's opinion that the possibilities of the quick-change Linotype are not appreciated by job printers. In making a study of the versatility of the machine itself he has found it invariably capable of producing the most difficult composition both profitably and successfully. The insert sustains Mr. Turner's contentions, as it is a particularly good specimen of intricate machine composition and an economical production of the various kinds of composition represented. Mr. Turner claims in his practical experience that this work can be produced very profitably at the same relative cost to straight composition as is borne by hand composition. In other words, it can be sold as double-priced machine matter with greater profit than the same kind of matter can be sold as double-priced hand composition. The most important point of all is that the rule and figure work on page 2 and the all-size specimens on page 3 as set on the machine will save hours of make-up and very many hours of waste time on the press, because of the fact that there is not a lead, slug or quad necessary in the make-up; therefore bad justification and work-ups on the press are unknown.

Summarized, this brings out the facts that composition is much cheaper, imposition is done in less than half the time, lock-up in much less time, press make-ready cut in half, no possibility of letters breaking off or of slugs pulling out, or of leads or quads working up as in single type composition.

And the Linotype is a one-man machine.

TYPE MADE FROM LINOTYPE MATRICES.

For the first time in the history of printing, single type have been cast from ordinary Linotype matrices, and THE INLAND PRINTER is enabled to show specimens of the type in these pages. The importance of this achievement is greater than at first appears, as with the rapid introduction of typecasting machines by printers, who are casting their own type instead of purchasing their supplies from the typefounders, a means of applying the inexpensive Linotype matrix to their needs will be greatly appreciated. The matrix proposition has been heretofore, on account of the expense, the one great drawback to the introduction of sorts-casting machines in printing-offices, but this obstacle overcome, printers will more readily see the advantages accruing from casting their own type and sorts as needed. The specimen type shown herewith were cast from Linotype matrices, the faces used being twelve-point Caslon Text and eleven-point Two-Line. The words shown in the lower line are cast as logotypes from Linotype matrices, and this is the first instance in history of their employment in this capacity. Altogether these specimens mark an epoch in the art preservative, and the new year of 1908 commemorates the event. Not only have a few type been cast from these Linotype matrices, but whole cases full,



THE THOMPSON TYPECASTER.

and this without the least perceptible wear of the matrices, which cost but three cents each for all sizes and faces, body or job letters.

The attention of readers of THE INLAND PRINTER is invited to the novel advertisement of the typecaster which made this type on page 508. It will be noted that the border surrounding the page is composed of logotypes, each word "type" being cast in one piece. Each and every letter on the page was made by the Thompson Typecaster, an illustration of the latest model of this machine being shown herewith. It has been much improved since its first introduction to these pages, and is now a marvelously beautiful and simple machine. Upward of ten

Inland Printer
THOMPSON TYPECASTER
LINOTYPE Make Your Own Type LINOTYPE

pounds an hour of eighteen-point type has been continuously cast by this machine, with no stops except to change matrices. The smaller sizes are made proportionately faster. This is the only typecaster which can employ ordinary Linotype matrices from which to cast single type, a peculiar construction of mold being necessary, and the novel features of the Thompson machine have been broadly

patented in both America and Europe. Orders are now being booked and a large batch of machines are under construction for delivery on orders received from abroad as well as from this country.

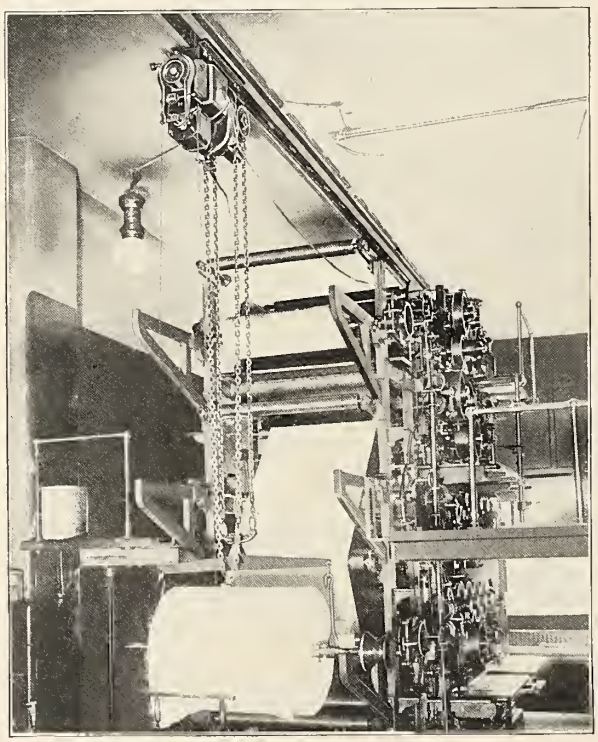
ELECTRIC PAPER HOISTS.

In large printing plants the transfer of the paper from the storage rack to the press is a task which yearly has become more and more arduous to the pressmen.

In years gone by the paper was easily transferred by hand, but as the demands became greater, the size and weight of the paper increased and chain blocks were installed to do the work. With the still further increased demands now made upon large printing plants, especially those devoted to newspaper work, the chain blocks are as inadequate as were the manual methods of former years, being slow and not easily operated.

Electric hoists, on the other hand, are quickly and easily operated, and are particularly well adapted for the purpose. They are now used in many pressrooms throughout the country.

The accompanying illustration shows one of the Sprague Electric Company's electric paper hoists recently installed in the printing plant of the Pittsburg *Gazette-Times*, at Pittsburg, Pennsylvania. This is a two-chain hoist, operated by a three horse-power, 115-volt, direct-current enclosed series Sprague motor. Its maximum capacity is four thousand pounds on the hook at a lifting speed of ten feet per minute, and the maximum height of lift is fifteen feet.



SPRAGUE ELECTRIC HOIST INSTALLED IN THE PRINTING PLANT OF THE "GAZETTE-TIMES," PITTSBURG, PA.

This hoist is operated from the floor by pendant ropes which connect with a single-speed controller mounted on the trolley carriage. It is fitted with a mechanical brake.

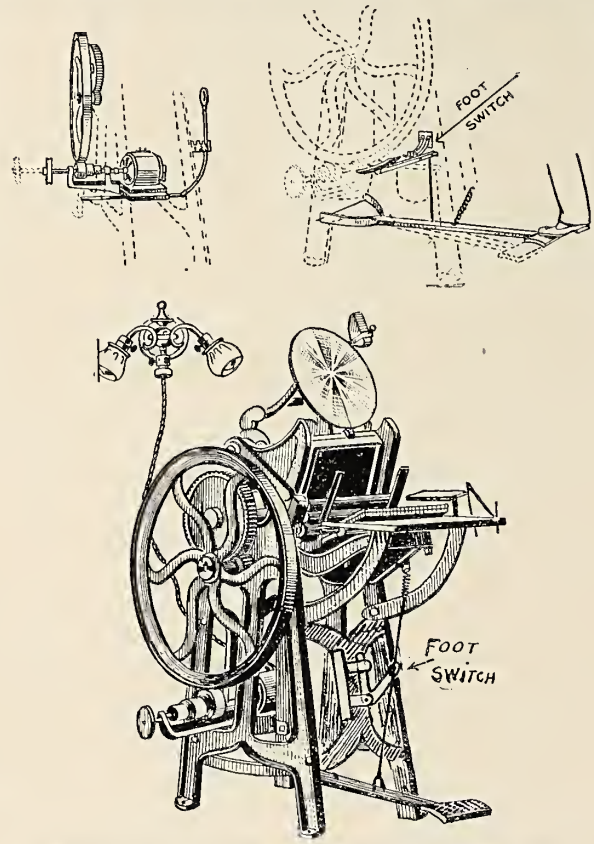
The Sprague Electric Company, 527-531 West Thirty-fourth street, New York city, manufactures these electric paper hoists for operation on 115, 230, or 500 volt, direct-current circuits, and in capacities from one thousand to six thousand pounds.

THE ELECTRA PRESS.

To operate a small job press from a lamp-socket is a problem that has often been thought of but never worked out satisfactorily until the advent of the electra press, made by the Electra Press Manufacturing Company of 140 Nassau street, New York, illustrations of which are shown.

This is a 7 by 11 inch job press designed along simple lines and was recently exhibited at the electrical show in Madison Square Garden, New York.

The press is a self-contained unit so that it may be readily moved around in any direction — a feature that will commend itself to the trade who have been bothered with the nuisance of locating the press in one part of the floor, a motor in another, with the intermediate belting and shafting, not to speak of wiring, so that if the printer for one reason or another decided to move his press, the entire motor, wiring and shafting had to be realigned by a millwright.



DETAILS OF THE ELECTRA PRESS MOTIVE POWER COMBINATION.

The power is transmitted from the motor to the fly-wheel of the press by means of three friction cones, each having a different diameter and supported on an independent bearing, which in turn is connected to the armature shaft by a flexible coupling.

The speed of the press is varied by simply moving a lever, which in turn moves the entire unit, that is to say, the motor and the frictions. A powerful spring in the rear of the press keeps the driving friction in contact with the fly-wheel, and the unit is so flexible that if a foreign article like a wrench were to fall into the chase, the latter would not be broken for the reason that the motor would, so to speak, automatically disengage its tension notwithstanding the fact that the motor would still continue to rotate.

In the electra press the *rheostat is dispensed with altogether*, and when it is borne in mind that a regulating rheostat is a device used solely for absorbing electricity in



CUP PRESENTED BY THE STAR ENGRAVING SUPPLY COMPANY TO PHOTOENGRAVERS' UNION NO. 1.

cutting down the speed of the motor, its elimination from presswork is a long step in advance.

Electricians have time and again figured out that where the electric bill with a regulating rheostat placed in the circuit of a motor drive of a job press amounted to $100, if the press was running at a slow speed, $60 worth of electricity could be wasted in this rheostat alone, while the power of the motor would be cut down proportionately.

In the electra press this loss is eliminated altogether, for when this press is running at too high a speed, the operator simply moves a lever which brings a smaller cone in contact with the fly-wheel, and as it is a well-known fact that a motor takes electricity only in proportion to the work it is doing — when no rheostat or resistance is placed in the circuit — the press is then only taking its pro rata share of electric current at the lower speeds.

At an actual test in the Madison Square Garden the amount of electricity consumed during a trial run of one hour was less than 1 cent, the speed during that time being varied from two thousand to three thousand three hundred impressions.

One of the most valuable features of the electra press is its combination switch and brake, illustrated. This device is simplicity itself, and so designed that when the feeder places his foot on the pedal, the switch is opened simultaneous with applying the brake to the fly-wheel. Lifting the foot from the pedal has the effect of releasing the brake and closing the switch once more, causing the press again to pick up its speed.

This feature eliminates the necessity of a throw-off, and it is believed will eventually guard against accidents to the feeder's fingers, as he has full control of the press from the foot.

One of the most attractive features of this little press is that it will operate equally well on alternating current as well as on direct current, and in fact is the only press invented so far that will give three changes of speed on alternating, the same as on direct current motors.

A little numbering register is sometimes furnished, while the motor on the press is equipped with an extra pulley for driving a miniature circular saw and sold separately by the same concern.

The flexibility of the outfit may be judged from the following incident:

During the recent election in New York, a printer was running night and day with a gas engine when the latter suddenly broke down. He was in a dilemma how to proceed. To repair the engine would take five days, to install a motor to drive the old shafting would take two days, but there was the trouble of getting the Board of Fire Underwriters' certificate, which would take from two days to two weeks longer.

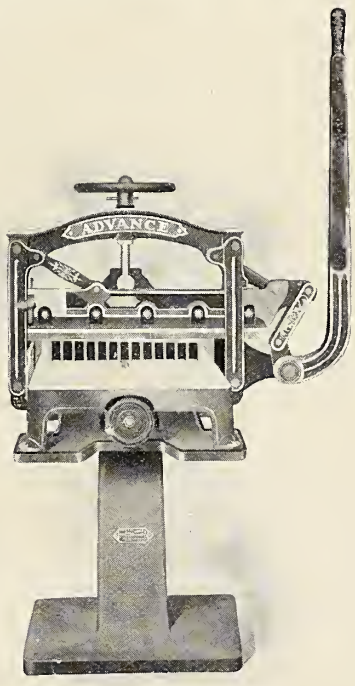
The problem was solved by purchasing three electra presses at 2 P.M., they were delivered at 2:30, and two minutes later were turning out work at the rate of three thousand impressions per hour, the entire power being taken from three lamp sockets.

As the Electra Press Manufacturing Company are anxious to have one of these presses located in every town in the country for reference work, they are prepared to make a substantial concession to enterprising printers who are mindful of the old story that "the early bird gets the early worm" and will accordingly act quickly.

These cuts were made by the Union Photo Engraving Company, 111 Nassau street, New York.

PONY PAPER-CUTTER STAND.

Users of small cutters throughout the country will be interested in a new appliance manufactured by The Challenge Machinery Company, Grand Haven, Michigan. This is a stand for their sixteen and nineteen inch cutters. It differs from the devices heretofore offered for this purpose in that it has the form of a pedestal with a wide and substantial base and flanged top, the whole cast in one



PONY PAPER-CUTTER STAND.

piece. Screw holes are provided in the base for fastening to the floor if desired. The price of this new stand is $10. Its serviceability and attractiveness should guarantee for it a wide sale. It is adapted to use with any machine having a base of the same size as the sixteen and nineteen inch cutters manufactured by The Challenge Machinery Company.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

BOOKS ON ADVERTISING — Separate volumes on "General Advertising," "Mail-order Advertising," "Retail Advertising," "Advertising Typography," "Rates, Mediums, etc." Write for list P — it's free. A. S. CARNELL, 150 Nassau st., New York city.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

FOR SALE — INLAND PRINTERS, Volumes I to XXXVII, uniformly bound, half morocco, excellent condition; Volumes I to IV of *The Printing Art*. D. G. PUTERBAUGH, Eureka, Ill.

INLAND PRINTER BACK NUMBERS WANTED — November, 1883; July and September, 1884; January, 1886; October and December, 1894; August and September, 1897. THE INLAND PRINTER COMPANY, 120-130 Sherman st., Chicago.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by Wm. J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions, full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of Old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of book, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A SNAP — Job office in best manufacturing city of 30,000 in United States; $5,500 buys; 10 years established, clean, profitable, prosperous business not $1 in debt, in a New York town; Optimus cylinder, 3 Chandler & Price Gordons, power cutter, No. 5 Boston stitcher, all modern type in corresponding quantities; sell account of owner's health. Particulars address A 677.

FOR SALE — Complete job-printing plant in a growing town of 4,500; everything new, good business, splendid future; $2,500, terms to suit; owner has other interests. R. L. FLOYD, El Dorado, Ark.

FOR SALE — Finely equipped job office, doing good business, cheap for cash. CRAWFORD & DILLENBECK, Ionia, Mich.

FOR SALE — Good paying small job office in a prosperous city in southeastern Tennessee. For particulars, address A 20.

FOR SALE — Job-printing office near Boston; doing over $20,000 annually, which can be doubled; open shop, no labor troubles; employs 12 to 20 hands; 2 cylinders, 5 jobbers, other materials proportionate; failing health sole reason for selling; $8,000 down, balance on mortgage. A 640.

FOR SALE — $25,000 printing-plant; 5,000 list; money-maker; possibilities of plant unknown; excellent run of business; can be made better; good reasons for selling. A 245.

WELL-KNOWN ARTIST, producing highest grade catalogue illustrations of machinery, would consider equal partnership with hustler investing $2,000 to locate in New York city. A 35.

Publishing.

$5,000 buys good publishing foundation. Trade periodicals pay well. Better investigate. EMERSON P. HARRIS, Periodical Businesses, 253 Broadway, New York city.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — A complete electrotyping plant; price right. For full particulars address BECKER BROTHERS, 51 Terminal Way, Pittsburg, Pa.

FOR SALE — One Model 3 Linotype machine, with or without extra magazine, motor and 4 sets 2-letter matrices; good as new. A 45.

FOR SALE — One 54-inch Miehle press, only used 3 years, perfect running order, $2,250 f.o.b. Kenton. FRANK B. WILSON, Kenton, Ohio.

FOR SALE — Two old-style Hoe drum-cylinders, beds 17 by 22 and 22 by 28; been overhauled and in good condition with new gripper devices; suitable for small plants; will sell cheap to make room for new machinery. Address THE LAWRENCE PRESS CO., Columbus, Ohio.

FOR SALE AT BARGAIN PRICES — Miehle flat-bed perfecting press, 40½ by 53; Cottrell & Sons 4-roller, 2-revolution press, 43 by 56; Cottrell & Sons 2-revolution pony press, 25 by 30. A 43.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

MONOTYPE EQUIPMENT FOR SALE AT A BARGAIN, consisting of 1 keyboard and 1 caster; equipped with job type casting attachment and typewriter attachment, matrices for 6, 8, 10, 12, 14, 18, 24, 30 and 36 point, Modern, Old Style, De Vinne and Gothic, extra molds justifying wedges and scales, matrix cases, special characters for the different fonts, incidental supplies, etc. A 657.

ONE 12 by 18 C. & P. Gordon press with steam fixtures and throw-off, $150; one 10 by 15 Favorite treadle press, $60; one 33-inch Dooley hand or power paper-cutter, $125; one 16 by 24 power toggle-joint electrotyper's molding press, $100; 400 pairs ¾ size news cases, per pair 30c. MALLORY MACHINERY CO., Baltimore, Md.

TEN special mailing galley cabinets, holding 200 zinc galleys each, galleys 20 ems by 24 inches inside for a 9-em mailing list; will be sold cheap. A 32.

THREE Hickok 36-inch faint-line ruling machines with and without layboy.
1 Sanborn No. 5 2-rod lever embossing press.
1 each styles A, C, and No. 7 Perfection wire stitcher.
1 White combination foot and steam power paging and numbering machine.
1 Champion foot-power paging and numbering machine.
1 each foot and steam power 28-inch Rosback perforator.
All machines guaranteed in good working order. Write GANE BROTHERS & CO., St. Louis, Mo.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 2; Linotype operators, 3; machinist-operators, 2; superintendents, 2; all-around printer, 1; paper ruler, 1; job compositors, 2; pressmen, 2; proofreader, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Bookbinders.

WANTED — I want a first-class man with no union affiliations to take charge of my bindery; he must have a thorough knowledge of the business and the best of references. A 173.

Steel Die

Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing. Prompt service.

AMERICAN EMBOSSING CO., BUFFALO, NEW YORK

Knife Grinders

For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold.

BLACKHALL MFG. CO., Buffalo, N.Y.

HELP WANTED.

Compositors.

WANTED — Beginners who would learn printing trade and learn it right, to enter SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis. Best instruction, fine equipment, easy terms. Particulars on application.

Engravers.

PHOTOENGRAVERS in all branches should apply to E. P. E. A. for good positions; best wages, steady jobs, open shops. EMPLOYING PHOTO-ENGRAVERS' ASSOCIATION, Milwaukee, Wis.

WANTED —A steady, reliable man capable of taking entire charge of 4-camera engraving plant; permanent position to right man. A 33.

Foremen, Managers and Superintendents.

WANTED —A THOROUGHLY PRACTICAL MANUFACTURING SUPERINTENDENT FOR LARGE COLORTYPE PLANT; UNUSUAL OPPORTUNITY FOR MAN OF EXPERIENCE AND ABILITY. A 10.

Operators and Machinists.

WANTED — Machinist-operators may learn the Linotype in 8 weeks at SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis; now is the time, for the demand for operators grows heavier every day; instruction given women. Write for full information.

Pressmen.

WANTED — Experienced pressman, handling finest work on jobbers and cylinder, in long-established small office of large middle-west city. A 6.

WANTED — Pressmen turned into specialists by high-grade instruction in make-ready and colorwork; we can show you how to increase your ability and how to earn more money. SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis.

WANTED — Young man of good habits with some experience running drum-cylinder presses; one experienced handling folding-box stock preferred; only one style and size of box to print. State full particulars and salary expected. CENTRAL EGG CARRIER CO., McGraw, N. Y.

Salesmen and Solicitors.

LITHO AND PRINTING INK SALESMAN with established trade; will pay highest consistent salary; references necessary. A 354.

TRAVELING MAN WANTED by well-established printing concern in the East; must be of good experience and able to get results; would be supplied with up-to-date samples comprising bank supplies, loose-leaf outfits, die stamping and best grades of commercial printing; references required. A 27.

WANTED — We want a special salesman for our art and engraving departments; he must have experience and be able to give references; a good contract awaits a hustler. A 314.

Miscellaneous.

WANTED —A man who can superintend the working departments of a job printing office with 2 cylinders, 2 platens, folder, stitcher, doing commercial printing, booklet and catalogue and process color printing; one who has some money to invest in stock of the company; a man familiar with the business, who is willing to devote all his time to overseeing the working departments; the selling and office departments are filled now; a good salary and interest on the money invested to the right man; if interested write, giving full particulars as to experience, references, amount to invest, salary expected; bindery, Linotype and 2 platens to be added to the equipment later; plant located in a community of 400,000 people. A 7.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, Chicago.

Artists.

ARTIST and art superintendent, specialist, retouched photographs, wash drawings, mechanical subjects, excellent executive ability, open to proposition. A 36.

ARTIST, A1, is looking for an opportunity to correspond with a reliable firm in regard to a steady position; art and commercial work, pen, wash, water-color drawings, lettering as well as good decorations. A 635.

FIRST-CLASS, ALL-AROUND commercial artist would like to change position; West preferred; references, samples. A 29.

Bookbinders.

BINDERY FOREMAN, competent in all branches, good executive, sober, reliable, wants to change position. LETTER BOX 404, Clinton st., Hoboken, New Jersey.

BOOKBINDER wants situation as foreman; first-class, all-around man; blank or extra work; can handle help to good advantage. A 247.

FORWARDER, finisher and ruler will be open for position February 1; 18 years' experience; Southwest preferred. A 31.

SITUATION WANTED as foreman, superintendent or manager; 27 years' experience in bookbinding business, and practical in all its branches; can give first-class references as to character and ability. A 38.

SITUATION WANTED — First-class book finisher; accustomed to fine inlaid work, also capable of taking charge of job bindery. A 39.

Compositors.

COMPOSITOR — First-class job and ad., sober, reliable, union, wants steady situation in well-equipped office. A 477.

JOB COMPOSITOR desires change; up-to-date, temperate, reliable, non-union; first-class references. A 542.

JOB COMPOSITOR, young man, desires position in a first-class printing establishment; union. A 523.

WANTED — By first-class, all-around compositor; 14 years' experience, age 30, married, union; capable of taking charge; situation must be permanent; state requirements and salary. A 180.

Editors and Reporters.

WANTED —A first-class newspaper man is desirous of fulfilling his ambition, i. e., by becoming affiliated with a journal of repute in an editorial or reportorial capacity; satisfactory references furnished as to ability and character; advertiser, capable, versatile writer, good proofreader; has had long experience on dailies and weeklies; can retain or build up news columns of a daily or weekly. A 22.

Electrotypers.

FOREMAN — Position wanted by first-class electrotype finisher; highest references; will go anywhere. A 37.

Engravers.

AN EXPERT PHOTOENGRAVER of many years' experience in different branches of business would like position as working superintendent. A 404.

FIRST-CLASS COLOR ETCHER with many years of thorough experience seeks position; German descent. A 24.

SITUATION WANTED — First-class operator, or would take charge of small plant. A 23.

Foremen, Managers and Superintendents.

A SUPERINTENDENT with extensive experience in large printing plants desires to make a change; knows how to conduct an office and handle men; reliable in every respect; non-union. A 5.

FIRST-CLASS, ALL-AROUND PRINTER and newspaper man wants foremanship or superintendency in western State; capable writer; married; no tobacco or booze; at present employed; A-1 references; prefer California, Colorado, or Washington. W. J. McCULLEY, Hamilton, Mont.

FOREMAN — Composing-room — experienced, dependable man, wishes position in small or medium well-equipped plant; East preferred. A 42.

GENERAL FOREMAN, employed, wishes to make change; wide experience on all classes of work in New York and elsewhere. A 4.

GENERAL MANAGER will be open to engagement March 1, 1908; practical printer, thoroughly familiar with all branches of commercial printing and binding, steel die and copperplate engraving, stamping and printing, photoengraving, etc.; 22 years in constant contact with the business; careful estimator, close buyer; demand system and quality; age 38; minimum salary, $250 per month; Middle West or West preferred; at present handling heavy out-of-town business in the lines above stated. A 8.

MANAGER LINOTYPE PLANT — Thorough knowledge of Linotype business, now employed as manager, desires change; large, growing plant, preferred; practical printer, proofreader, operator; receive customers and handle men efficiently; successful solicitor, industrious, progressive, trustworthy. A 679.

MANAGER OR SUPERINTENDENT — Practical printer, college graduate; 10 years assistant manager high-grade plant in small city, 1 year manager of general catalogue work in large Chicago office; systematic, thorough, accurate, reliable; best of references. A 46.

PRINTER-SUPERINTENDENT with 20 years' experience will be at liberty January 15 owing to closing up of present business in New York State; understands stock, printing machinery and Linotypes thoroughly, speaks some Spanish, married, strictly temperate; South preferred. A 28.

DO YOU DO EMBOSSING?

Hard as stone. Ready for use in two minutes after making counter-die. Softens quickly by gas flame, hot water or torch. Remeltable—can be used over and over again. $1.00 PER PACKAGE, containing full instructions and hints on Embossing (over 2,000 words), and you do not have to buy a book on Embossing. Sold by All Supply Houses or by A. W. MICHENER, Mfr., 178 Monroe St., CHICAGO

MICHENER'S EMBOSSING COMPOSITION

Foremen, Managers and Superintendents.

SITUATION WANTED — By capable man of wide experience; position as manager, sales manager or superintendent of large plant where ability and practical knowledge of general printing and binding is expected; Chicago or New York preferred. A 12.

SITUATION WANTED — Manager or superintendent; have had 20 years' experience with a publishing and general printing plant; experienced in purchasing and estimating; best of references. A 18.

SUPERINTENDENT, experienced, all-around, high-grade book and job printer, up-to-date, systematic, loyal manager; experienced, modern magazine, newspaper, catalogue advertising, half-tones, proofreading, salesmanship; expert establishing new private plants; finest references; capable large proposition; presswork; send full particulars. A 30.

SUPERINTENDENT, wide experience and thoroughly qualified, will change; prefer open-shop conditions; also experienced as estimator, or in sales department; practical printer. A 645.

WANTED — Position as manager or assistant manager by ambitious young man of wide experience; expert pressman and compositor; well versed in stock, estimating, and office work; present salary no object, but future advancement essential; A-1 references. A 40.

Operators and Machinists.

EXPERT MACHINIST-OPERATOR wants position in job office; West preferred; now has charge of 2-machine plant; can install new plant; good estimator. LINO, 214 Second av., New York.

LINOTYPE MACHINIST-OPERATOR desires day situation; 8 years' experience, thoroughly competent, steady, temperate, good recommendations, union. MACHINIST, 434 Summit st., Alliance, Ohio.

LINOTYPE OPERATOR-MACHINIST wishes a steady position in southern Minnesota, western Wisconsin, or northern Iowa; union. A 14.

Pressmen.

A-1 cylinder pressman wishes position; can produce results; not afraid of hard work; union. A 15.

CYLINDER PRESSMAN; has 11 years' experience on half-tone and color work; West or South preferred. A 332.

SITUATION WANTED — Pressman and foreman; up-to-date on presswork, with good executive ability, strictly sober and married. A 238.

Salesmen and Solicitors.

POSITION in printing-office as estimator and solicitor; good references; 15 years' experience. A 16.

WANTED TO PURCHASE.

WANTED — One or two drum-cylinder presses for printing and scoring folding-box board to take sheet 21½ by 31½. Send full particulars and lowest price to CENTRAL EGG CARRIER CO., McGraw, N. Y.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York city.

A LINOTYPE SCHOOL IN BOSTON — Thorough course, mechanism and operating, day or evening. DANIEL SCOTT, Mgr., 674 Centre st., Boston.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

EXPERT ADVICE rendered on any doubtful or confusing points pertaining to stereotyping; minimum fee, $5, or for $10 I will send you the formula for making stereotype paste that will without a doubt make a matrix, either for brush or machine work, that will excel any that you have ever seen; this is an opportunity of acquiring information that has heretofore been held with the utmost secrecy; those who are interested in stereotyping will do well to communicate with me, as my 20 years' experience in all classes of stereotyping enables me to be of very valuable assistance to you. Address H. D. TAPPAN, Consulting Stereotyping Expert, 39 N. Hutchinson st., Philadelphia, Pa.

FOR SALE — Printing material of all kinds on easy payments. Write for full particulars. FRANK B. WILSON, Kenton, Ohio.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER FREE FOR ONE YEAR — 300 subscriptions to be given to young student printers; if ambitious to study and become expert write for conditions of this free offer. THE SHELDON PRESS, Burlington, Vt.

LINOTYPE SCHOOL — $100 for 3 months' tuition; may stay longer free to acquire speed; work mostly on "live" matter, proof read — the only practice that counts. THE TIMES LINOTYPE SCHOOL, Los Angeles, Cal.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 30c, 7 for 50c, 12 for 80c, postpaid. THE INLAND PRINTER COMPANY, Chicago.

SUCCESSFUL New York paper sales agent offers his services to publisher or printer in the purchasing of their paper supplies; communications confidential from principals; references. A 11, care New York Office INLAND PRINTER.

125 Mergenthalers shipped monthly; 125 new situations every month; operators becoming scarcer; the Thaler keyboard helps you get one of those situations; short hours, big pay; instruction book with each board; price, $5; send for circular. THALER KEYBOARD CO., 453 "O" st., N. W., Washington, D. C., or can be purchased at any of the agencies of the Mergenthaler Linotype Company.

WEB PRESS FOR SALE

WEB PERFECTING PRESS — Prints 4 columns, 16 to 40 page paper, from 5,000 to 12,000 per hour; one extra color on first and last and certain inside pages. Columns 192 agate lines in length. Originally cost $25,000; will sell, including motor and all accessories, for $6,500. CURRIER PUBLISHING CO., CHICAGO.

IMITATION TYPEWRITTEN LETTERS

I operate the largest plant in the world for the production of Circular Letters, and turn them out by the thousand or million in any style of typewriter type, furnishing

TYPEWRITER RIBBONS EXACTLY MATCHING.

Send for samples and prices. You will wonder how it's possible for me to produce such perfect work at so low a price. To those operating their own Multigraph departments I am prepared to furnish supplies at the following prices:

Multigraph Ribbons 8 inches wide, black, blue, purple, green or red, per dozen . $15.00
Process Ink, per pound 2.50
Typewriter Ribbons exactly matching, per dozen 4.00
Special prices to large users.

M. M. ROTHSCHILD, Circular Letter Specialist, 96 Fifth Ave., CHICAGO, ILL.

LET US SEND YOU A SAMPLE OF OUR

"ESSO"

Molding and Polishing Graphite

Prices furnished gladly.

THE S. OBERMAYER CO.
CINCINNATI CHICAGO PITTSBURG



"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY
120-130 Sherman Street **CHICAGO**

A Modern Monthly— All About PAPER

The PAPER DEALER



THE PAPER DEALER gives the wanted information on the general and technical subject of **Paper**

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on Enamel book paper.



SPECIAL OFFER—Enclose a dollar bill, or stamps, or money-order, in your letter-head, and remit at our risk, and receive the paper for the year of 1908 and also a copy of our book, "Helps to Profitable Paper Selling."

The PAPER DEALER
155 WASHINGTON STREET, CHICAGO



The Printer's Best Friend
for keeping absolute tab on the product of pressroom and bindery, is the
DURANT COUNTER
Simple, durable and absolutely reliable.
Ask your Dealer, or Write for Catalogue.
W. N. DURANT COMPANY, Milwaukee, Wis.

Any Printer can increase his income if he adds a **Rubber Stamp Outfit** to his plant. Our **VULCANIZERS** for making Stamps are the best in the world.
Write for Catalogue and get started at once.
THE J. F. W. DORMAN COMPANY, BALTIMORE, MD.

Dennison's
TAGS AND BUSINESS HELPS
will put you in touch with more business. There's a possible customer in every commercial enterprise. Information and catalogue sent on request.
Dennison Manufacturing Company
Boston New York Philadelphia Chicago St. Louis

POST CARD CUTS FOR PRINTERS Send stamp for our special Post Card circular just issued, showing various styles of plates for **Souvenir Post Cards.**
BURBANK ENGRAVING CO., 591 Atlantic Ave., BOSTON

CUTS for Card Printers Lodge Printers and Advertisers
EMBLEMS, RAILROAD & EXPRESS TRADE MARKS, ADVT'G DESIGNS
HEADQUARTERS FOR
EMBLEM CUTS
YATES BUREAU of DESIGN
263-269 Dearborn St. CHICAGO, Ill.
Send Stamp for Booklet: Write on your Business Stationery



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PHOTO-ENGRAVING OR PHOTOGRAPHY
Engravers Earn from $20 to $50 Per Week
The Only College in the world where these paying professions are taught successfully. Endorsed by the International Association of Photo-Engravers and the Photographers' Association of Illinois. Terms easy and living inexpensive. **Graduates placed in good positions.** Write for catalogue, and *specify the course in which you are interested.* Address
Illinois College of Photography, or } **831 Wabash Ave.,**
Bissell College of Photo-Engraving, } **Effingham, Ill.**
L. H. BISSELL, President

WHITFIELD'S
CARBON PAPER
Has a sort of "Mustang" wear; outlasts and holds on longer than 90% of competitive goods. Most printers stay with us once their customers get the habit of using good carbon paper. Strange to say, our prices are no higher than competitors'. We'd like to have our samples and discount in your peg-hole for future reference. By this foresight we'll get the order and save you delay.
WHITFIELD CARBON PAPER WORKS, 123 Liberty St., New York City

Auld's Bodygum **Guaranteed to overcome mottled and blurry half-tones, type forms, rule forms and solid plate printing.** Also warranted to make any printing ink take sharply, smoothly and firmly to highly glazed papers. It makes an ink print on top of other inks. **Large trial sample, postpaid, 25 cents.**
AULD'S INK GLOSS gives a high gloss to inks on hard or soft paper.
AULD'S POWERFUL TRANSPARENT BODY DRYER.
AULD'S JELLYN-PASTE INK REDUCER.
AULD'S TRANSPARENT GOLD AND SILVER SIZE holds the bronze without rubbing off, also makes the Bronzes appear brighter and don't pick, cake or dry while printing.
AULD'S FINISH and BODY VARNISH.
Samples, postpaid, 25 cents.
MANUFACTURED BY
HAMPTON AULD, 859 Mt. Prospect Avenue, NEWARK, N. J.
SINCLAIR & VALENTINE, Selling Agents - - - - - - NEW YORK CITY

IMPROVE THE QUALITY AND EFFICIENCY OF YOUR INK

INKOLA WILL DO IT

A Perfect Ink Reducing Compound, now being used by the best lithographing and printing establishments of the country. It saves you money and improves the quality of your printing.

INKOLA mixed with any kind of ink will impart a solid body, and as soon as this compound is added to the ink it becomes identified with it instantly—no waiting for mixture to become effective.

Will make any color print solidly and with little ink on the rollers; every color will furnish solid printing—deep, sharp and distinct; it allows sharp impression; makes the ink short and litt easy; keeps the color very brilliant after being dry on paper. No color to which it has been added will wash.

Keeps the stone in good condition. Ink of every kind can be left on the rollers over night—it will not dry on rollers.

We guarantee Inkola to do the work, or money refunded.

Write us for price-list and full information. You should give it a trial. Let us make you a trial shipment. Write to-day.

GLOBE CHEMICAL COMPANY, Pabst Building, Milwaukee, Wis.



PRINTERS Write on your business letter-head to **R. Carleton Engraving Co., Omaha, Neb.,** for the latest copyright LODGE CUT CATALOGUE Book, **"When Papa Rode the Goat."** Colored plates, 100 illustrations. Many fearful things. 15c. by mail, to printers only.

Our business is TRANSLATING and PRINTING in
Foreign Languages
We set on our linotype machines: German, French, Spanish, Hollandish, Italian, Danish, Swedish, Finnish, Bohemian, Polish, Lithuanian, Slavish, and a dozen other languages.
GET OUR ESTIMATE
FRED. KLEIN CO., Printers, 126-132 Market St., Chicago

We are manufacturers of the highest grade of
"LINO" **"STEREO"** **"ELECTRO"** **"AUTO"** **"MONO"** **"COMPOSO"**
TYPE METAL
"Reg. in U. S. M & E Pat. Off."
Merchant & Evans Co.
Successors to MERCHANT & CO., Inc.
SMELTERS
REFINERS
PHILADELPHIA
New York
Brooklyn
Baltimore
Chicago
Kansas City
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Quick
Stringing
Saves
Time
Labor
Money

LOOK! WIRE LOOPS To Hang Up Catalogs or Pamphlets

The Universal Wire Loop
Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.
Look Better and Won't Break or Wear Out.
Let us send sample and quote you prices.
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Printers and Stationers Make **RUBBER STAMPS**

A PROFITABLE SIDE LINE
Profits large and demand increasing. Investigate. Complete outfits from $25.00 up. Write for catalogue.

PEARRE E. CROWL COMPANY, 3 E. German St., BALTIMORE, MD.



SPATULA CUT CATALOGUE (8th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9½x12¼, 50c. (refunded on $2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world. 26c. Electros for sale. Both 70c. Stamps taken. SPATULA PUB. CO., 100 Sudbury Building. BOSTON, MASS.

BLOTTERS ARE THE PRINTERS' BEST ADVERTISING MEDIUM

A good Blotter every month, if striking in design and text, well printed and carefully distributed, will bring desirable business and lots of it to any printer. We have a series of color plates for printers' blotters that are building business for those who use them. Only one shop in a town can get them. Write for samples and particulars. **Chas. L. Stiles, Keith Theater Bldg., Columbus, Ohio**

All Linotypes are kept running smoothly and easily when lubricated with Dixon's Special Graphite No. 635. Get booklet and free sample. JOSEPH DIXON CRUCIBLE CO. JERSEY CITY, N. J.

WINTER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

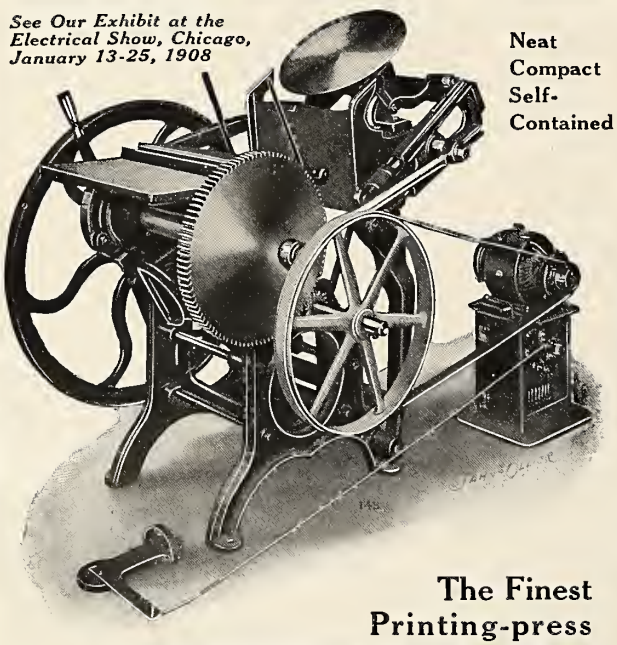
WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

See Our Exhibit at the Electrical Show, Chicago, January 13-25, 1908

Neat Compact Self-Contained

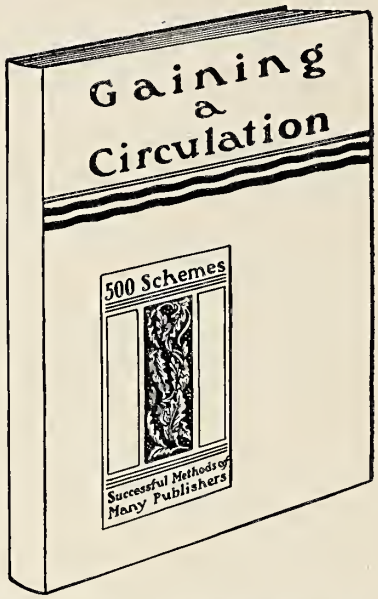


The Finest Printing-press Control and Drive You Ever Saw

ROTH BROS. & CO. 27 S. Clinton Street CHICAGO, ILL.

136 Liberty Street, New York, N. Y.

Help the Circulation of your Paper



There are 500 valuable ideas and suggestions, collated from the experiences of publishers everywhere, in the new pamphlet by Charles M. Krebs, entitled "Gaining a Circulation." Its sixty pages are full of helpful methods of building up papers of every kind. The first part is devoted to miscellaneous suggestions, in some instances a single idea brought forth being worth the price of the book. The other part includes "Special Features," "Attracting Attention," "Contests," "The Coupon of Exchange Value," "Soliciting Subscribers," "Sample Copies," "Advertising Other Publications," "Clubbing Lists," "Combinations," "Reductions and Special Concessions," "Premiums," "Gifts," "Special Editions," etc., the plans of successful publications being fully described. You should have this work.

Sent postpaid on receipt of price, $1.00.

THE INLAND PRINTER CO.

116 Nassau St., New York. 130 Sherman St., Chicago

Printers' Insurance Protective Inventory System

By CHARLES S. BROWN.

Is a blank-book 11½ x 15 inches, with printed headings, superfine paper, special ruling.

It is a classified and *perpetual* inventory system, and informs you of your plant value every hour of the day, every day of the week, every week of the month, and every month of the year.

No. 1—Loose-leaf, for large job or newspaper offices, $25.00
No. 2—For newspaper offices only, - - - - - - 15.00
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FOR SALE BY

THE INLAND PRINTER COMPANY

130 SHERMAN STREET

CHICAGO

THE COY COMBINATION ROTARY

THE GREAT SPECIALTY PRESS

WHAT IT CAN DO

IT DOES GOOD PRINTING.
PRINTS ROLLED PAPER ONLY, USING CURVED PLATES.
ONE OR TWO COLORS ON ONE SIDE.
ONE COLOR EACH ON BOTH SIDES.
SLITS AND CUTS WEB INTO SHEETS OF ANY SIZE.
REWINDS PRINTED WEB INTO ANOTHER ROLL.
PERFORATES AND PUNCHES THE PAPER.
BLANKS OUT OR DIE CUTS THE WEB.
LARGEST SINGLE IMPRESSION, 12 x 36 INCHES.
TWO IMPRESSIONS OF THAT SIZE ON ONE SHEET.
NUMBERS BOTH SIDES IN ANOTHER COLOR.
MAKES ANY STYLE OF SALES CHECK.
MAKES STREET RAILWAY TRANSFER TICKETS.
MAKES ALL KINDS OF ORDER BLANKS.
DELIVERS SHEETS ALTERNATING IN COLOR OF INK.
DIFFERENT COLORED PAPERS RUN AT SAME TIME.
DOES ALL KINDS OF TRIPLICATING WORK.
ALL ATTACHMENTS DETACHABLE.
CAN BE USED FOR PLAIN PRINTING, ANY STOCK.
CAN DELIVER 6,000 SHEETS, 14x36, OR 3,000 SHEETS, 24x36, OR 18,000 SHEETS, 12 x 14, OR 12,000 SHEETS, 14 x 18, IN ONE COLOR, ONE SIDE, PER HOUR.
9,000 SHEETS, 12 x 14, TWO COLORS, ONE SIDE, OR 9,000 SHEETS, 12 x 14, ONE COLOR, TWO SIDES, PER HOUR.
OTHER COMBINATIONS AND SIZES WITHOUT LIMIT.

WRITE FOR MORE SPECIFIC INFORMATION.

Manufactured by

CHICAGO PNEUMATIC TOOL CO.

FISHER BUILDING CHICAGO

November 11th a customer ordered a Chapman Electric Neutralizer.

Many are deriving the benefit of this invention on all their presses.

It takes the electricity out of the paper.

It prevents much offset, thus saving a great deal of slip-sheeting.

Paper piles evenly at the delivery—saving a great deal of jogging.

It eliminates the use of all liquid and other preparations devised for the removal of static electricity.

The equipment is permanent and becomes part of the press.

One sixteen-candle light will furnish current sufficient to supply three printing-presses.

United Printing Machinery Co.

BOSTON
246 Summer Street

NEW YORK
12 Spruce Street

Williams - Lloyd Machinery Co.

CHICAGO, 337 Dearborn Street

December 4th they ordered the whole plant equipped—others have done the same.

LINOTYPE
Parts & Supplies

Our New Catalogue, *fully illustrated*, has been mailed. If not in receipt of a copy, write us at once and one will be sent gratis. Catalogue illustrates Linotype Parts, Supplies, Linotype Machinists' Tools and Accessories of every description.

C. W. Seaward Company

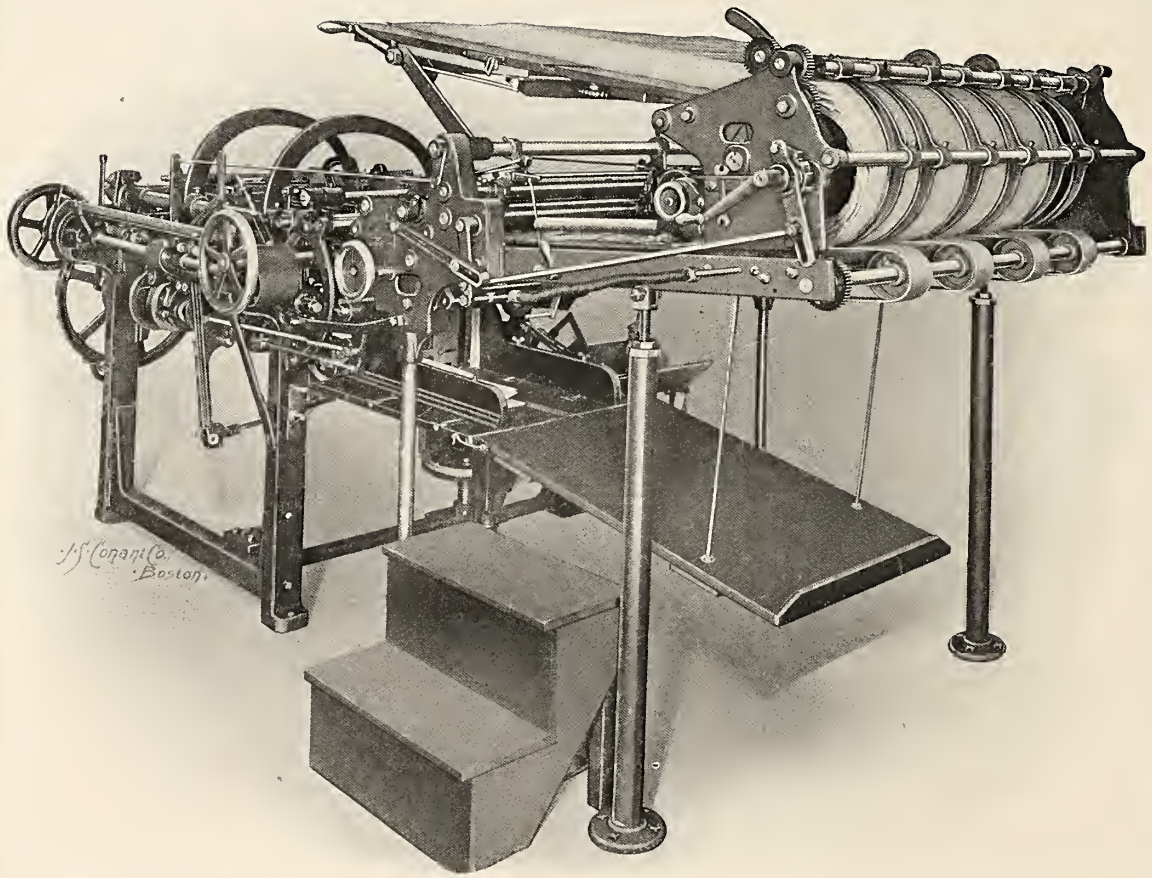
HEAD OFFICE

251 Causeway Street, Boston, Mass.

BRANCH SUPPLY HOUSES

AMERICAN NEWSPAPER SUPPLY CO., - - 12 Duane Street, NEW YORK, N. Y.
DRISCOLL & FLETCHER, - - - - - - - - 164 Ellicott Street, BUFFALO, N. Y.
W. A. ANGUS, - - - - - - - - - - - - - 1744 California Street, DENVER, COLO.

THE
100% OUTPUT FEEDER
THEY RUN WHILE YOU LOAD



¶ Runs of 26,000 to 30,000 per nine-hour day are common every-day facts on Folders equipped with the Continuous System of Feeding. ¶ Are you getting such results? ¶ We equip any make of drop-roll Folder and guarantee results.

CROSS PAPER FEEDER COMPANY

185 Summer Street, BOSTON

38 Park Row, NEW YORK — *355 Dearborn Street*, CHICAGO

DODSON PRINTERS SUPPLY COMPANY, ATLANTA, GA., *Southern Agents*

LONDON — PARIS — LEIPZIG

Commercial Work by The Eastern Press Co [Boston]

THE CIRCULAR HERE REPRODUCED IS ONE SENT OUT TO DRAW BUSINESS BY THE EASTERN PRESS CO. OF BOSTON. EVERYTHING IN THE FOUR PAGES INCLUDING THE BORDERS, EXCEPTING THE DISPLAY ABOVE 14-POINT, WAS SET ON THE LINOTYPE

A New Story

And a Bit of Valuable Information

[ON LAST PAGE]

THE above caption will surely attract your attention, and if you will read the short but interesting story, and examine the proofs of what we can do on our new Model 5 Quick Change Linotype Machine, we feel sure that business relations to our mutual interest will follow. ¶ The bit of information on the last page is valuable, and new to nine out of ten. If you should happen to be the tenth we offer our apologies.

¶ We can set straight matter in any of the popular faces like chain lightning on our Linotype.

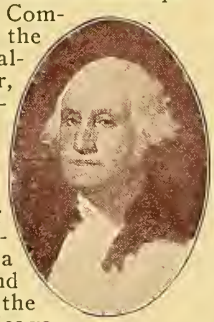
¶ We can run around cuts — square, oval, vignette or irregular — on our Linotype with more economy, and make a better job, than by any other method.

[Specimen]

PROMINENT MEN OF THE WORLD — AUTHORS, PRESENT AND PAST



There is probably no author living who is more prolific in variety than E. Phillips Oppenheim. His novels, published in Boston by Little, Brown, & Company, are illustrated by some of the best artists of the day, and cover such titles as A Lost Leader, The Malefactor, A Maker of History, The Master Mummer, The Betrayal, The Man and His Kingdom, A Millionaire of Yesterday, Mysterious Mr. Sabin, The Yellow Crayon, The Traitors, A Prince of Sinners, Anna the Adventuress, Enoch Strone, A Sleeping Memory. In a recent review of The Malefactor the Chicago Record-Herald says: "This amazing story of the strange revenge of Sir Walter Wingrave Seton, who suffered imprisonment for a crime he did not commit rather than defend himself at a woman's expense, 'will make the most languid alive with expectant interest.'" Chicago Daily News, of A Prince of Sinners, says: "It is rare that so much knowledge of the



¶ We can set long- and short-line matter, like poetry or testimony, by a special attachment on our Linotype, more rapidly than by any other known method.

[Specimens]

Mill and Factory Supplies—
CHICAGO RAWHIDE MANFG. CO. THE, 139 Congress
FAIRBANKS CO., THE, 42 Pearl
Fitts, Frank E. Mfg. & Supply Co., 88 Purchase
Greene & Co., 367 Atlantic ave
GRANT NAIL & SUPPLY CO., 47 High
Hinds & Coon, 126 Pearl
HOLMES & BLANCHARD CO., 33 Washington North
JEFFREY MFG. CO., THE, 141 Milk
Woodman Ry. Mfg. & Supply Co., 63 Oliver

And the tales we tell by the evening flame
Of how the earth was made,
And the tribes came up from the Under-world
To people plain and glade,—
Tales that will echo round our hearths
Till the last glow shall fade;
* * * *
And of Pó-shai-an-k'ya, the master,
Whose help we never lose,
And said that whoso smites a man
His own heart doth bruise.

¶ We can cast double slugs on our Linotype, saving cost of electrotyping for long runs.

MERGENTHALER LINOTYPE COMPANY
New York Chicago San Francisco New Orleans Toronto Paris

"The Linotype Way is the Only Way"

THE MACHINE USED IS OUR QUICK CHANGE "MODEL FIVE" TWO-LETTER LINOTYPE, FIVE TO THIRTY EM MEASURE—FIVE TO FOURTEEN EM BODY WITH CHOICE OF THREE HUNDRED FACES

¶ We can set matter with side notes or cut-in notes on our Linotype by a simple and economical method. [Specimen]

GETTING TO THE PERKINS INN

¶ Perhaps the most remarkable thing about Hopkinton is that it is at once accessible and remote. Guests from New York can come through Contoocook (three miles distant from the village) in one day by a single change, and several trains from Boston may be used. ¶ Yet no clanging electric car disturbs the quiet of the place, and the only connection with shops and kindred dissipations in Concord, seven miles over the hills, is by means of the comfortable stage which still plies between the city and the village. ¶ There are three mails a day none the less. ¶ The nine a.m. and the one p.m. trains from Boston run through, without change, to Contoocook, where a free

QUIET and DELIGHTFUL DRIVES

¶ We can make author's corrections on our Linotype as quickly and more economically than by ANY other method.

¶ We can set rule-and-figure work or tabular matter economically on our Linotype. [Specimens]

AVERAGE DAILY DEPARTURES FROM NORMAL TEMPERATURES
(degrees Fahrenheit) SEASON OF 1906

Section	April 9.	April 16.	April 23.	April 30.	May 7.	May 14.	May 21.	May 28.
New England	—0.1	+1.1	+3.0	—1.1	+1.6	—4.0	+3.2	—0.7
Middle Atlantic States	+1.8	+3.5	+5.8	+1.0	+5.8	—5.1	+5.2	+1.4
South Atlantic States	+0.4	+6.1	+1.1	+1.0	+6.5	—7.5	+3.5	—1.4
Florida Peninsula	—2.7	+1.7	—0.3	+1.3	+3.0	—0.7	+0.7	—0.3
Eastern Gulf States	+1.6	+3.2	—1.1	+2.9	+3.9	—8.4	+2.5	—2.1
North Dakota	+5.3	+1.0	+9.3	+6.3	—4.0	+2.7	+0.7	—8.3
Upper Mississippi Val.	+3.9	+1.4	+3.6	+5.3	—1.6	—1.4	+5.5	+1.3
Missouri Valley	+2.2	+0.4	+5.5	+4.6	—7.3	+3.7	+7.0	+0.1
Northern Slope	+1.3	+2.1	+9.3	+1.7	—3.0	+6.1	+3.1	—6.0
Middle Slope	—1.7	+0.7	+4.2	+2.7	—2.2	+1.5	+6.3	—0.9
Southern Slope	—2.5	+0.5	—3.5	+4.0	—1.5	—1.0	+1.7	—0.7
Southern Plateau	—3.5	+0.8	+3.7	—4.7	—2.5	+0.3	+0.7	—5.3
Middle Plateau	—1.2	+1.4	+7.2	—3.8	+1.4	+3.5	—0.3	—4.5
Western Gulf States	+0.6	+0.4	—2.3	+3.4	+1.7	—4.8	+2.0	+0.8
Ohio Val. & Tennes.	+2.8	+3.9	0.0	+3.9	+2.3	—6.9	+5.8	+3.9
Lower Lake Region.	+1.9	+4.4	+2.5	+0.5	+0.6	—5.9	+4.1	+4.4
Upper Lake Region.	+3.2	+3.7	+5.3	+3.4	—0.1	—3.4	+6.4	—0.0

¶ We can set double-cast matter, for wholesale and retail catalogs, at one operation on our Linotype. This can NOT be done on any other machine or by hand in one operation; the saving in cost is at once apparent.

[Specimen]

Hvy. face Figs. 25 p.c. off 100 lots Wholesale — Leadered Hvy. Figs. net Retail
Leadered Figs. net Wholesale Price — Light-face Figs. 10 p.c. off in Doz. lots

TELEGRAPHIC CODE

$1.00	$1.10	Style 170—OVAL	..$2.05...	..$2.15...
..$1.00...	..$1.10...	.Style 170—OVAL¶	$2.05	$2.15
1.20	1.30	Style 171—FORD	...2.25...	...2.35...
...1.20...	...1.30...	.Style 171—FORD¶	2.25	2.35
1.40	1.50	Style 172—ROVE	...2.45...	...2.55...
...1.40...	...1.50...	.Style 172—ROVE¶	2.45	2.55
1.60	1.70	Style 173—DORF	...1.65...	...1.75...
...1.60...	...1.70...	.Style 173—DORF¶	1.65	1.75
1.80	1.90	Style 174—OVER	...1.85...	...1.95...
...1.80...	...1.90...	.Style 174—OVER¶	1.85	1.95
2.00	2.10	Style 175—OBIG	...3.05...	...3.15...
...2.00...	...2.10...	.Style 175—OBIG¶	3.05	3.15
2.20	2.30	Style 176—WINE	..;3.25...	...3.35...
...2.20...	...2.30...	.Style 176—WINE¶	3.25	3.35

¶ We can make up pages with Linotype slugs in one-third the time required by any other method.

"The Linotype Way is the Only Way"

ONLY ONE MAN TO OPERATE—ONE HUNDRED AND EIGHTY CHARACTERS FROM ONE KEYBOARD OF ONLY NINETY KEYS. MAGAZINES CONTAINING ENTIRELY DIFFERENT FACES SUBSTITUTED IN LESS THAN A MINUTE

¶ We can set irregular characters in perfect column or letter alignment, and we can give hair-spacing effect on our Linotype. This requires very careful justification in hand work.

[Specimen]

BOOK TWO

THE FUSING OF THE UNION

Chapter

I. David Becomes a Page in Congress.
II. Mr. Herrick.
III. A Dying Gladiator.
IV. A Memorable Day in the Senate.
V. A Man who Afterwards Became Famous.
VI. When the Constitution was Publicly Burned.
VII. An Inaugural Ball.
VIII. A Fire-brand.
IX. A Soul Goes Marching On.
X. Gave Me Her Promise True.
XI. In the Land of Cotton.
XII. The Great Commoner.
XIII. Charleston, December 20th, 1860.
XIV. In the Room over the Gate.
XV. Why Stephens was not President of the Confederacy.
XVI. The Welder of the Nation.
XVII. The Powder that Fired the First Gun.
XVIII. The Shot that Deluged the Country in Blood.
XIX. Jack's Story.
XX. The Call of Duty.

¶ We can set, in tabular arrangement, different sizes and faces of type on our Linotype, insuring perfect alignment.

[Specimen]

Sinking Fund Buys at	Sinking Fund Sells at	REMARKS	Yield
100 & int.	100 & int.	Issued to buy Burl. & So. West. R. R. Of these $1,919,000 are in Sinking Fund uncancel'd	4.20%
100 & int.	100 & int.	Secured by equal amt. 1st mtge. 5s on Denver Ext. C. B. & Q. Of these outstanding bonds $3,417,900 are held uncancelled in Sinking Fund.	4. %
110 & int.	Cannot draw	Secured by 1st mtge. Bonds of branches in Neb., Col., Kans. & Wyoming.	4. %
Redeemable as a whole but not in part, 105 & int. on any int. day after July 1, 1929.		These bonds are now secured by all property of C. B. & Q. east of the Miss. River, includ'g 1650 miles of line. Same mtge. secures 4s & 3½s. Whole issue limited to $85,000,000.	3.90% 3.92%
Exempt until July 1, 1908		Nos. 1-4400 of $1,000 / Nos. 1-1000 of 600 — Exempts.	5.10%
100 & int.	100 & int.	Of these bonds outstanding $7,104,600 are held in Sinking Fund.	5.75%
100 & int.	Cannot draw	Issued to buy Atch. & Neb. R.R. Stock. In addition $2,104,000 4s are in the Sinking Fund. Also $604,000 C. B. & Q. Neb. ext. 4s, $364,000 Ill. Div. 3½s & $48,000 Nodaway Val. 7s. C. B. & Q. 4s $73,000	4.10%
No Sinking Fund		Principal and Interest guaranteed by Burl. & Missouri Riv. R. in Nebraska	5.50%
110 & int.	Cannot draw	do. do. do. do. Sinking Fund holds securities $235,700 par val. $48,000 of these bonds held in Sink. Fund uncancelled.	5.25%
100 & int.	100 & int.	Principal and interest guaranteed by Burlington & Missouri Riv. R. R. in Nebraska $514,600 of these bonds held uncancelled in Sinking Fund.	5.65%

¶ We produce a new, clean face of type on our Linotype, insuring a uniformity of appearance pleasing to the eye; and we never run short of type material, however large the job.

MERGENTHALER LINOTYPE COMPANY

New York Chicago San Francisco New Orleans Toronto Paris

"The Linotype Way is the Only Way"

THE EASTERN PRESS CO. FINDS THIS CIRCULAR TO BE A GOOD BUSINESS BREEDER. IT NOT ONLY SUGGESTS THE UP-TO-DATE EQUIPMENT OF THEIR PLANT, BUT ILLUSTRATES THE VERSATILITY OF THE LINOTYPE

¶ We can set ornamental or general run of job work on our Linotype as attractively as by any other method, and more economically in most cases.

SUMMING UP

¶ We are doing slick and correct Linotype composition, correct proof-reading, and fine presswork. We are doing all these things quick — so quickly as to really astonish you.

¶ Our "ad smith" is an adept in originating new ideas and novel effects in advertising literature. ¶ Our facilities for producing unique advertising novelties are unsurpassed.

¶ A discussion of prices will evolve still more interesting facts, and is sure to land the order for us. ¶ Phone for our representative and tell him to bring his type book along — to show you what we have and what we will get by telegraphic order if necessary.

THE EASTERN PRESS COMPANY

Makers
Advertising Novelties
Art Calendars

Printers
Publishers and
Binders

Phone Main 3853

287 Atlantic Avenue, Boston

I hed a cow w'en I set out to buil' my fortune up,
One hoe, one shovel, an' one spade, an' one good brindle pup.
But my stout heart an' my soun' head, an' these two han's you see,
An' my unekalled honesty has brung me where I be.

Specimen of 12-point Caslon Text for Verse, Quotation, Illuminated or DeLuxe Editions

Do You Use a Fountain Pen?

DO YOU EVER CUSS IT?
DON'T!

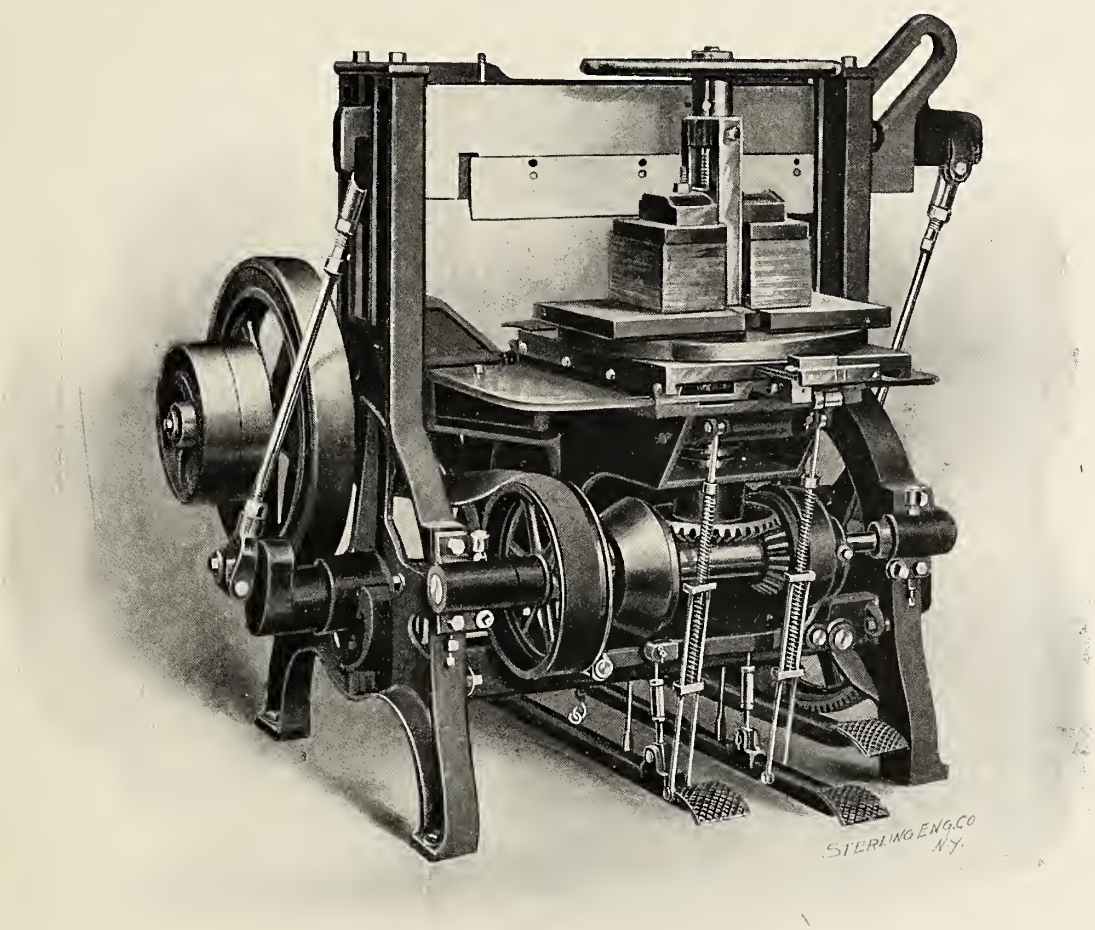
¶ Unscrew the top pen section from the barrel and remove the rubber bulb from your filler; place the bulb on screw end of top pen section and force water back and forth through pen. This will quickly and effectually cleanse the pen. ¶ Carry your pen point up in your pocket.

MERGENTHALER LINOTYPE COMPANY

New York Chicago San Francisco New Orleans Toronto Paris

SHERIDAN'S
Power Clamp Book Trimmer

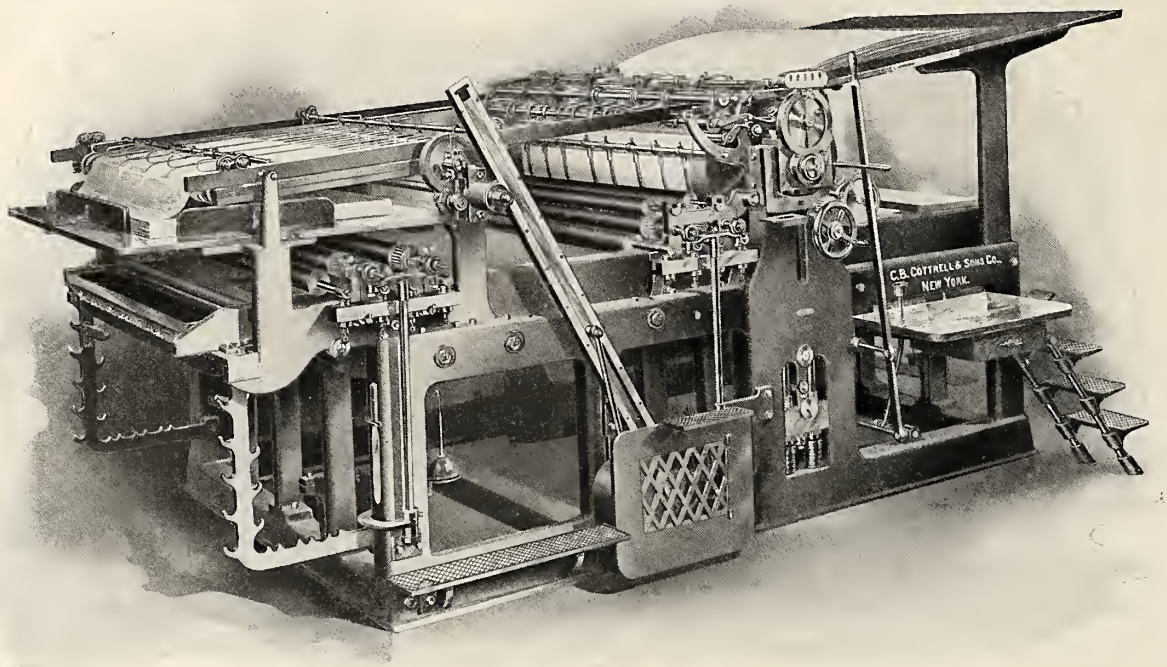
A FAST MACHINE
FOR FINE WORK



Write for particulars and price

T. W. & C. B. SHERIDAN CO.
Paper Cutters and Bookbinders' Machinery

NEW YORK . . . 56-58 Duane Street
CHICAGO . . . . 149 Franklin Street
LONDON, 10 Johnson's Court, Fleet Street



THE COTTRELL

HIGH-SPEED TWO-REVOLUTION PRESS

The STANDARD Printing Machine of Printerdom

THIS PRESS IS FAMOUS for its CONVENIENCE for the Printer, ECONOMY in Cost of Product, CAPABILITY and RIGIDITY.

BECAUSE it is equipped with attachments that really enhance its usefulness.

BECAUSE of its Speed, Adaptability and Scientific Construction.

BUILT FOR THE FINEST QUALITY OF PRINTING, especially process color work, it has always exceeded the expectations of the purchaser.

STEADY, RELIABLE and EASY-RUNNING, the COTTRELL PRESS is universally known as a profit-making machine.

Its Distinctive Features are

- SPEED
- RIGIDITY under impression
- CONVERTIBLE SHEET DELIVERY
- DISTRIBUTION
- ABSOLUTE REGISTER

C. B. COTTRELL & SONS COMPANY

Manufacturers of Printing Presses

41 Park Row
NEW YORK, N. Y.

Works
WESTERLY, R. I.

279 Dearborn St.
CHICAGO, ILL.

Representative in Mexico:
U. S. PAPER EXPORT ASSOCIATION
440 Coliseo Neuva
Mexico City

Representative in Cuba:
HOURCADE CREWS Y CA.
Muralla 39, Havana



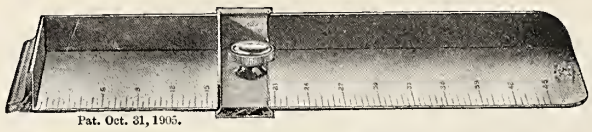
"OUR CUTS TALK"

THE WILLIAMSON-HAFFNER ENGRAVING CO.

DENVER, COLO.

At Last a Perfect Composing Stick!

A TOOL OF QUALITY



For Particular Printers

Manufactured in four lengths and two depths, in either nickel-plated steel, or brass.

The Stick that Made the Printer Swear Was Once a Necessary Evil

But Now He Uses a "STAR"

THE OLD-TIME COMPOSING STICK
—Responsible for the forms that would not "lift."
—Blamable for the wrath and profanity of many a printer.
—The half-perfected relic of Gutenberg times that lost the "boss" more money than a "soldiering" journeyman would.
That old trouble-maker has had its day.

Progressive printers everywhere are adopting STAR Composing Sticks, because their construction overcomes every fault of the old kind.

If YOU haven't equipped your office with STAR Sticks, DO IT NOW. Sell the old ones—or, give them away—or, THROW them away. Get rid of them—they're probably costing you more money than they're worth.

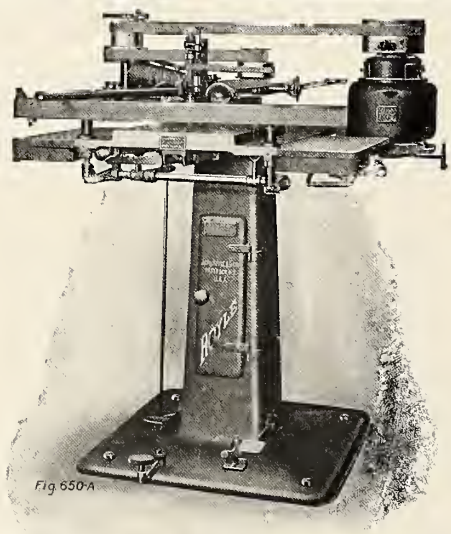
The STAR Sticks are quickly and easily adjusted. The most accurate stick in the world. They give absolute satisfaction. Save time—Save money—Save the printer's temper—Save the make-up man's emphatic language. There's almost no "wear out" to them.

THE STAR MANUFACTURING CO.

17 West Washington Street Write for our FREE Descriptive Folder. **SPRINGFIELD, OHIO, U. S. A.**

One of the Thousands of examples of

C-W Motor Drive



Royle Router driven by vertical Form L Motor.

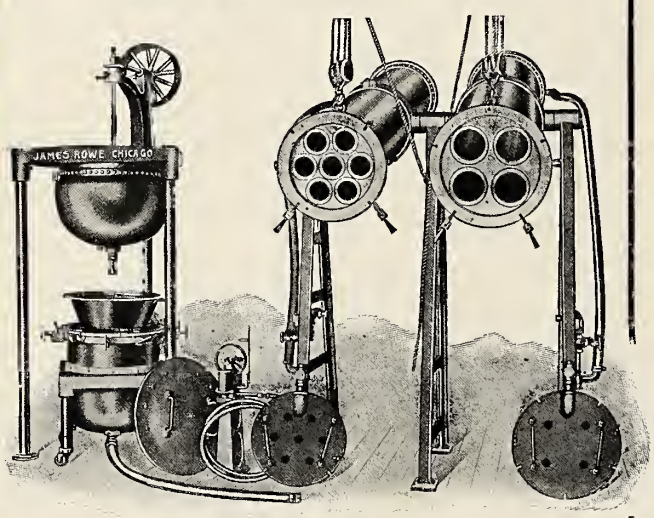
CROCKER-WHEELER
COMPANY
AMPERE, N. J.

FULL EQUIPMENTS OF THE LATEST AND MOST IMPROVED

Roller-Making Machinery

FURNISHED

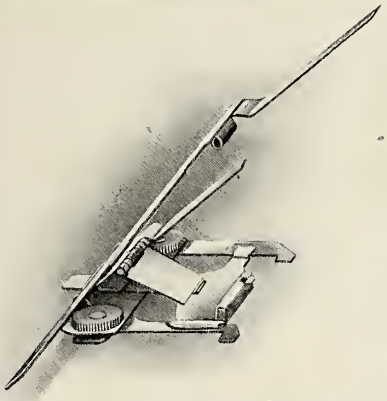
ESTIMATES FOR LARGE OR SMALL OUTFITS



A MODERN OUTFIT FOR NEWSPAPERS

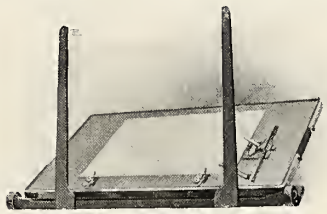
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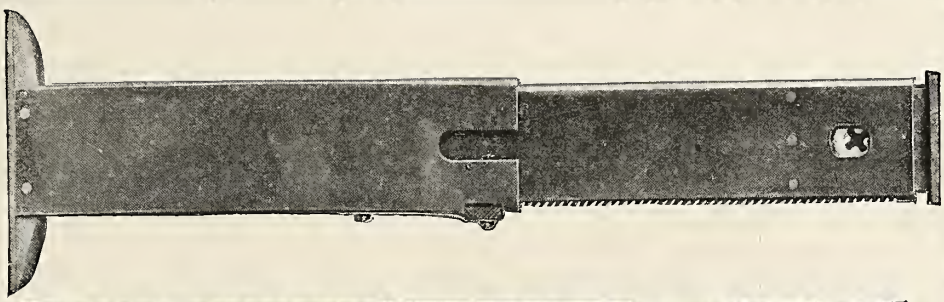
At Hand Press — Making Ready — Methods of Applying Underlays — Underlaying Small and Large Sections — The Cut-out Underlay — Preliminaries to Overlaying — Packing the Cylinder — Modifications in Hard Packing — Amending the Make-up of Tympans — Tympan for Quick Jobwork — Tympans for Newspaper Work — Overlaying — Preparations Necessary to Making Overlays — Opinions on Overlaying Compared — Summary of Useful Hints — Inks. :: :: :: :: :: ::

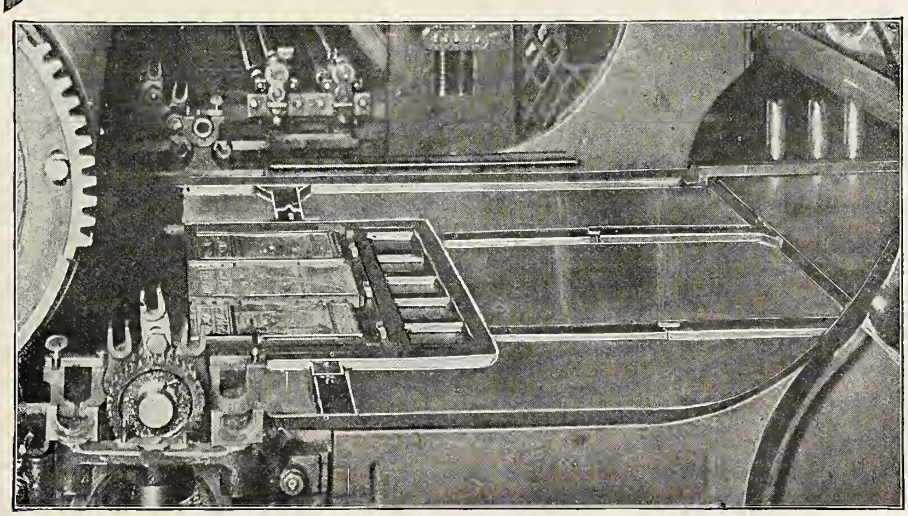
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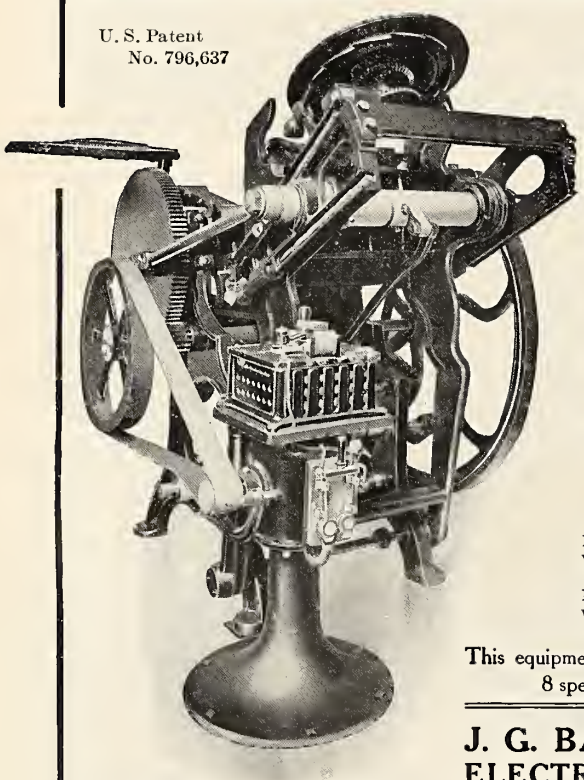
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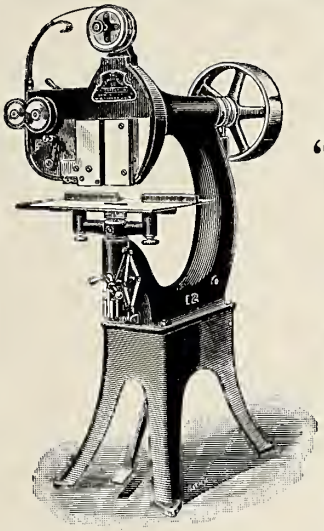
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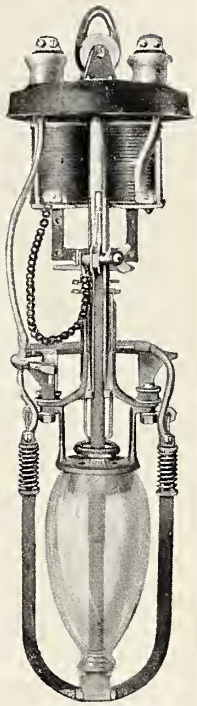
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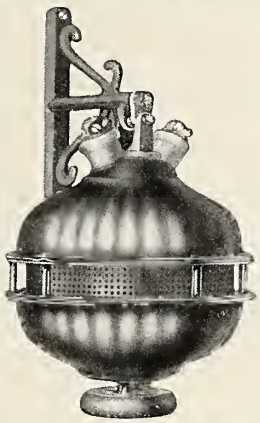
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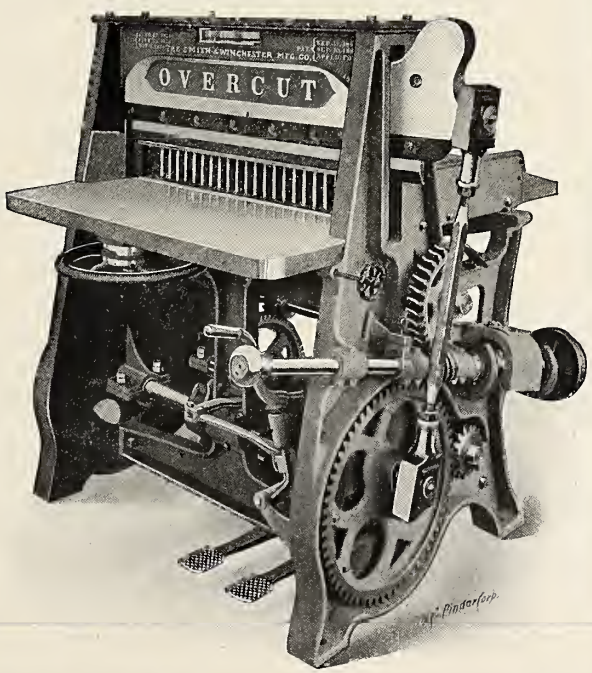
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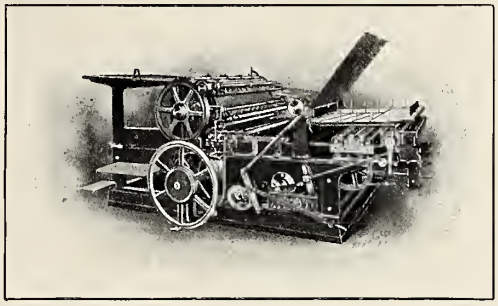
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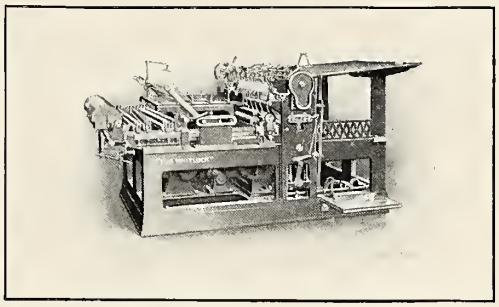
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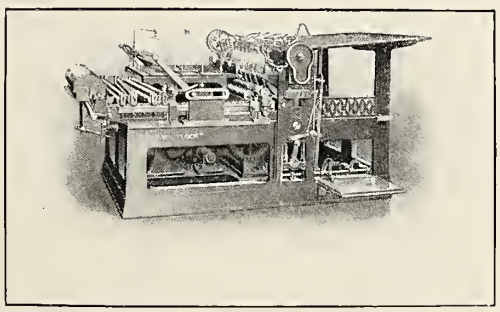
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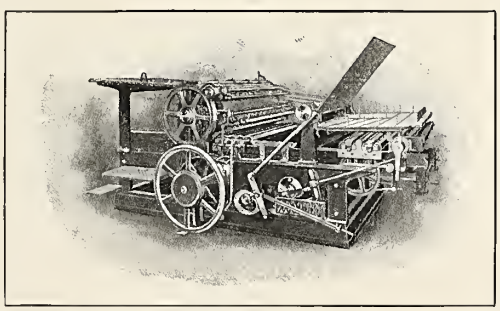




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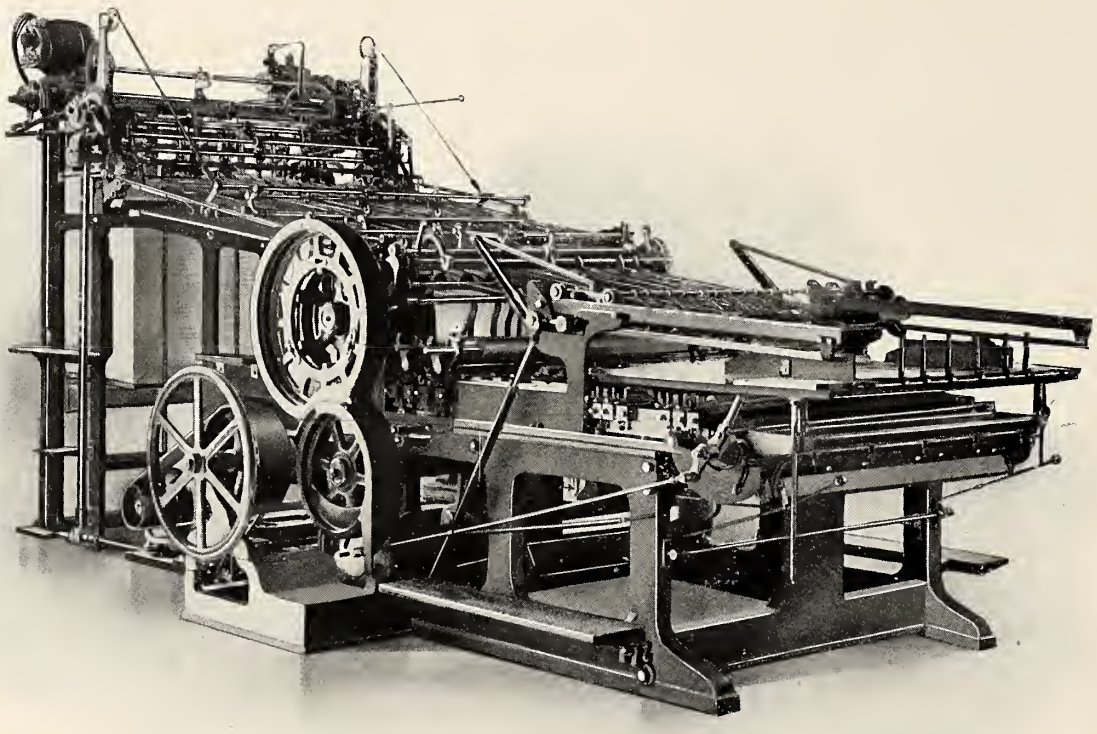
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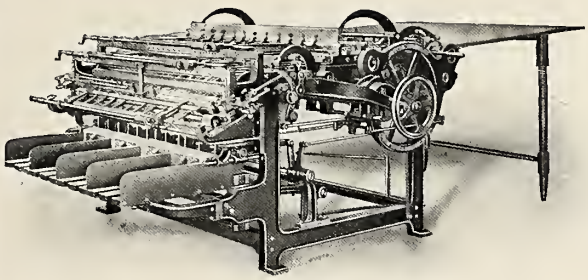
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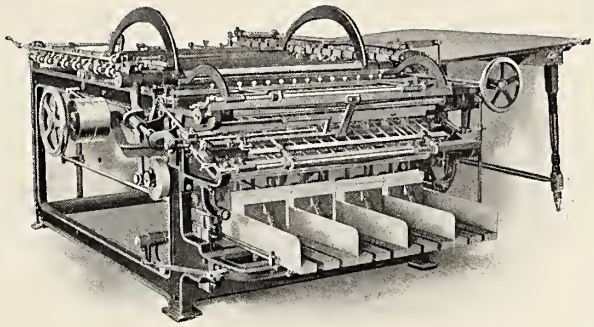
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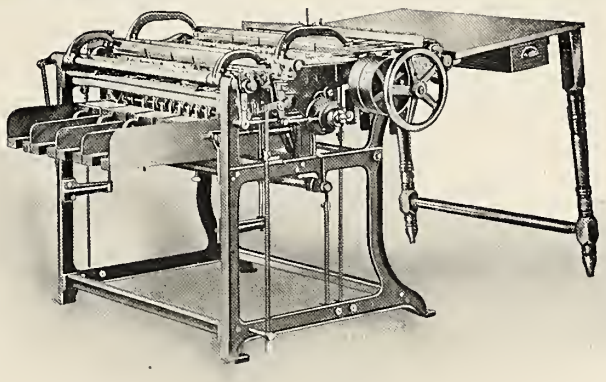
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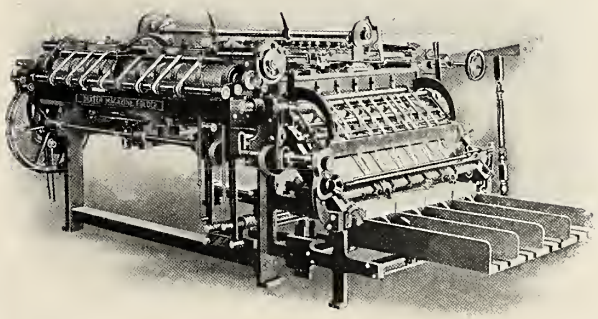
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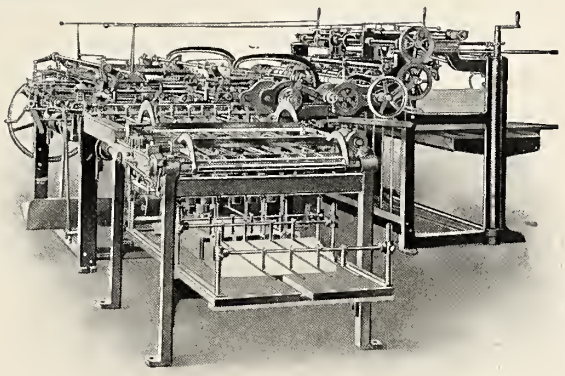
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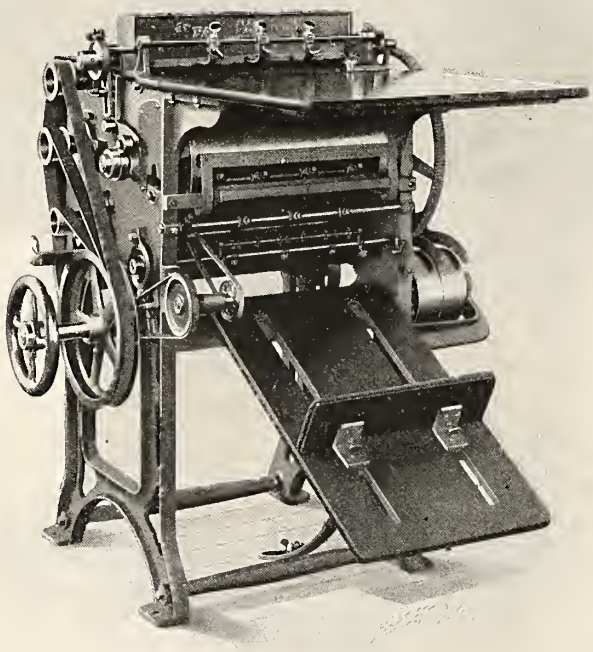
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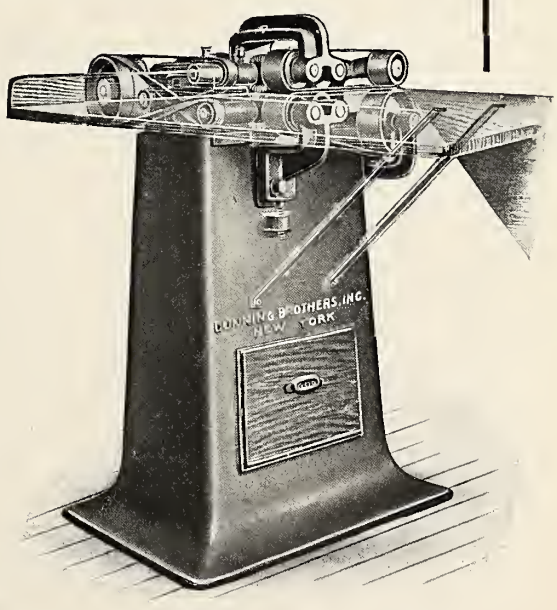
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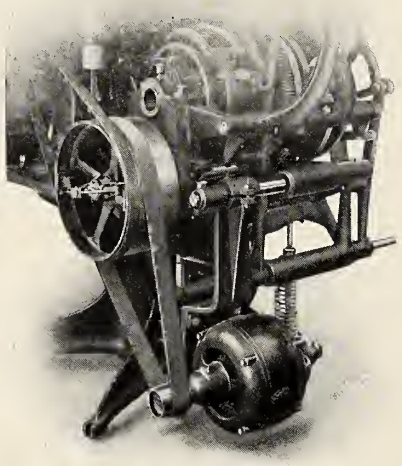
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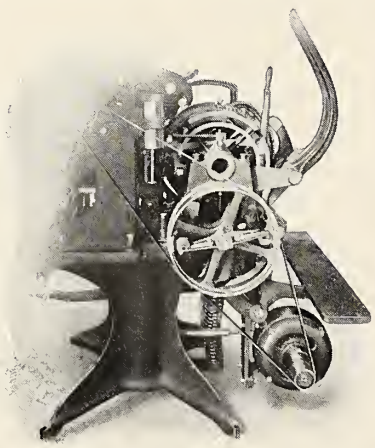
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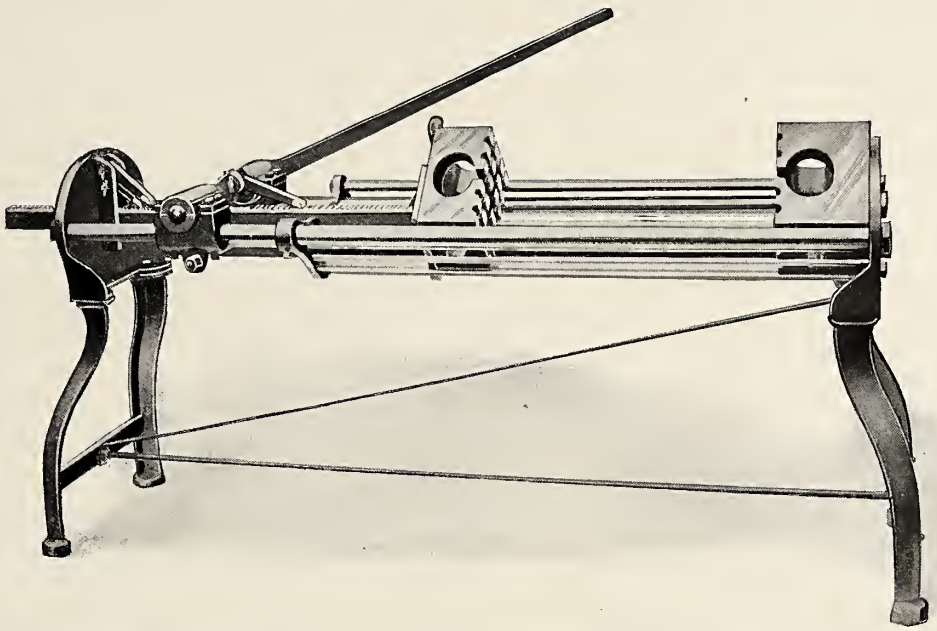
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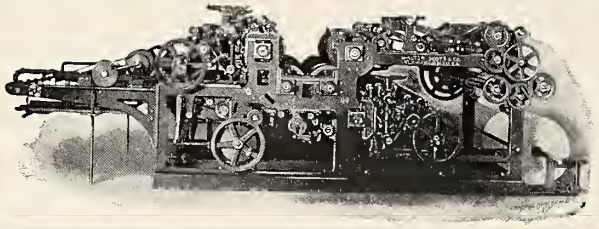
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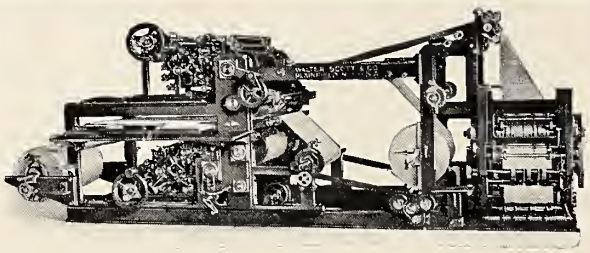


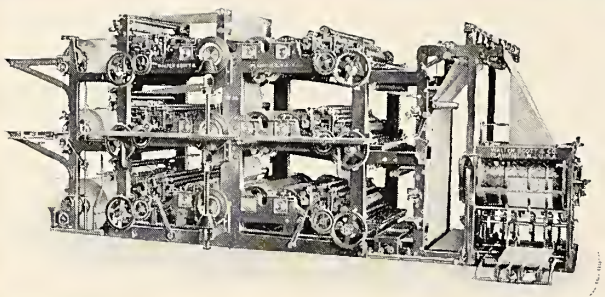
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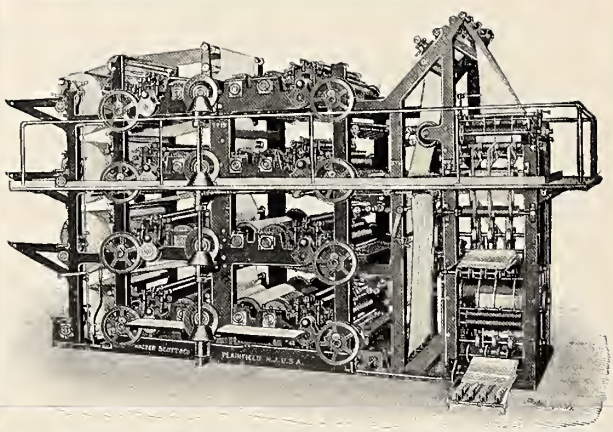


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N. S. AMSTUTZ, Chicago, Illinois

The Commercial Use of the Metzograph Screen
FRED W. GAGE, Battle Creek, Michigan

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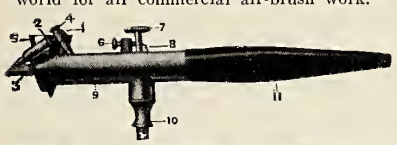
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UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co. Div., Springfield, Mass.

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AMERICAN TYPEFOUNDERS CO., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Minneapolis, Denver, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Superior Copper Mixed Type.

FARMER, A. D., & SON TYPE FOUNDING CO. 63-65 Beekman st., New York city.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 43 Center st. and 15 Elm st., New York.

INLAND TYPE FOUNDRY, Standard Line Type and Printers' Supplies. St. Louis, New York, Chicago and Philadelphia.

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BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

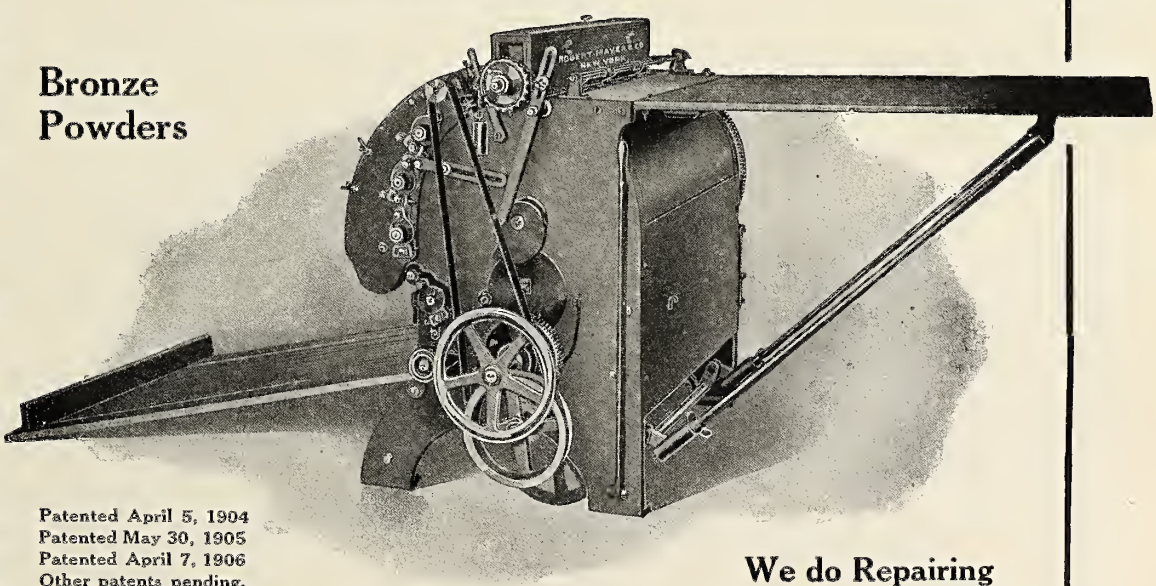
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OTHER specialties manufactured and imported by us:

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Parks' Renowned Litho. Hand Presses,
Steel Rules and Straight-edges,
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¶ Sole agents for the United States and Canada for the genuine Columbia Transfer Paper — none genuine without the water-mark on every sheet.

Bronze Powders



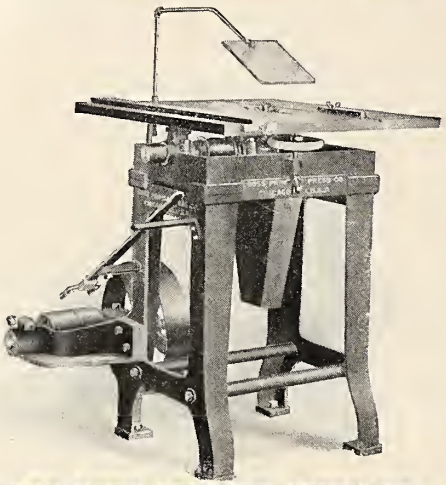
Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

We do Repairing

MANUFACTURED BY

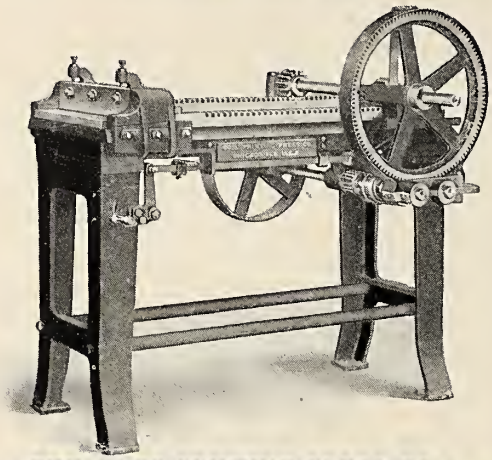
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Factory — Hoboken, N. J. San Francisco
Chicago Office — Monon Bldg., 324 Dearborn St.

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THE GOSS PRINTING PRESS CO.
New York Chicago London

GOSS FLAT STEREOTYPE PLATE-SHAVER
With Power Both Ways



THE GOSS PRINTING PRESS CO.
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GOSS
Flat Stereotype Machinery

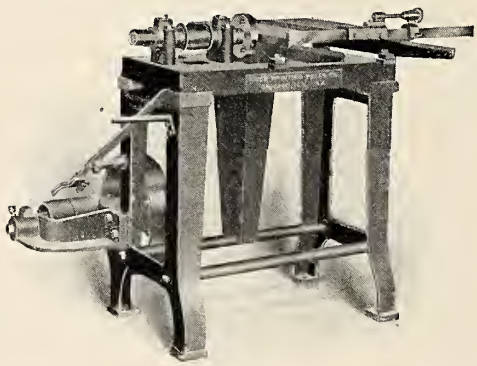
BEST MATERIAL AND WORKMANSHIP
BRONZE BEARINGS
PRICES RIGHT

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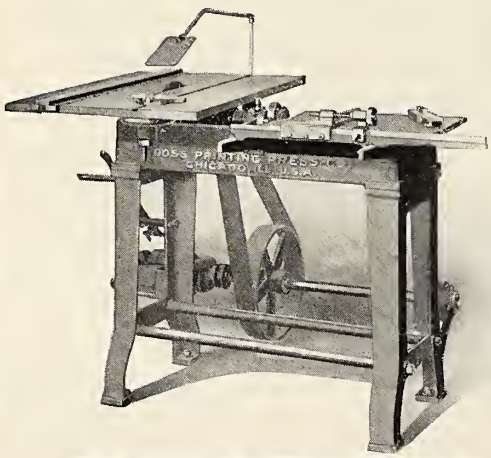
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CHICAGO, 16th St. and Ashland Ave.
LONDON, ... 90 Fleet Street.

GOSS FLAT STEREOTYPE TRIMMER



THE GOSS PRINTING PRESS CO.
New York Chicago London

GOSS FLAT STEREOTYPE COMBINATION SAW AND TRIMMER



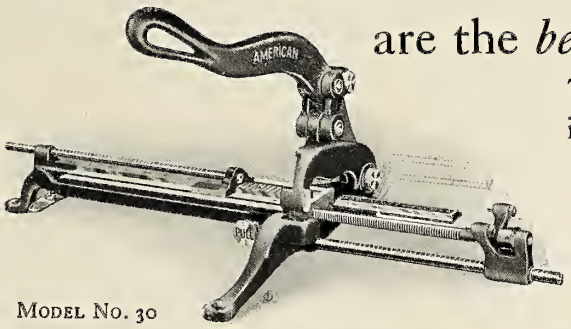
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THE GOSS PRINTING PRESS CO.
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AMERICAN
LEAD & RULE CUTTERS



MODEL NO. 30

are the *best* Lead and Rule Cutters

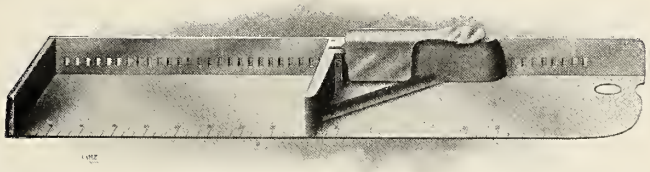
They embody many time-saving, accuracy-insuring features to be found in no similar machine. They are designed right and made right. If you want the *best* you *must* order an *American*.

FOUR STYLES

No. 30—Automatic Locking Gauges, capacity 105 picas, by nonpareils; also 45 picas by points	$12.00
No. 20—Automatic Locking Gauges, capacity 105 picas, by nonpareils	10.00
No. 10—Graduated to picas, capacity 84 picas	7.00
No. 1—Not graduated, capacity 14 inches	6.00

ROUSE JOB STICKS

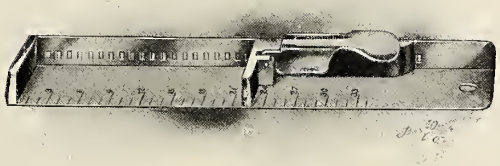
are unrivaled for accuracy, convenience and durability



They possess more good features than any other composing stick. Seven years' use has proven them the most satisfactory job stick made. *No doubt about it.*

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LENGTH	2-INCH	2¼-INCH	2½-INCH	PLATING
6-inch	$1.75	$1.85	$1.95	$0.25
8-inch	2.00	2.10	2.20	.30
10-inch	2.25	2.35	2.45	.35
12-inch	2.50	2.60	2.70	.40
15-inch	3.00	3.10	——	.50
20-inch	3.75	3.85	——	.60



ROUSE JOB STICK—FRENCH PATTERN

THREE NEW SIZES

VERY HANDY FOR CORNER CARDS, ETC.

6 x 1⅛	$1.65
8 x 1⅛	1.90
10 x 1⅛	2.15

Remember! There are none "just as good"—none *near* as good.

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H. B. ROUSE & COMPANY

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Write for sample copy and rates.

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500 EXCLUSIVE DESIGNS

COMPRISING new and up-to-date Christmas, Easter, Floral, Indian Birthday, Comics, Calendars, Menu and regular post cards, leaflets; also good subjects for newspapers and magazines illustrating (color blocks easily made, will furnish color idea free to any purchaser).

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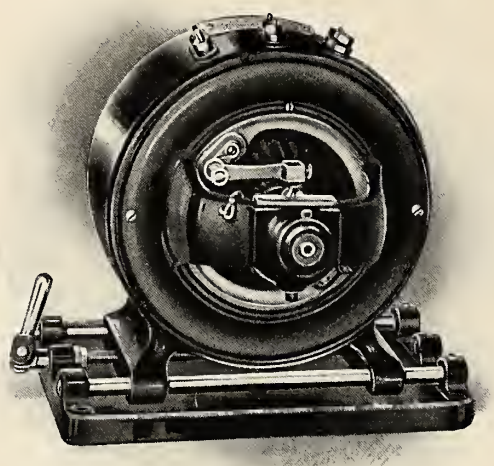
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Convenient, easily attached, splendidly constructed, durable Motors and Speed Controllers for printing machinery

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EIGHT HOURS OR NINE HOURS?

If your plant is running fifty-four hours a week, or forty-eight hours a week, we can cut the time of figuring your pay-roll to the minimum, and greatly lessen the liability to error.

Nine-hour-a-day Wage Calculator shows the amount for every quarter hour from one-quarter hour to a full week of fifty-four hours, calculated for each quarter dollar of wages from $1.00 to $25.00 a week . . . . . **Price, $3.00**

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14,500 Printers in America, and
6,000 Printers in Europe and Canada **ANSWER YES!**

To-day Tubbs Goods are the Standard of the World

RESULTS COUNT

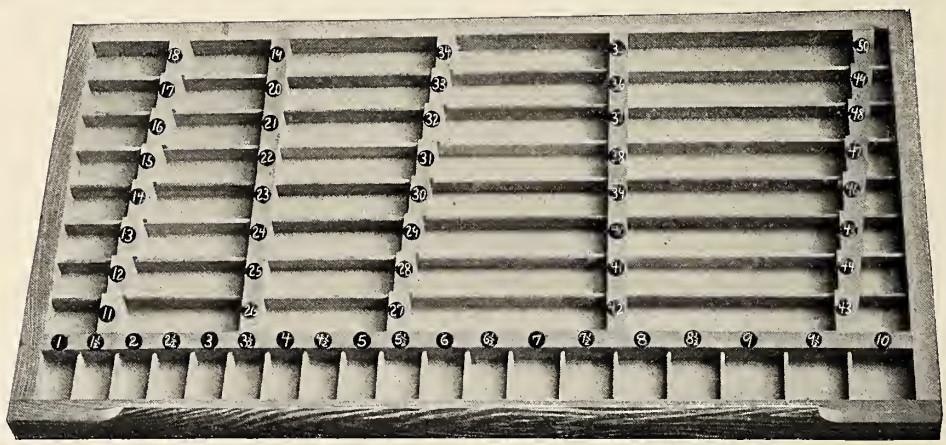
Only three years ago we solicited your confidence. We were strangers then; we gave you our word. Have we overlooked any promises?

¶ With more than 20,000 printers using our Furniture and Wood Type, among them being the most prominent and largest printers in America, including the Government Printing Office, we feel that our efforts in producing modern Printers' Furniture have been appreciated.

¶ We enter upon our fourth year with the record of having equipped more large printing offices during 1907 than any other manufacturer, and all the trust dealers combined. We also executed the largest single order for wood type, and the largest single order for printers' furniture, the latter exceeding any trust sale by nearly $46,000.00.

¶ We are giving these facts to bear out the statement that Tubbs has "made good." The trust and combination fellows attempted to give the printers a nice lot of conversation detrimental to Tubbs, but Results Count. It's the fellow who does things. To-day we are absolutely without a competitor in our particular line of work — modern Printers' Furniture. We systematize the composing-room, design the equipment, save you floor space, reduce cost of composition by saving time, making it easier to pay bills. AND WE DO IT.

ANOTHER TUBBS WINNER. RULE CASE PERFECTION



Tubbs Excelsior Rule Case—List Price, full size, $3.20

¶ Until now there never has been a full-size rule case, fit for use. Tubbs Excelsior Rule Case takes every length, 1 to 50 ems; up to 9½ by half ems. The arrangement of compartments is accurately spaced, and take certain lengths only. The rule lays horizontally, easy to remove, and does not lay flat in case. A 21 em piece will not go into the 20 em space, and so on. The small length boxes hold quantities. This case has been adopted by the Government Printing Office, Washington, which has large quantities.

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NEW YORK: 536-538 PEARL STREET
Phone, 2650 Worth

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THE MONOTYPE

Composing Machine and Sorts Caster

Casts all sizes, 5 point to 36 point

WE greet you and wish you a Happy New Year.
May your joys multiply, may your cares disappear.
May this year 1908 be the best you've known yet,
And the most that you want be the least that you get.

1908 JANUARY 1908

Sunday	-	5	12	19	26
Monday	-	6	13	20	27
Tuesday	-	7	14	21	28
Wednesday	1	8	15	22	29
Thursday	2	9	16	23	30
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Saturday	4	11	18	25	-

Any measure on the MONOTYPE up to sixty ems pica

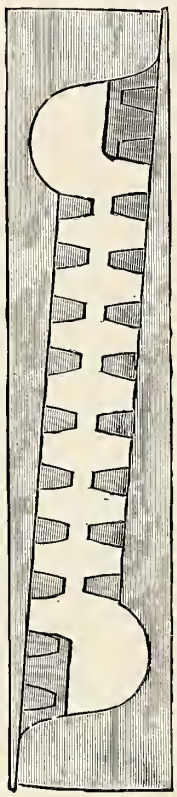
Every Type, Border and Space in this Calendar Cast on The Monotype

Lanston Monotype Machine Co.

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Per dozen pairs, ... $ 1.00
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Keys for Brower Quoins, each 50

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A. F. WANNER & CO.
MANUFACTURERS
340-342 DEARBORN STREET
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The Modern Degenerator

This device will overcome the electricity in your printed sheet. It will also obviate the necessity of slip-sheeting on about all of your high-class cutwork. On this account it is an all-the-year-around proposition.

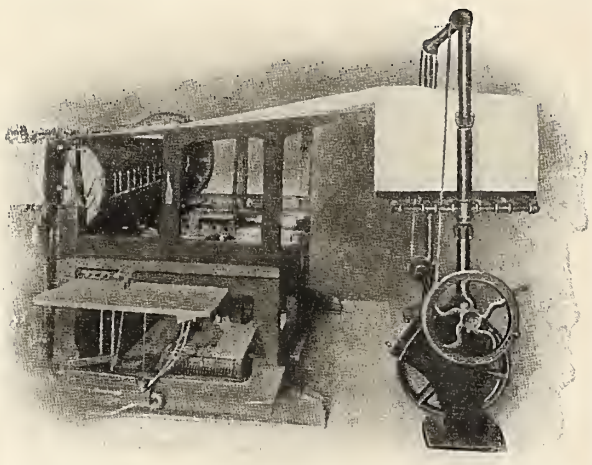
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Franklin Printing & Engraving Co.,	6
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If good for them, why not for you?

Champlin Type & Machinery Co.
121 Plymouth Court, Chicago



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as it appears loaded for a day's run attached to a Front Delivery Press, which, with a good feeder, will give you all your press is capable of running.

No hard work; No worry; No complications; No waste of stock; No time lost by stops; No repair bill; No delays or breakdowns; Last but not least, no great investment.

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New Color Printing and Embossing Press "KRAUSE" B VII

Without or with inking attachment



Printing and Embossing in one impression, perfectly, a plate 11 7/8 x 15 3/4 inches. Very fast.

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Prevents offsetting and eliminates slip-sheeting. Prevents pulling and picking on coated paper. Keeps your rollers from heating. Can be used with Press or Litho Inks.

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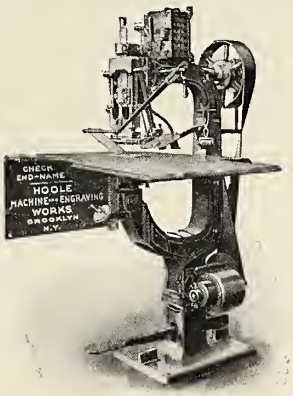
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A Job of 500 End Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

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NICKERSON & ORCUTT
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CHICAGO

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THINK IT OVER.—What would it mean to you IF YOU HAD—

Your own typefoundry?
Your sort-box always filled?
Your money spent in distribution?
New faces for every job when you wished?
The money that you spent fixing picked jobs?
The money to use that is tied up in dead stock?
Any face from 6-point to 36-point at your finger tips?
Seventy-five per cent of the money that you have spent on type?
The money that you lost by turning away good jobs for want of type?
The money spent in telegrams, express charges, electrotyping, lost time?
The money spent in patching make-ready, because of using old and worn type?

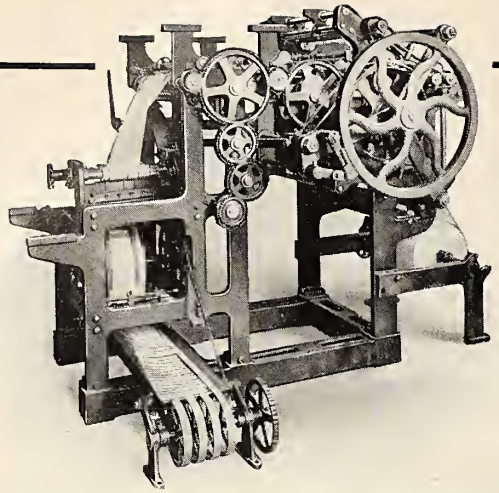
NO EXCUSE IN 1908 FOR

Empty cases. Live jobs being picked.
Turning away jobs. Money tied up in dead stock.
Using old type and patching make-ready.
Spending seventy-five per cent more for type.
Laying out more money for Gothics, Antiques, etc., than for Roman.

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Nuernberger-Rettig Type-Caster

Universal Automatic Type-Casting Machine Co.
32 South Jefferson St., CHICAGO, ILL.



PRINTERS having long runs of various forms and special products can effect

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With our **ADJUSTABLE** automatic **PRESSES,** printing one or both sides in one operation with interchangeable delivery for sheet products delivered flat, folded or interleaved, or roll products. Also numbering, perforating, etc.

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Being an enlargement of and revision of JENKINS' MANUAL OF PHOTOENGRAVING
By N. S. AMSTUTZ
With supplementary chapters on the Theory and Practice of Half-tone Colorwork by
FREDERICK E. IVES and STEPHEN H. HORGAN

This is the most comprehensive and practical work on this subject ever published, and has received the endorsement of leading men in the craft

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TO ANY PRINTER sending us an order for BOXER BLACK: *We Agree* to pay charges both ways upon failure to find the quality other than advertised.

SEND FOR OUR NEW SPECIMEN BOOK

The Big Four Printing Ink Company

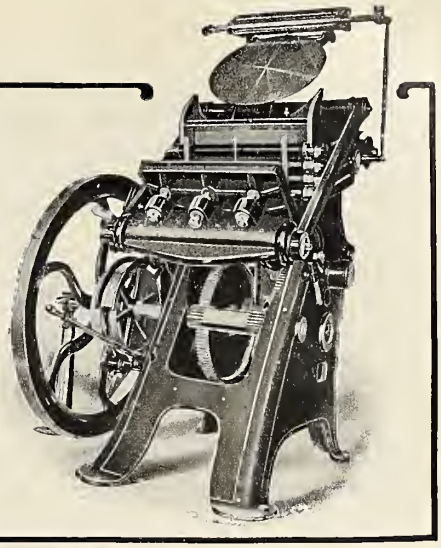
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61-63 PLYMOUTH PLACE . . . CHICAGO
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BATTLE CREEK, MICHIGAN

New Feature—

"Perfectly Balanced"

Without *Springs or Cams*



MANUFACTURED ONLY BY

Boston Printing Press & Machinery Co.

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The HUMAN FIGURE



By J. H. VANDERPOEL

The HUMAN FIGURE

Drawing and Construction by John H. Vanderpoel

Mr. John H. Vanderpoel has been for nearly thirty years one of the most distinguished teachers of drawing in America; himself a consummate draftsman, he has instructed thousands of men and women, so that the list of famous American artists contains a large percentage of those who have been his pupils. His specialty is the drawing and construction of the human figure, and in this he stands high among the world's masters. His knowledge of the nude, and the clear, systematic manner in which he gives it expression, is unsurpassed in modern art instruction.

Mr. Vanderpoel's new book is a full and concise exposition of his system. The text is a thorough analysis of the human figure from the artist's standpoint, feature by feature and as a whole. It is illustrated with 54 full-page plates—all of them masterly drawings of the greatest value to the student—and 330 marginal sketches, none of which have ever been published, showing parts of the body in various positions and actions. Altogether it is the most complete illustrated work on the subject now extant. To the student and the working artist, as well as to the general public which may use such a book for reference, the publication of Mr. Vanderpoel's life-work is of the utmost importance.

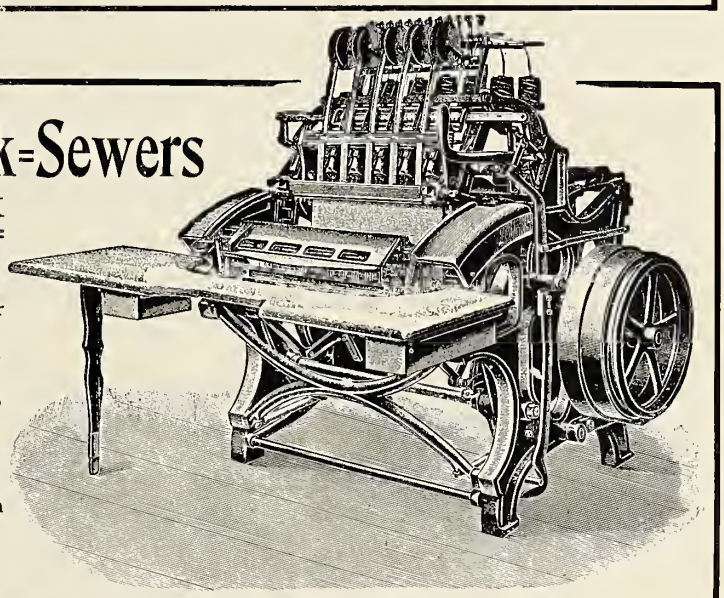
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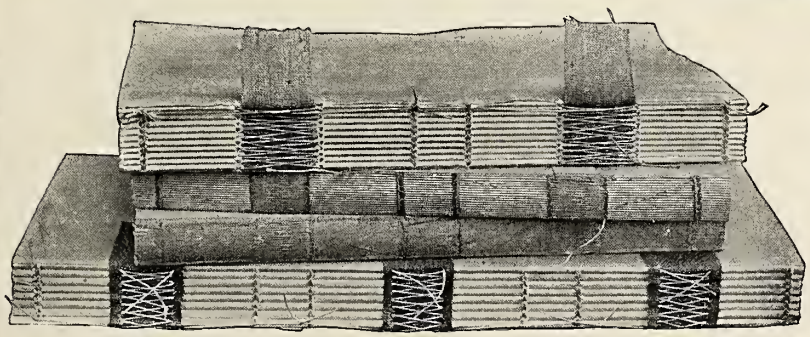
BREHMER Thread Book-Sewers

FOR BLANK-BOOK AND EDITION WORK



Has many important advantages.
Surpasses hand sewing for regularity and strength.
Sews through or over tape of different width, through crash or without any back material.
Length of stitch variable, according to size and quality of work.
Distance between stitches variable without limit.
No thread on back of books visible, excepting over slips, therefore no thread wasted.
Two kettle stitches to every tape.
Absolutely no limit to thickness of sections.
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A new method reduces the cost of books bound with crash back material and greatly strengthens them.

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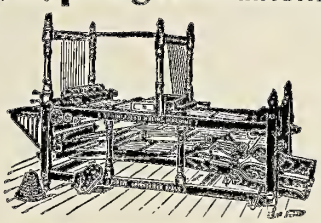
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THE INLAND PRINTER—JANUARY, 1908.

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THE INLAND PRINTER

FOR FEBRUARY 1908



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Good inks -- nor yet is it enough
To want to make good inks -- nor even
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IT REQUIRES MORE -- for instance:
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To select the best raw materials,
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In the proper forms and proportions
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To select the ink that is best for you.
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Best for you in price -- in economy.
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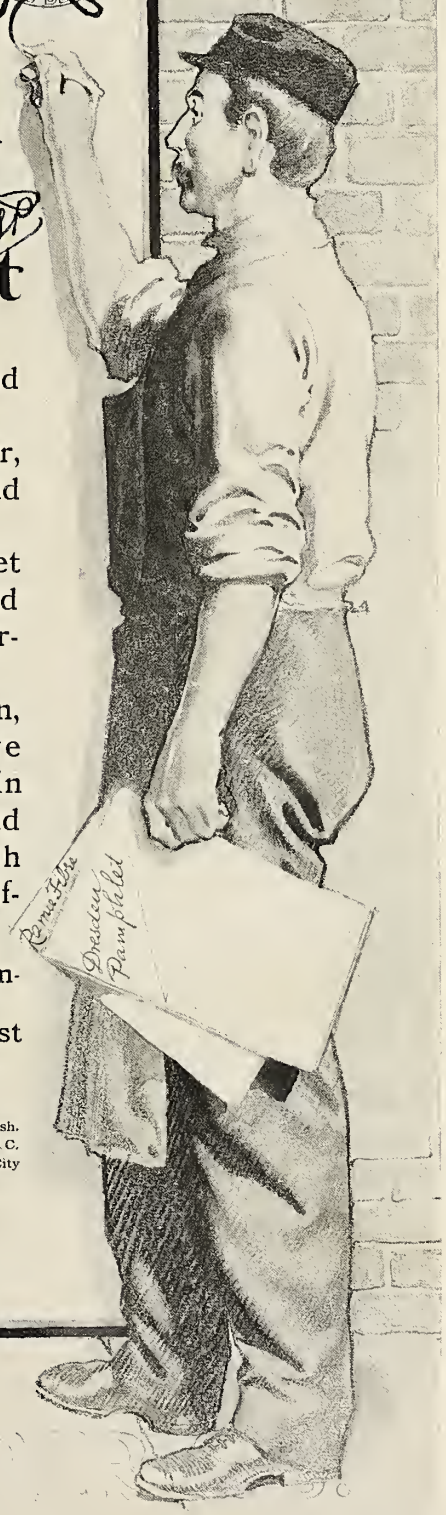
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Let us send you the illustrative samples we have just prepared for that purpose.

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"OUR CUTS TALK"

THE WILLIAMSON-HAFFNER ENGRAVING CO.

DENVER, COLO.

Cap. I, *l.c.* u,

versus

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In discussing paper and printing the other day, I listened to something like this: "*We* don't do so an' so because *we* don't believe in it. *We* are in business for *our own* benefit and don't propose to play anyone's game but *our own*. Every man must look out for himself."

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It is almost unnecessary to say that the latter office is doing a substantial, profitable and pleasant business, while the former is scheming, figuring and fighting to show a profit—and the fight grows harder day by day.

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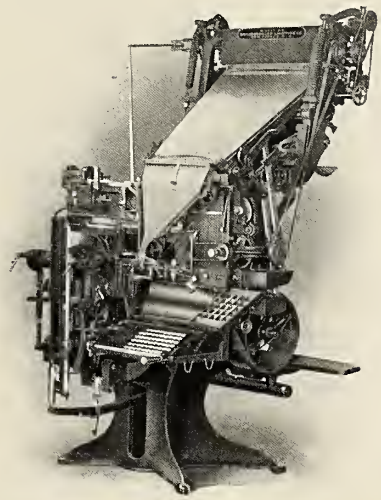
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Height, SEE THE MAN.

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The Babcock Optimus
The Babcock Optimus
The Babcock Optimus

The following extracts are made from recent letters commending the Optimus press. These were not intended for our eyes, but were written to a third party who made inquiry. In the minds of some this will add to their value.

Regarding the Optimus press would say that we have purchased upwards of twenty-five of these. I think the delivery is the best in the market, but the delivery did not decide the purchase of the press.

I have used Optimus presses for fifteen years. I personally do not think they can be excelled by any on the market. Where they were running along side of presses of other makes, they have always proved to be best for the general run of work, and quickest results. Just now I am waiting for two more new Optimus presses, which will be running soon.

I have been using Optimus presses for ten years, and have found them entirely satisfactory for stability of construction, speed, register, and convenience for handling forms. Consider the delivery feature exceptionally good.

In our opinion the Optimus is the best in the market. We have six in operation, and have never had any trouble.

The Babcock Optimus is the best press made. I have three and would buy thirty more of the same kind if I needed them. They are fast, take small amount of power, do perfect register work, and give long day-in and day-out service.

I can only speak of the Optimus in the highest terms. The speed with which you can turn out work, not only as to running, but the handiness with which you can make a form ready to run, is, I think, not equalled in any other press.

We have eleven Optimus presses, and they are giving complete satisfaction. The delivery is the attractive feature. For strength, speed, register, and distribution, there is none better. For months we have been printing several hundred thousand four color pictures, sixteen to a sheet 40 x 60, at a running speed of nearly 1600 per hour, with perfect register.

Our experience has proved the Optimus equal in all respects to any, and superior to most of its competitors. We would again buy the Optimus on its record for high class work and reliability.

In our opinion, for stability of construction, register, sheet delivery, and convenience of handling forms, it has no superior on the market.

We have had five Babcock Optimus presses in constant use for the last four or five years. They have been very satisfactory, and have given us practically no trouble.

We are very well satisfied with our Babcock Optimus, and prefer it to any other.

The first Optimus press we bought five years ago. Two years ago we bought three more. They have been running constantly on all classes of work, and have given perfect satisfaction. We have some of the closest register work known to printers, and some of the finest half-tone work on runs over 100,000, and we've had no trouble with the presses whatever.

Note this recurring opinion, positively expressed or strongly implied: "They have given us no trouble whatever." It is the keynote of profit, and profit is success.

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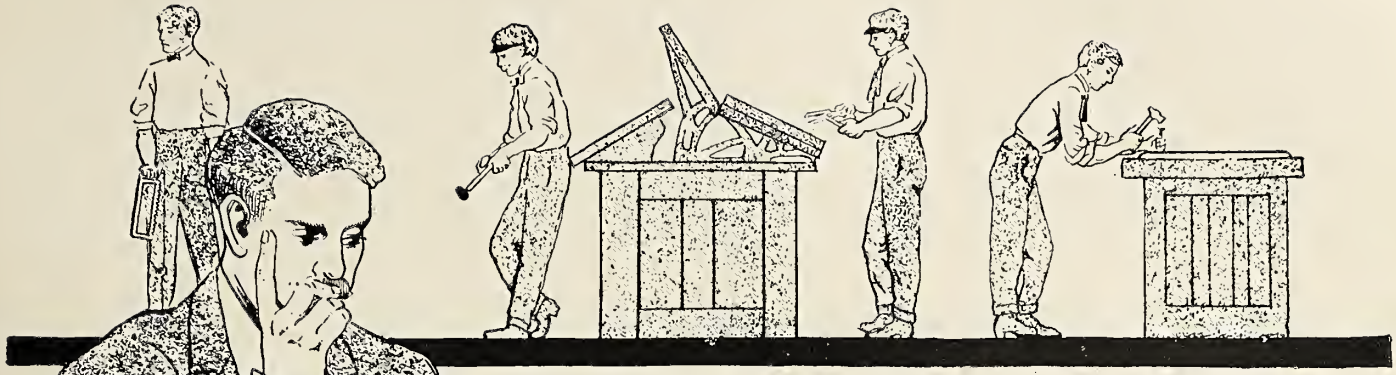
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IT IS WORTH ALL IT COSTS AND THEN SOME
BY ITS USE YOU AVOID INK TROUBLES



THE QUEEN CITY INK HABIT PAYS

THE QUEEN CITY PRINTING INK COMPANY

CINCINNATI CHICAGO BOSTON PHILADELPHIA KANSAS CITY, MO.



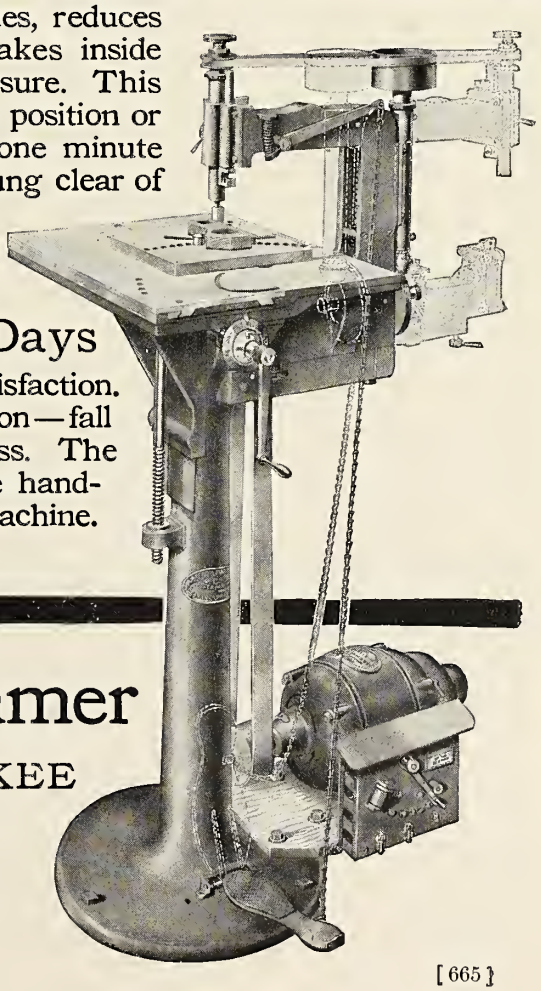
YOU are Whittling, Scissoring and Wedging Away Its Cost

by clinging to old-time methods of forcing justification—by patching, wedging and card-boarding between cuts, type and slugs—you are WASTING over and over again the cost of

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You are paying for it—why not have it? This machine saws and trims all materials at one operation, cuts rules, it trims slugs, miters, bevels, undercuts—with the entire product exactly to point measure—insuring instant and accurate justification without resort to makeshifts and unworkmanlike expedients.

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COATED BOOK PAPER

An Achievement in Paper Making. The Only Paper Having an Absolutely Dead Finish and a Surface Suitable for Printing Half-tone Plates.

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CAMEO PLATE is a coated paper made by a patented process. It has a dull surface, obviating the reflection of light which is for some purposes objectionable, and in certain classes of work it adds greatly to the quality of the result.

The remarkable results produced on CAMEO PLATE have attracted the attention and admiration of the most expert engravers, printers and publishers of America and Europe. It contributed to a depth of color and richness which have never heretofore been obtained in a single impression from half-tone plates upon any other paper.

In stock in both White and Sepia.

25 x 38 — 75, 90 and 110 lb. 28 x 44 — 90 and 110 lb. 32 x 44 — 110 and 130 lb.

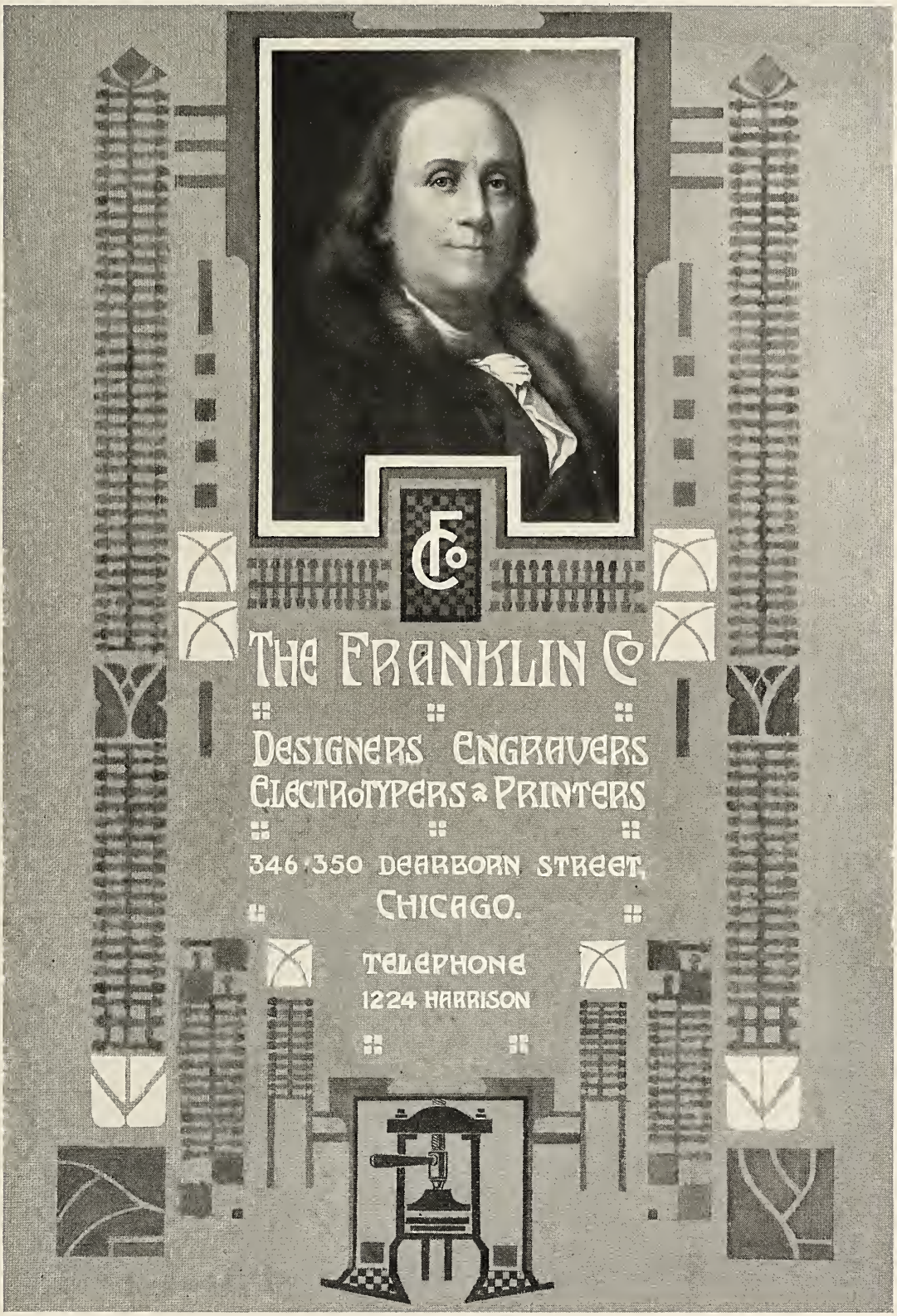
CAMEO PLATE POST CARD

¶ Cameo Plate Post Card has the same surface qualities as Cameo Plate Coated Book, and is especially suitable to printing souvenir cards or other illustrated work where stock of this thickness is desired. It takes writing perfectly with either pen or pencil. Carried in stock in 22½ x 28½ — 130 lb. White and Sepia.

Plain or printed sheets and other information will be supplied upon request.

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161 Devonshire Street, Boston, Mass.


THE FRANKLIN Co
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ELECTROTYPERS & PRINTERS
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1224 HARRISON

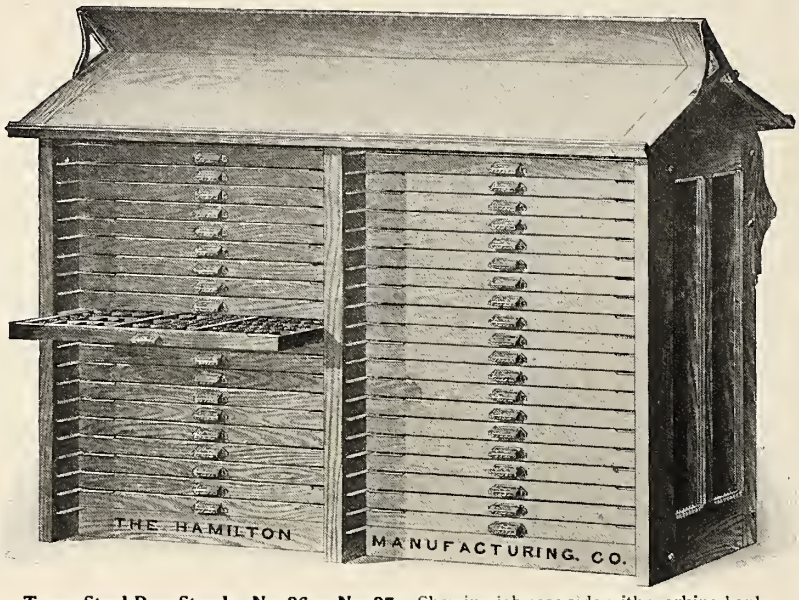
HAMILTON'S LINE OF Steel-Run Stands

Has been extended by the addition of two more good ones which will be known as the

TRACY STEEL-RUN STANDS

IT will be noticed that in these stands there is a radical change, the brackets being discarded, thus providing a solid board top, one side of which can be used as a working bank, or to hold a full-length Bettis Lead and Slug Case, 18 inches wide. The other side will take a pair of job cases on the lower section, and the upper board can be used as a galley bank or a lead and slug bank, providing cap cases are to be discarded; or two pair of news cases can be placed in the usual way. These stands provide an economic arrangement for a modern composing-room equipment.

No dust can accumulate under the top cases.
No waste space for the accumulation of trash.



Tracy Steel-Run Stand — No. 26 or No. 27 — Showing job-case side with working bank, which can be used as illustrated, or will take a standard Bettis case, 18 x 72 inches.

The following Chicago Offices are already equipped with Tracy Steel-Run Stands:
C. H. MORGAN CO. R. J. KITTREDGE CO. CHICAGO LABEL & BOX CO.



Tracy Steel-Run Stand, No. 27 — Showing news side. Solid top to take pairs of news cases or job cases at front, leaving bank for galleys or leads and slugs. Note copy drawer and additional bank below.

No. 27 — Tracy Steel-Run Stand — Occupies floor space, 28 x 70½ inches; height at front, 43½ inches; capacity, 40 cases in the body of cabinet, taking 20 lip-front cases in each tier. The top, on job case side, can be used as a bank or will take an 18 x 72 inch standard Bettis case. Regular pairs of news cases or job cases can be used on the other side of the top. Under the news case bank there is an additional bank for galleys or type matter, extending full length and 9 inches in width. Over this bank are two large copy drawers. Total height from floor to top of bank, 56 inches. Flat steel runs of extra thickness and extra width are used. Has 5-inch extension front when cases are in position.

No Brackets required for this Stand.
Weight, crated, 440 lbs.

LIST PRICE
No. 27 Tracy Steel-Run Stand, ... $42.00

No. 26 TRACY STEEL-RUN STAND same as No. 27 described above, except for the omission of the two copy drawers and the 9-inch bank under the news case section, otherwise the two stands are identical.
Weight, crated, 400 lbs.

LIST PRICE
No. 26 Tracy Steel-Run Stand, ... $35.00

The prices given above are subject to all regular discounts.

The Tracy Stands are perfectly rigid and are guaranteed to remain so under any and all conditions. They are made of selected hardwoods, filled, stained and varnished like the best of our type cabinets. They can be furnished in weathered finish in any desired shade.

Wood Type DON'T FORGET — Our Wood Type is TYPE HIGH — not in theory but actually Type High.
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THE HAMILTON MFG. CO.

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A VALUABLE LINE GAUGE, GRADUATED BY PICAS, SENT FREE TO EVERY ENQUIRING PRINTER.

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Composing Machine

For All Kinds of Work
Plain or Intricate
All Sizes 5-point to 14-point
Any Measure Up to 60 Picas

Sorts Caster

All Sizes
5-point to 36-point
Body Type, Display Type
Borders, Spaces and Quads

The Monotype increases the facilities of the composing room and reduces the cost of composition, but as it raises the standard of quality it does not reduce prices *

*Mr. Geo. H. Ellis, Treasurer of the Geo. H. Ellis Co., of Boston, in his letter of July 1, 1907, says: "The fact is we do not know how we could possibly have done our work without these machines and the quality of our work is unquestionably better than before their introduction"

Lanston Monotype Machine Company

1231 Callowhill Street, Philadelphia, Pa.

Where all communications, including those relating to sales, should be addressed

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R. L. Hunter, 1 Bruce Bldg., Nashville
J. S. Reinhart, Yonge Street Arcade, Toronto
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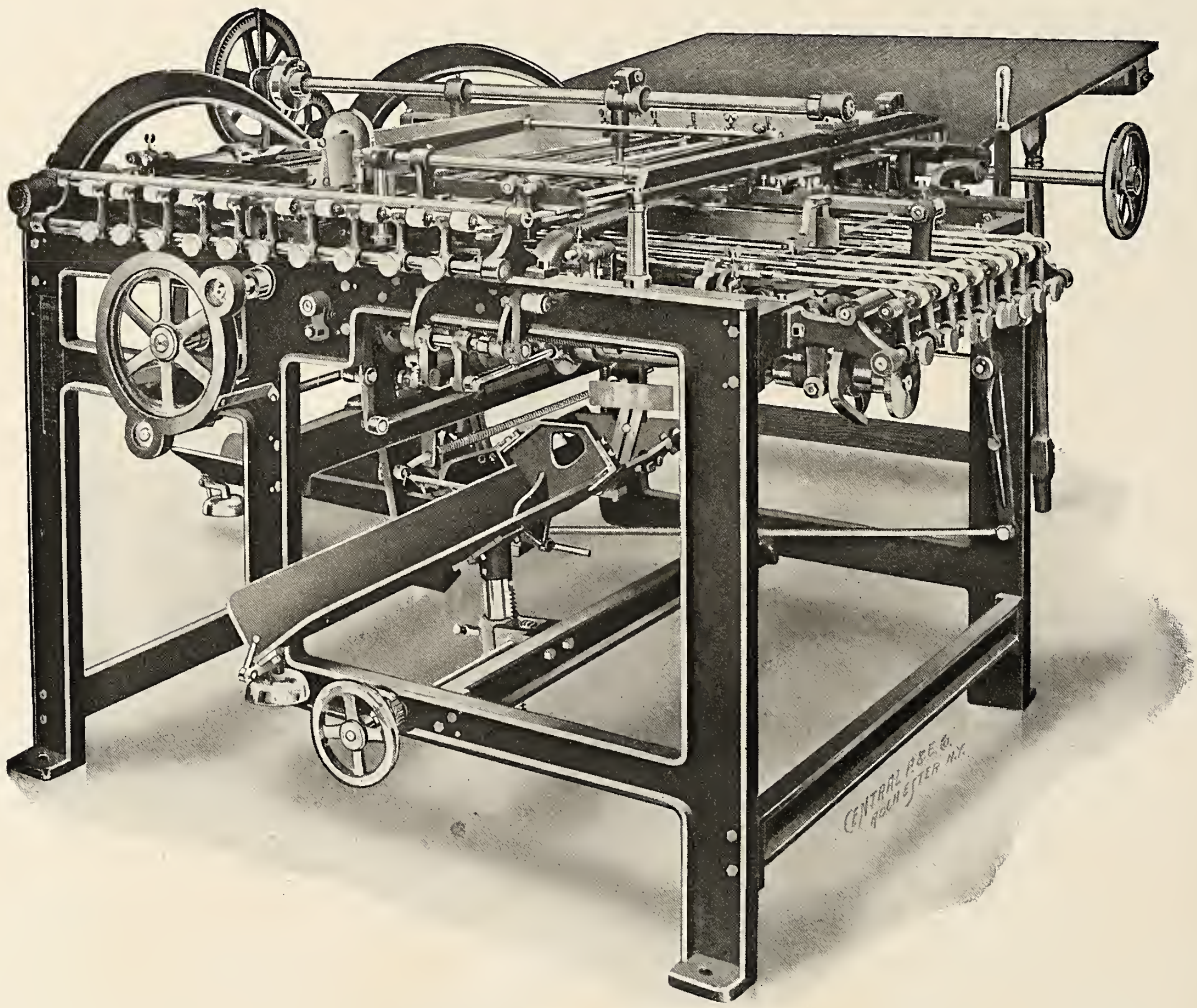
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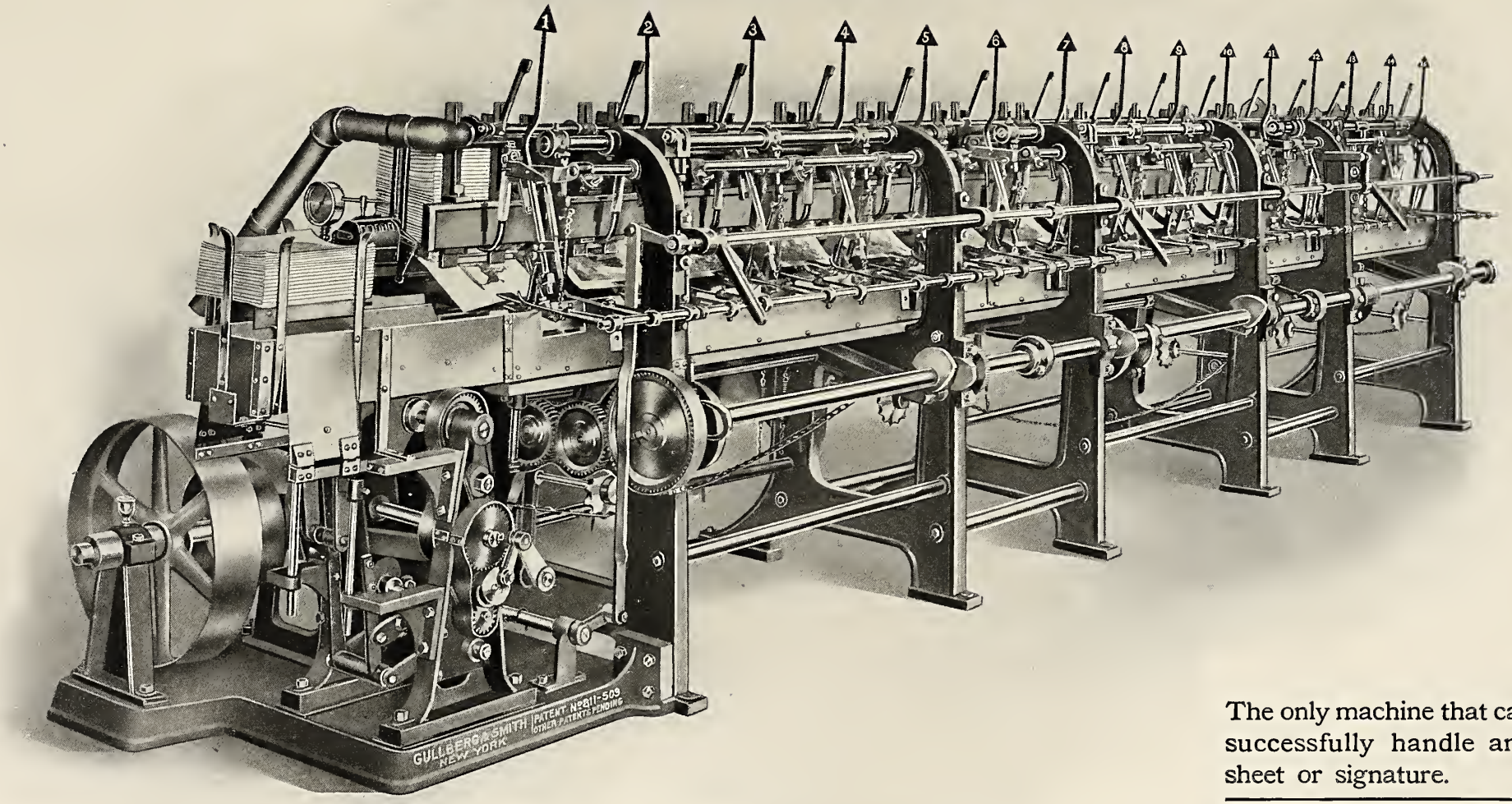
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The only machine that can successfully handle any sheet or signature.

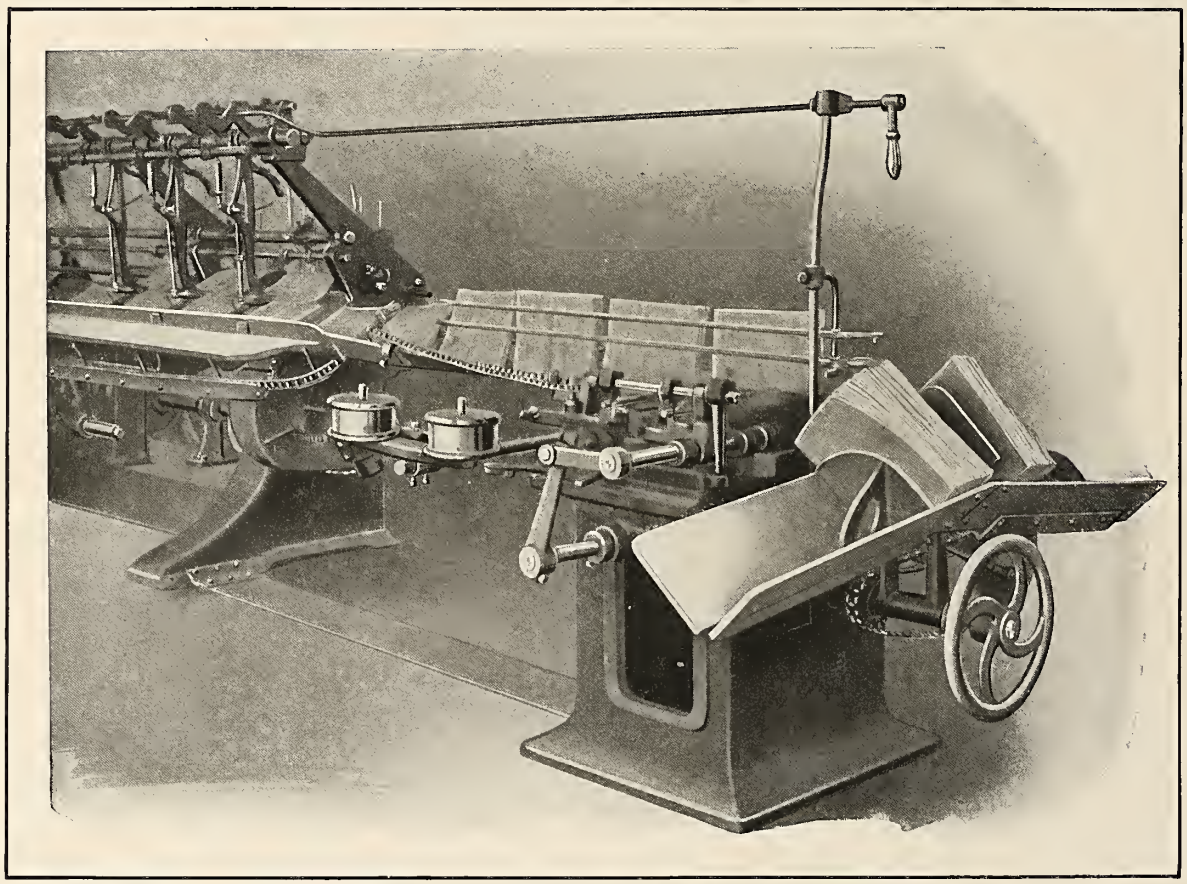
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SINGLE IMPRESSION OF DUPLEGRAV INK

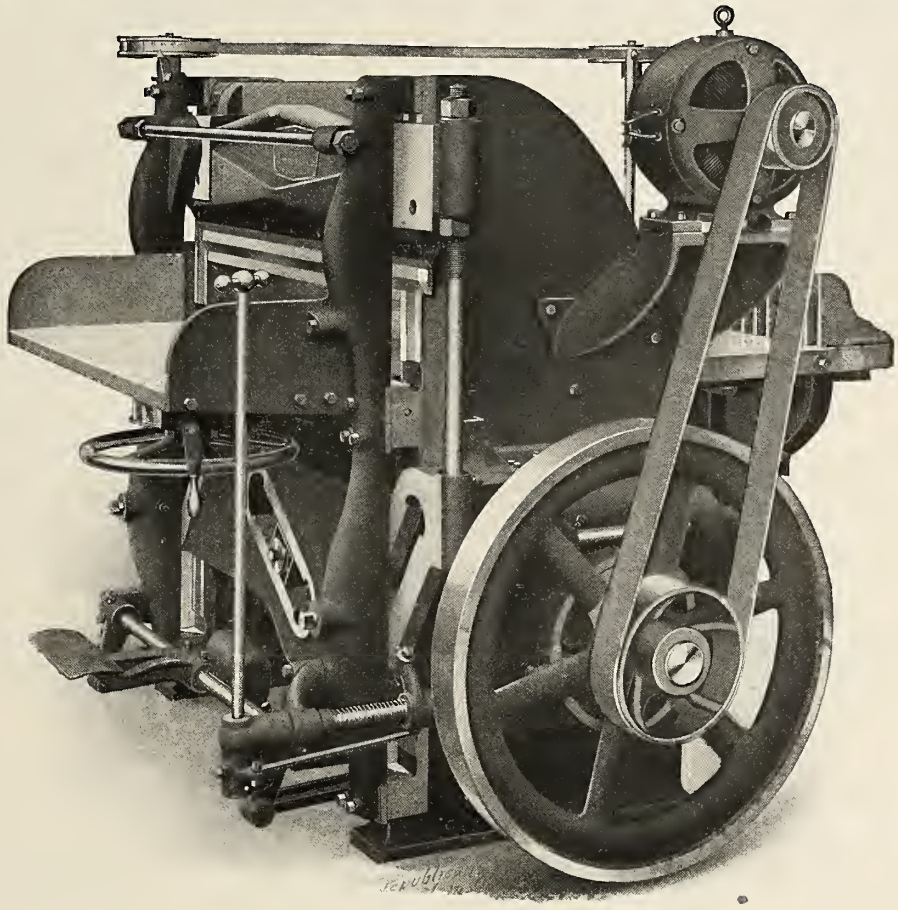
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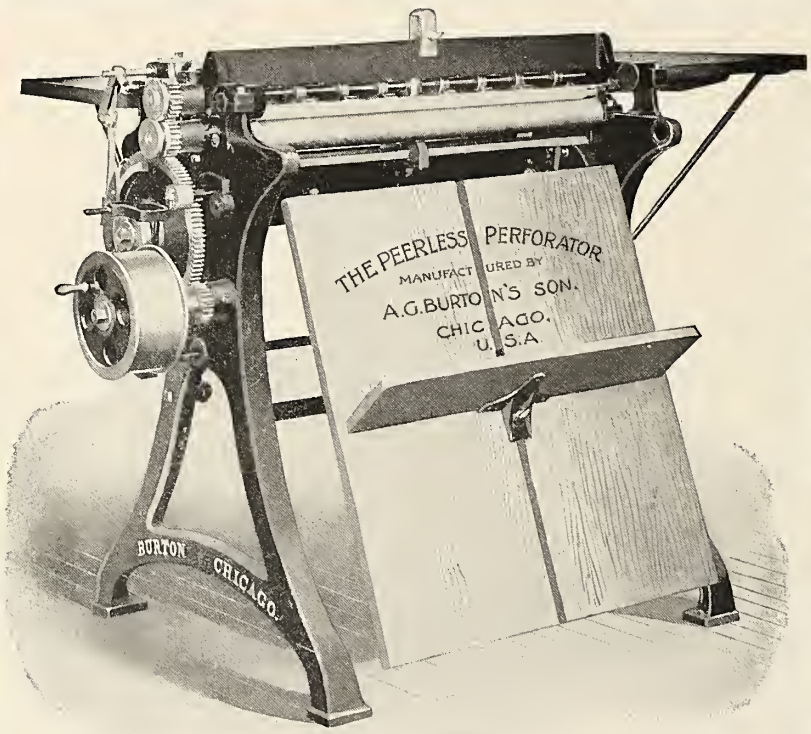
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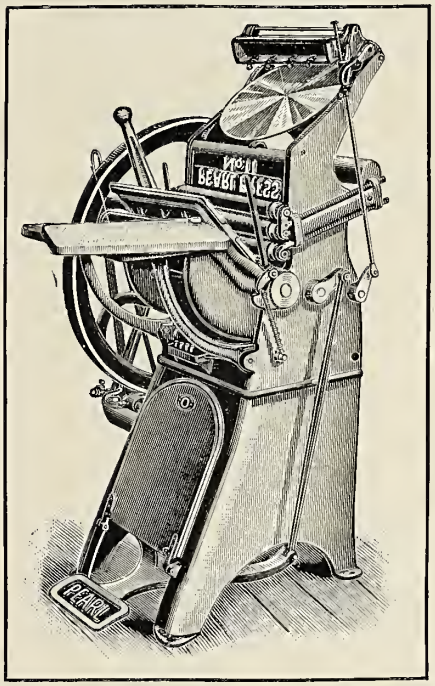
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It represents the standard of speed and quality in the production of small work.
It SAVES in every operation.
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The Carlton Rotary Perforating Machine

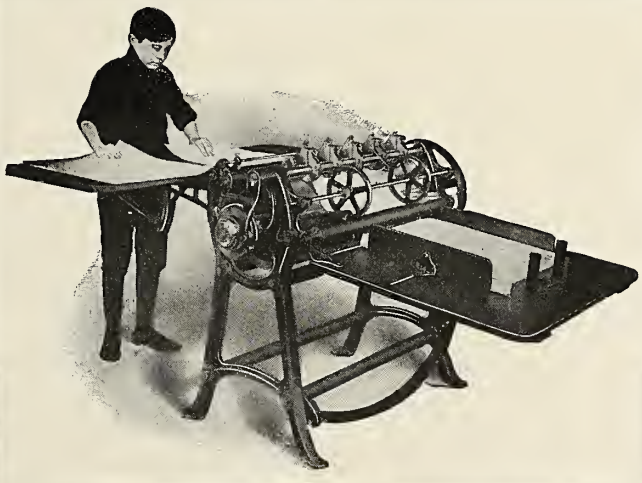
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Machine's Speed limited only by **Speed of Operator.** No Swelling or Pounding of Stock, making numbering and binding easier.

It does not punch holes through the paper, but makes a clean cut, leaving no burr on under side.

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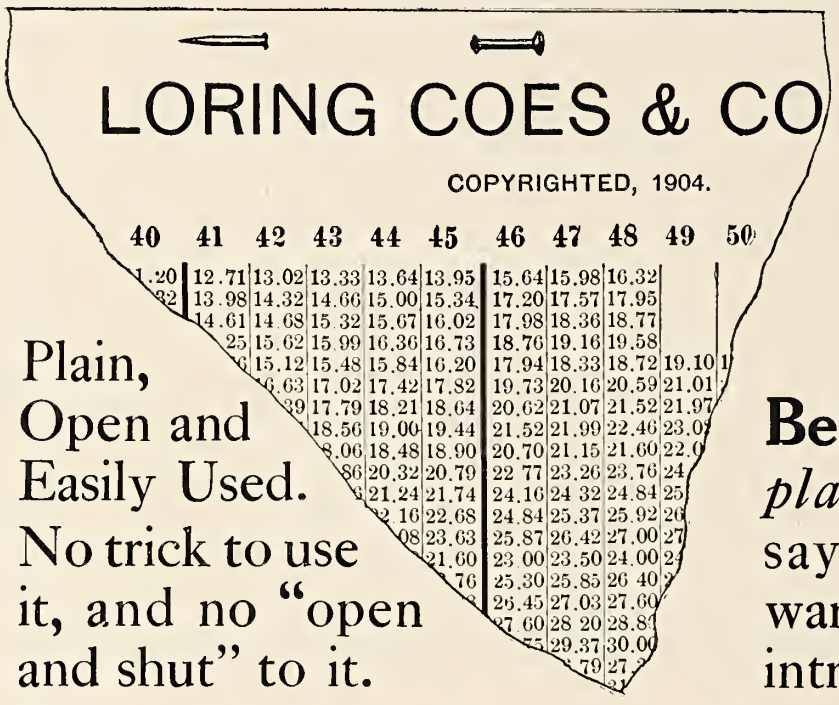
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Coes' Price-list is different, too.





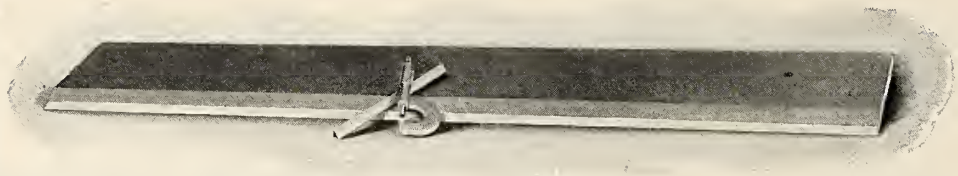
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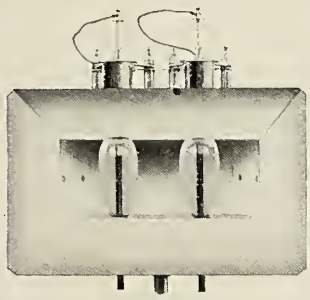
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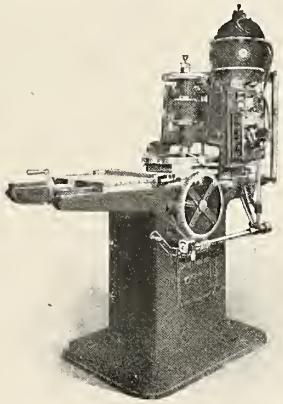
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Our Improved Daniels Planer
Has micrometer adjustment and other good and valuable features.

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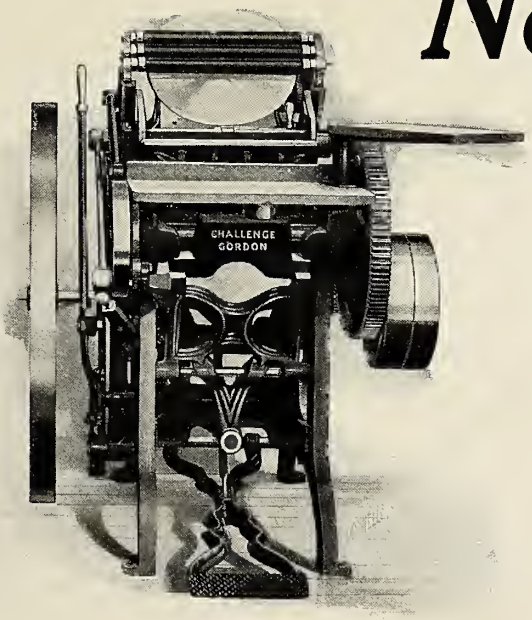
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During the past twenty-one years more than

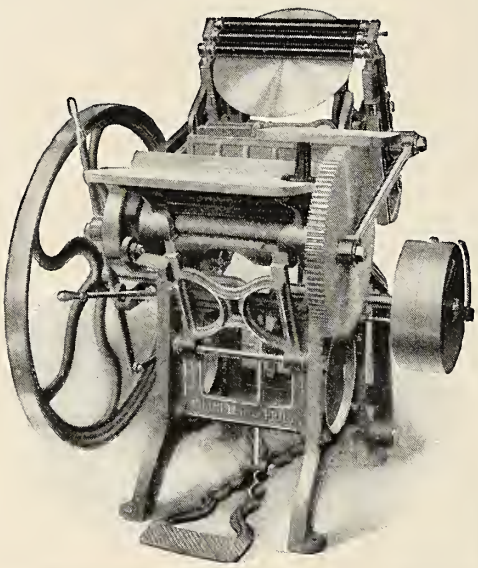
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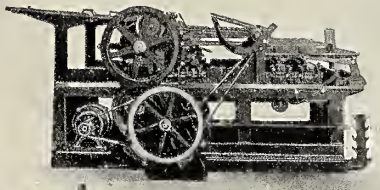
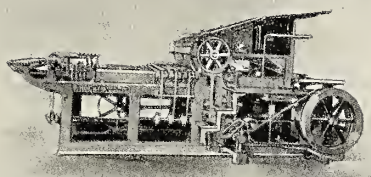
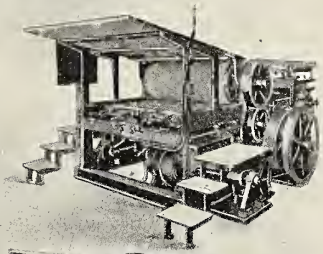
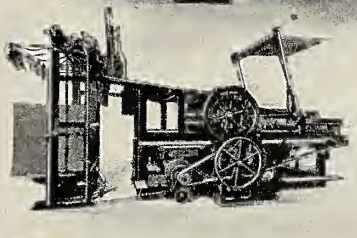
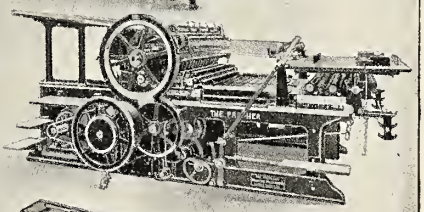
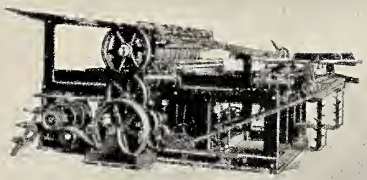
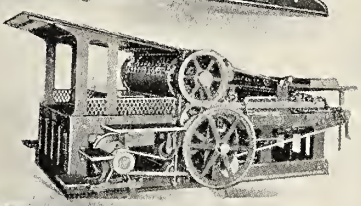
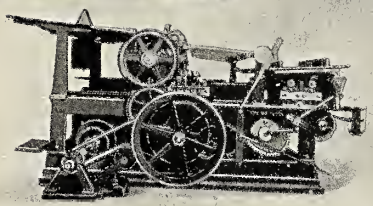
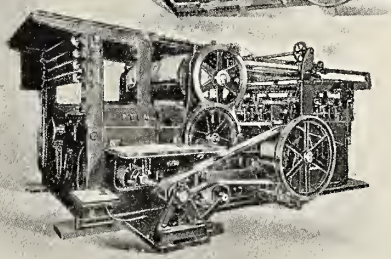
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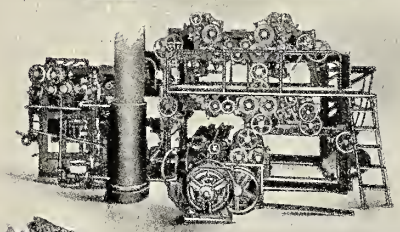
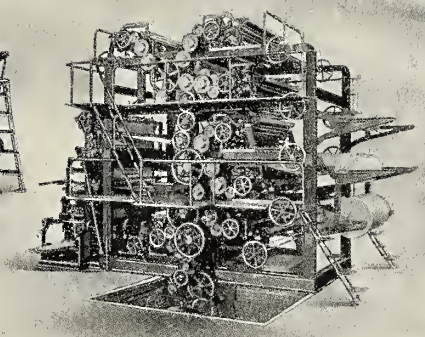
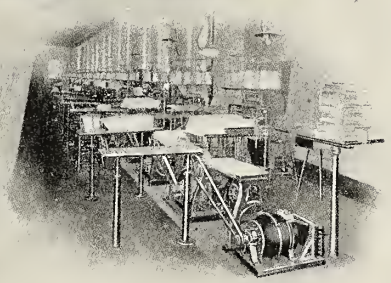
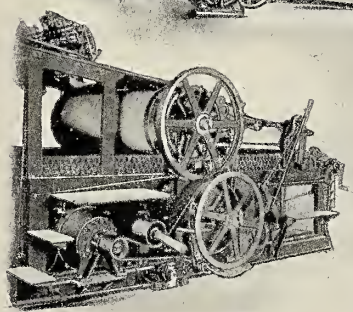
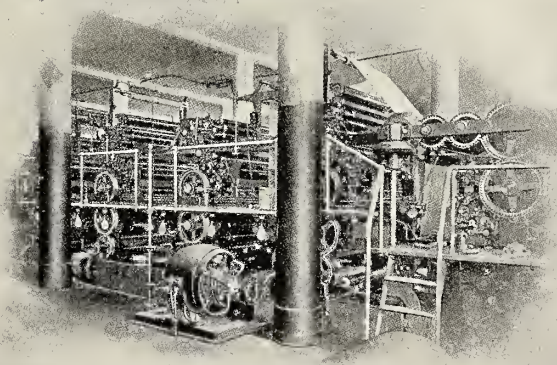
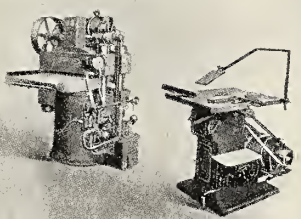
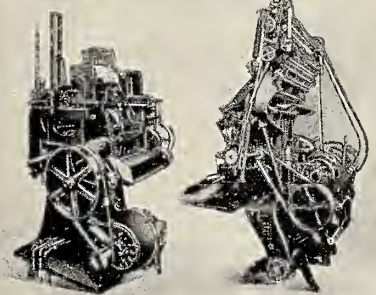
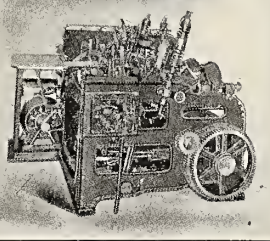
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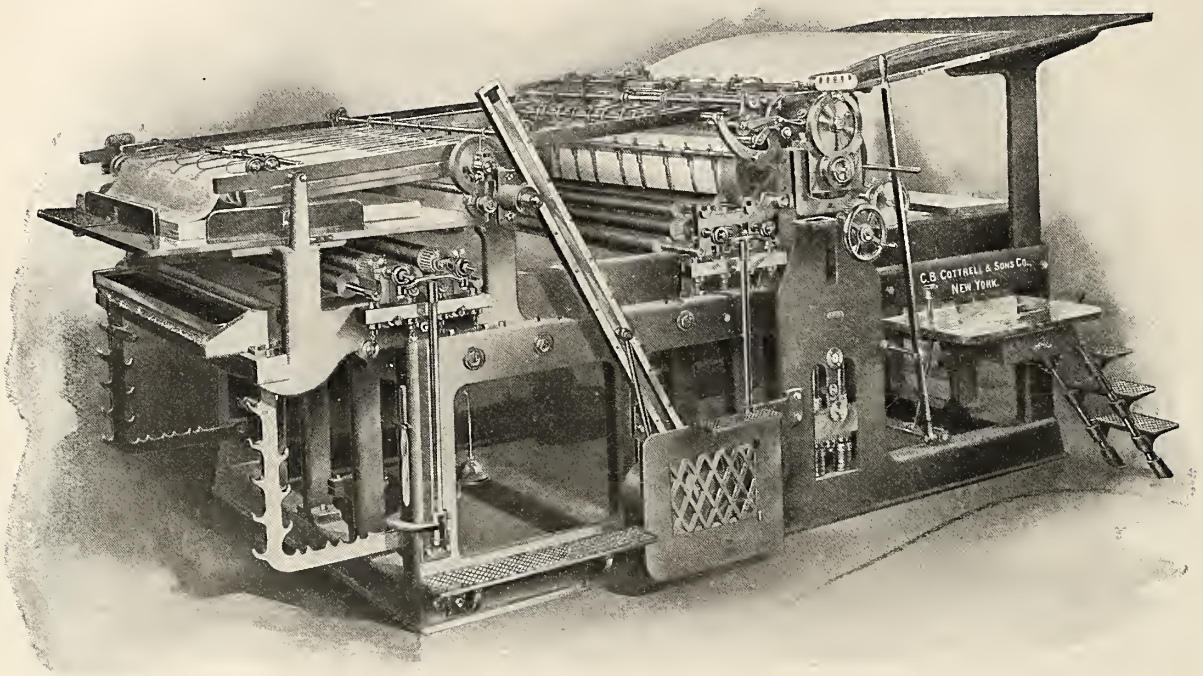
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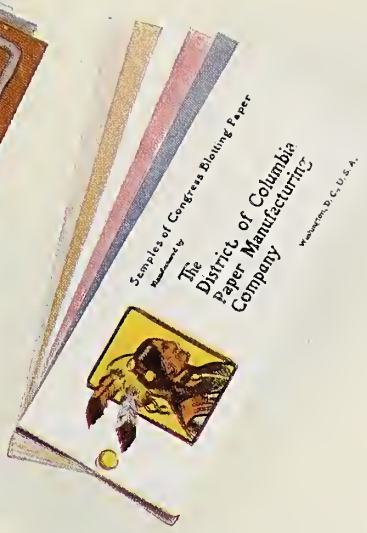
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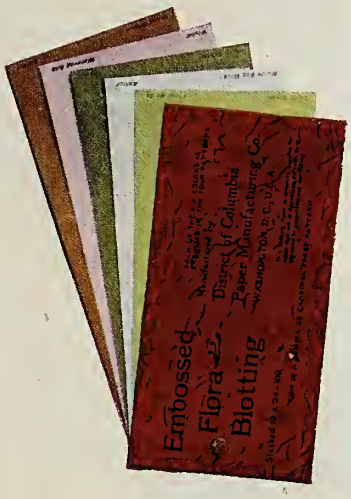
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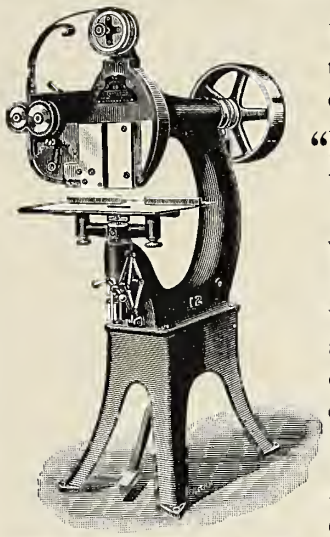
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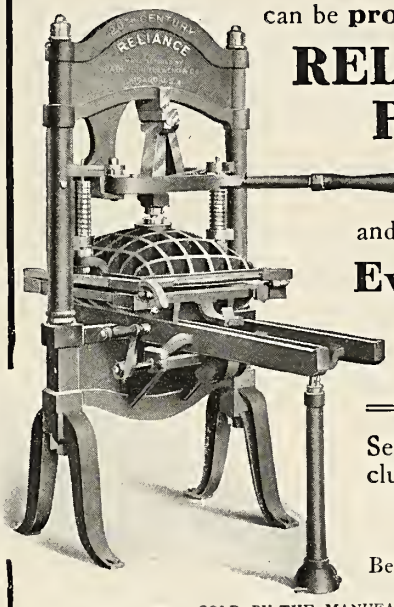
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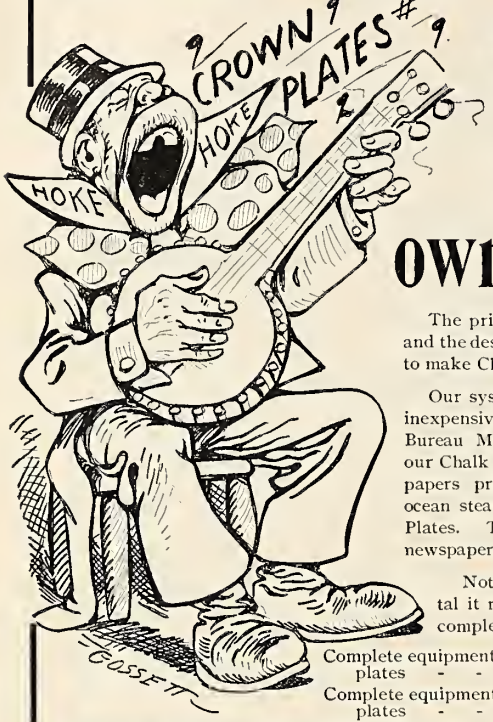
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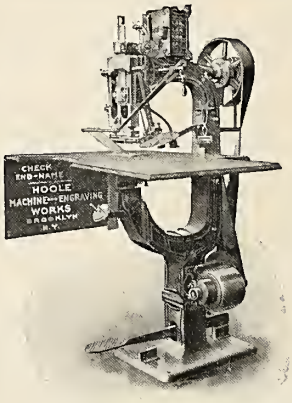
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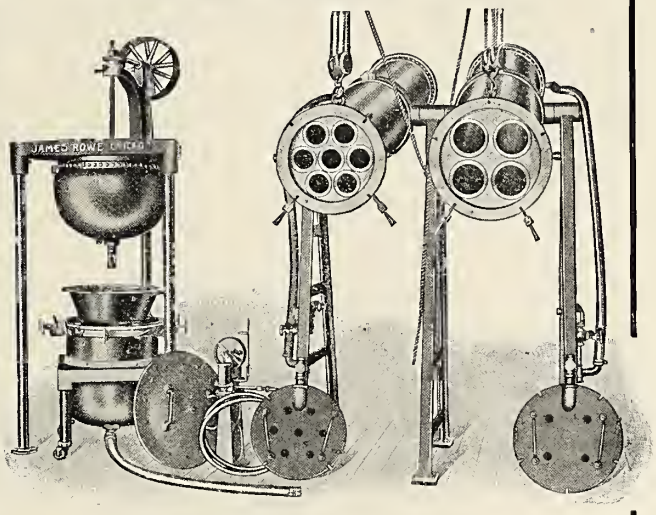
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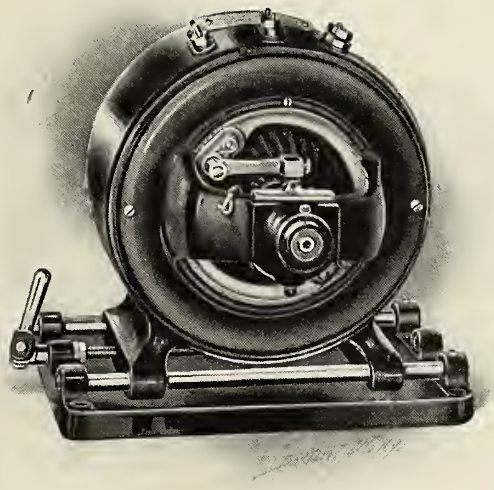


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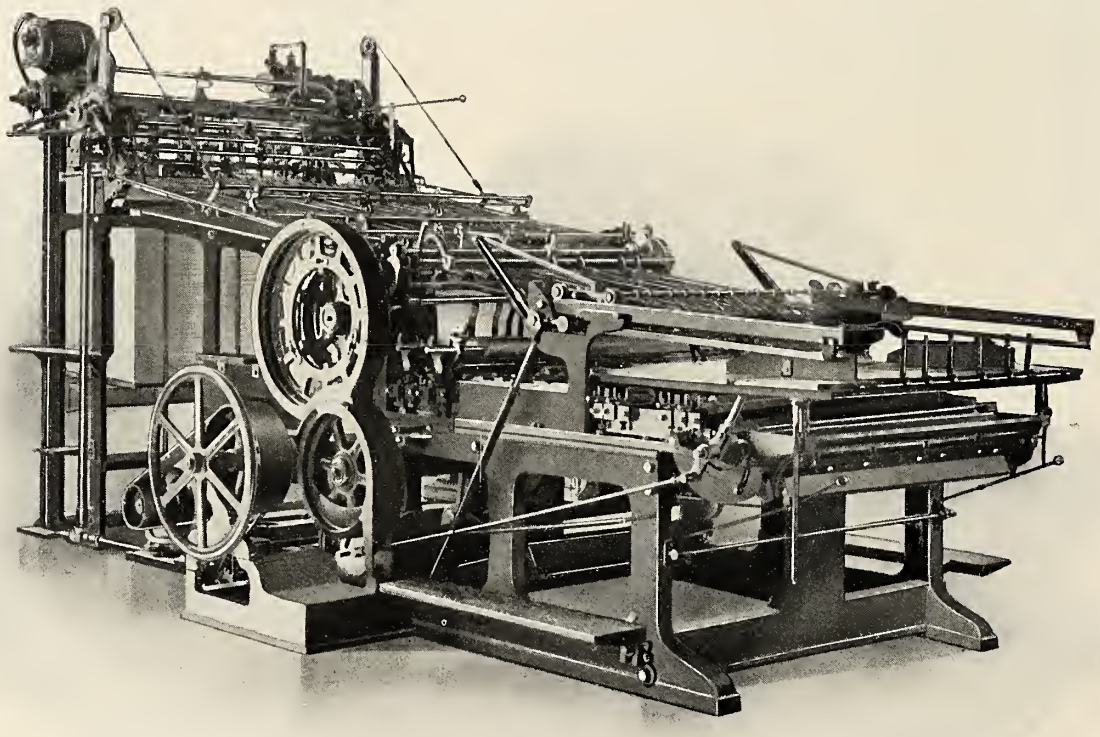
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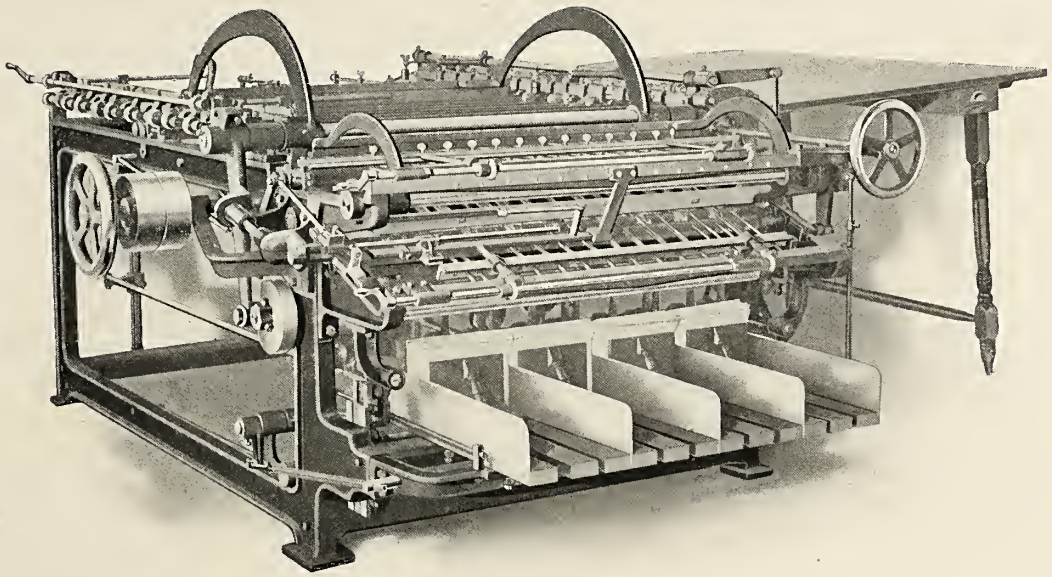
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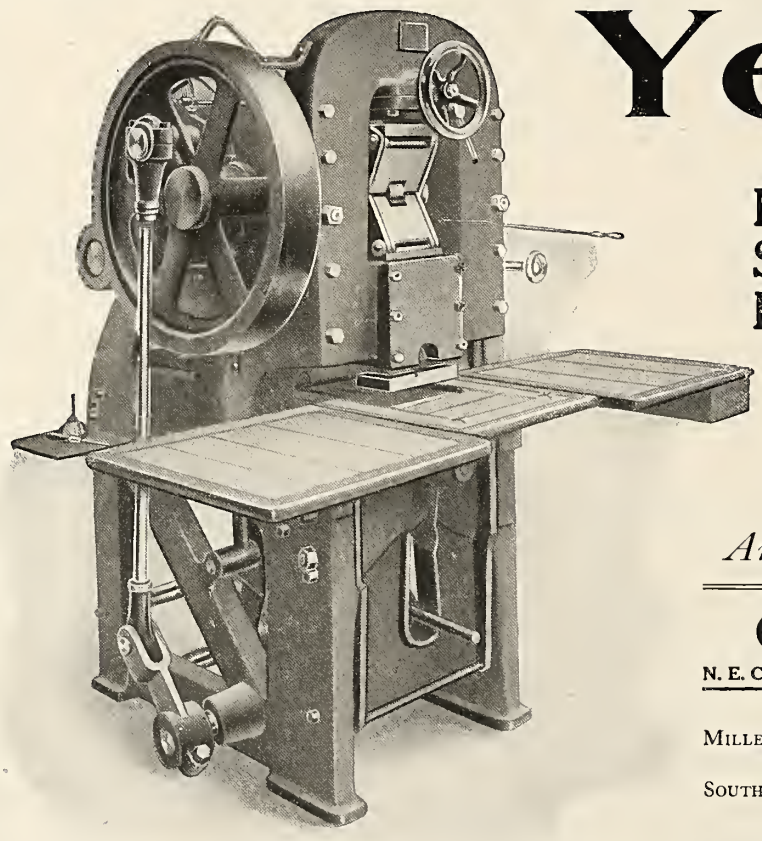
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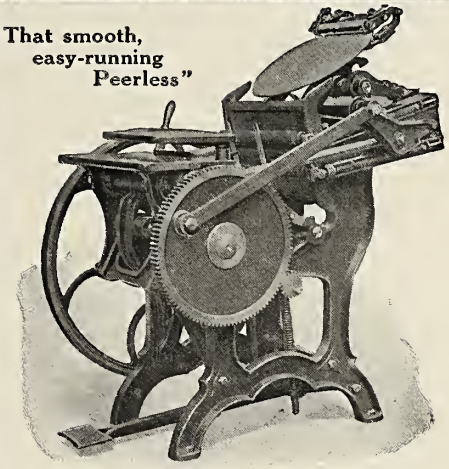
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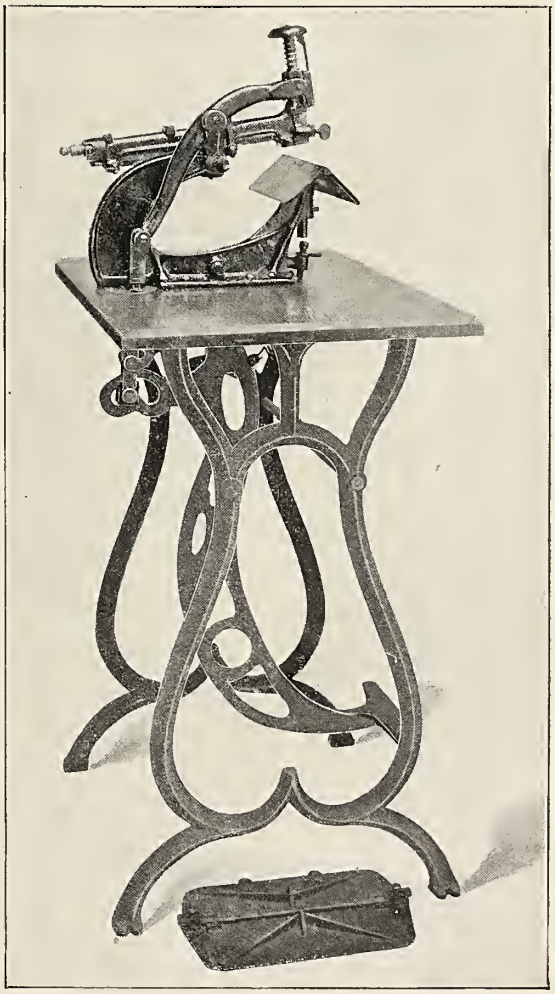
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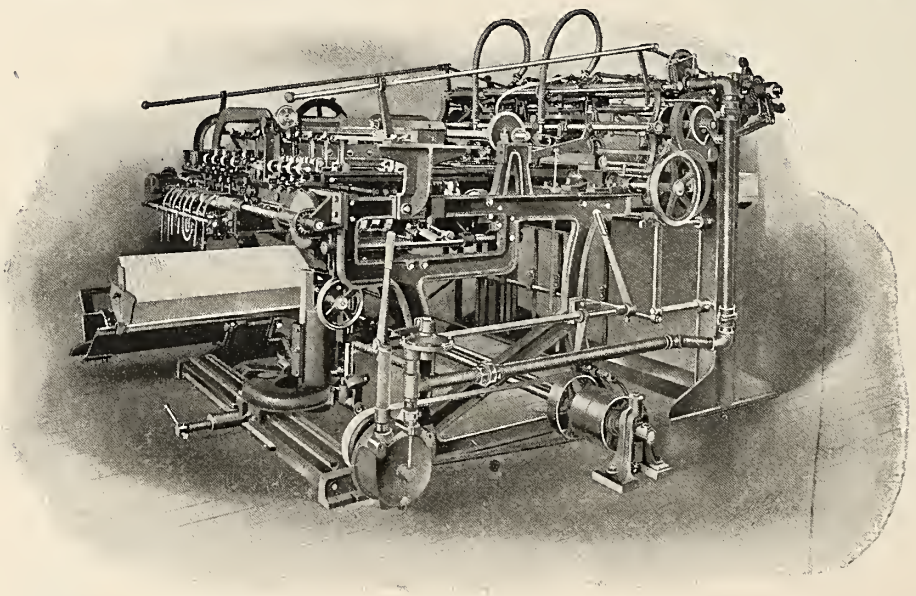
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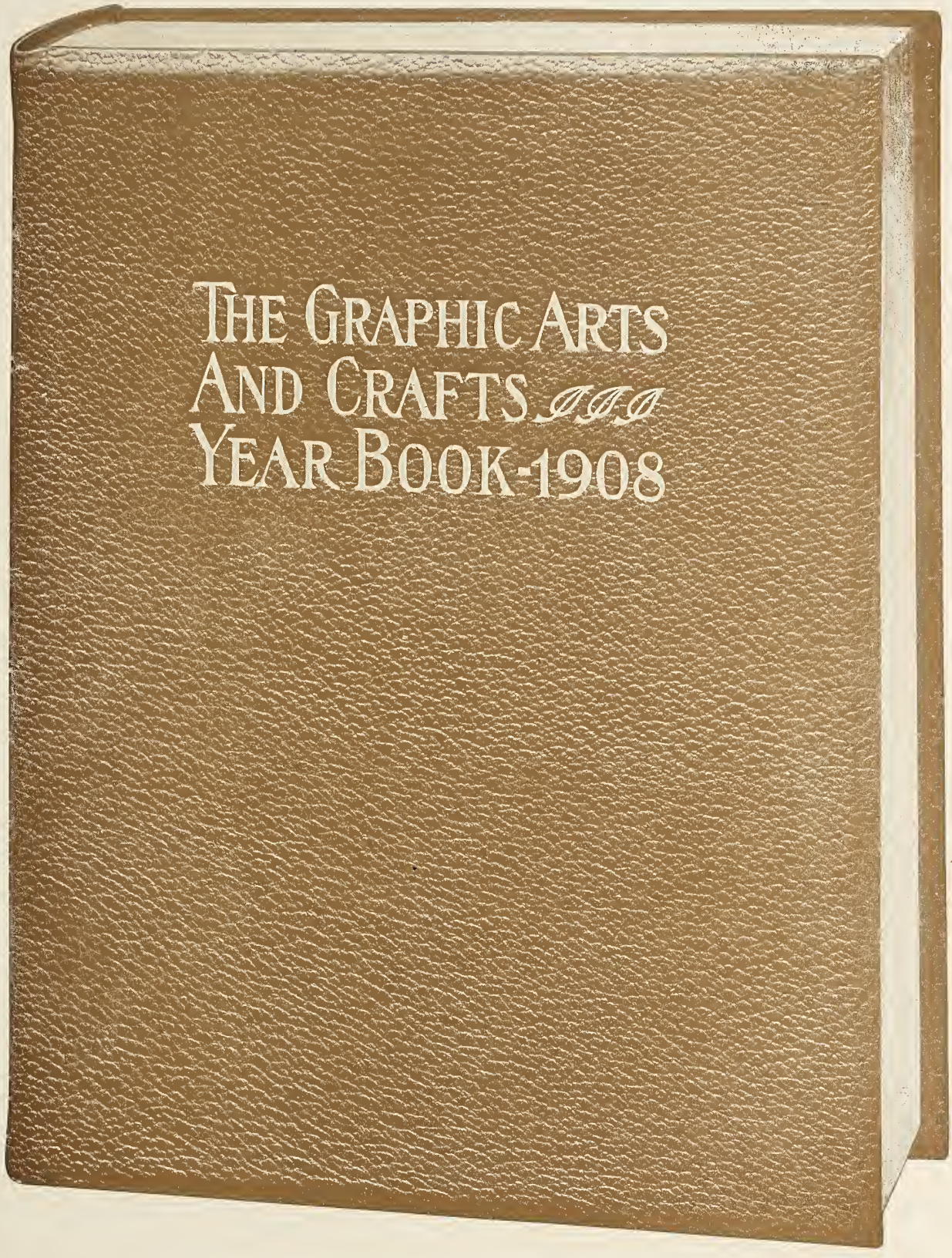
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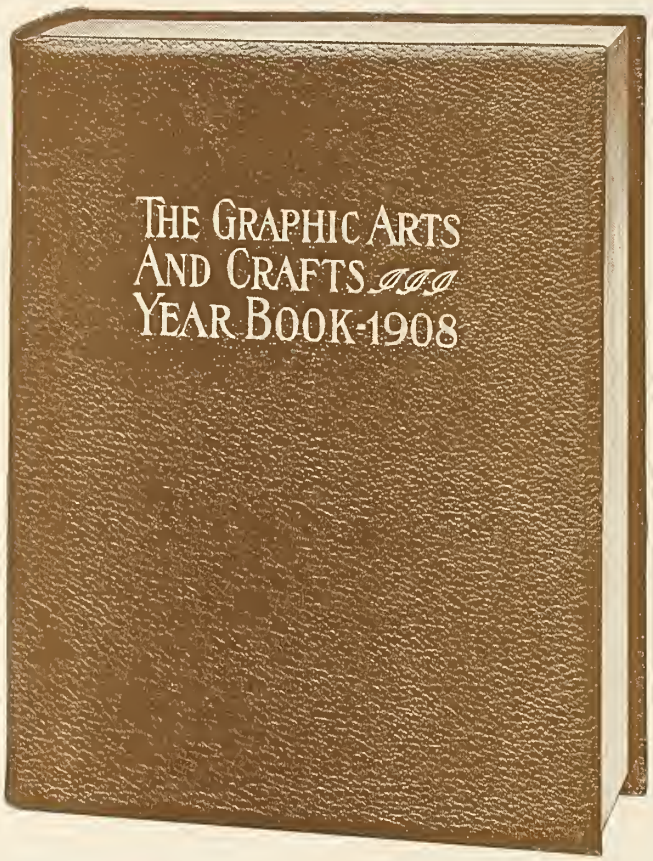
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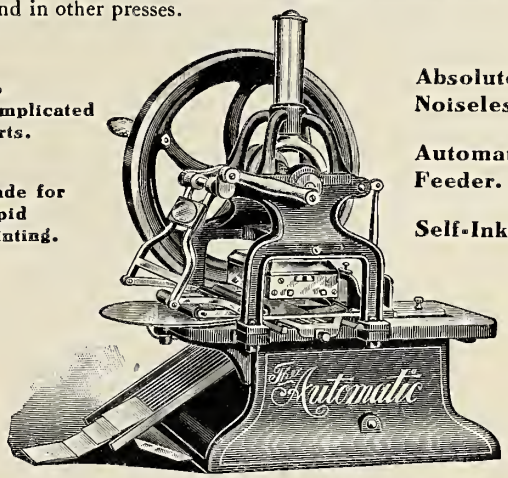
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Successors to

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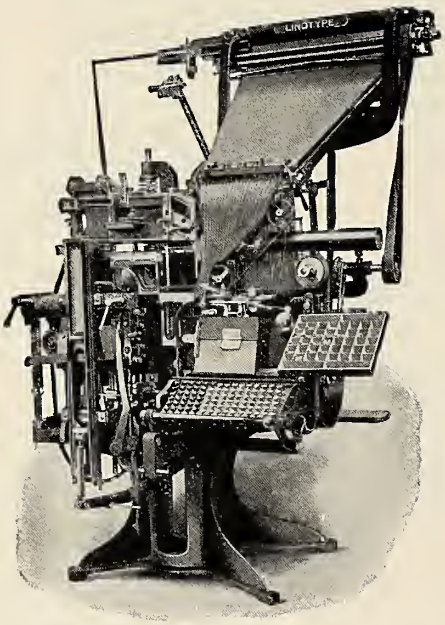
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Model 1, Two-letter Linotypes. All worn parts replaced by new. Guaranteed to produce as good a slug as from a new machine.



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Prompt delivery. All machines sold with new matrices and new spacebands. ¶ This is the only company that rebuilds Linotypes exclusively, that maintains a regular force of machinists and is equipped with up-to-date machinery. ¶ If you want other model Linotypes, write us. We may have what you want.

We have an Exclusive Special License

to use patented attachments in rebuilding Linotype machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the UNITED STATES.

We are now prepared to accept orders for repairing Linotype machines or complete Linotype plants.

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"THEY seem to have the necessary backbone to properly carry and protect a heavy book," said the advertising manager of one of the best journals, on which the stock had been used continuously for six months of last year. Also "after two or three months' wear the cover was as good as when printed." ¶ This experience is the experience of many; not entirely on account of the "backbone," yet mainly so. The other advantages are apparent on sight. ¶ Our sample book shows the thirty-six items. If you haven't one, it will be worth your while to get one. ¶ We have just distributed to all on our list our 1908 calendar. It is of practical value in many ways. If you are a responsible printer or buyer of printing, we will send a copy on request.

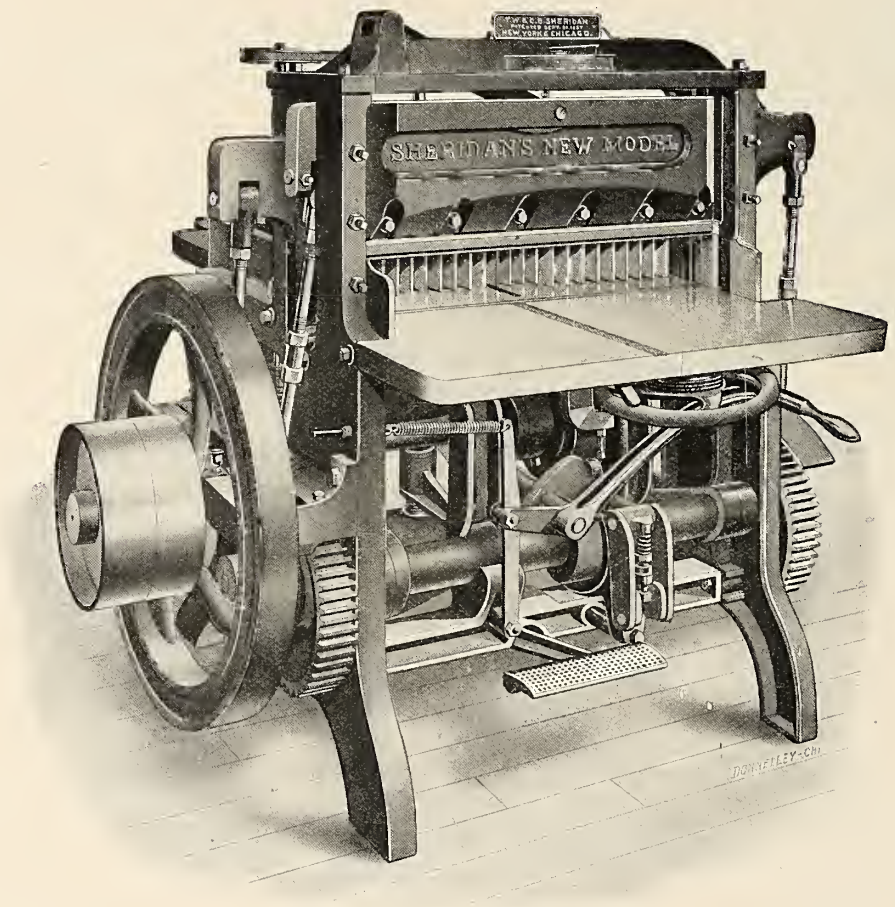
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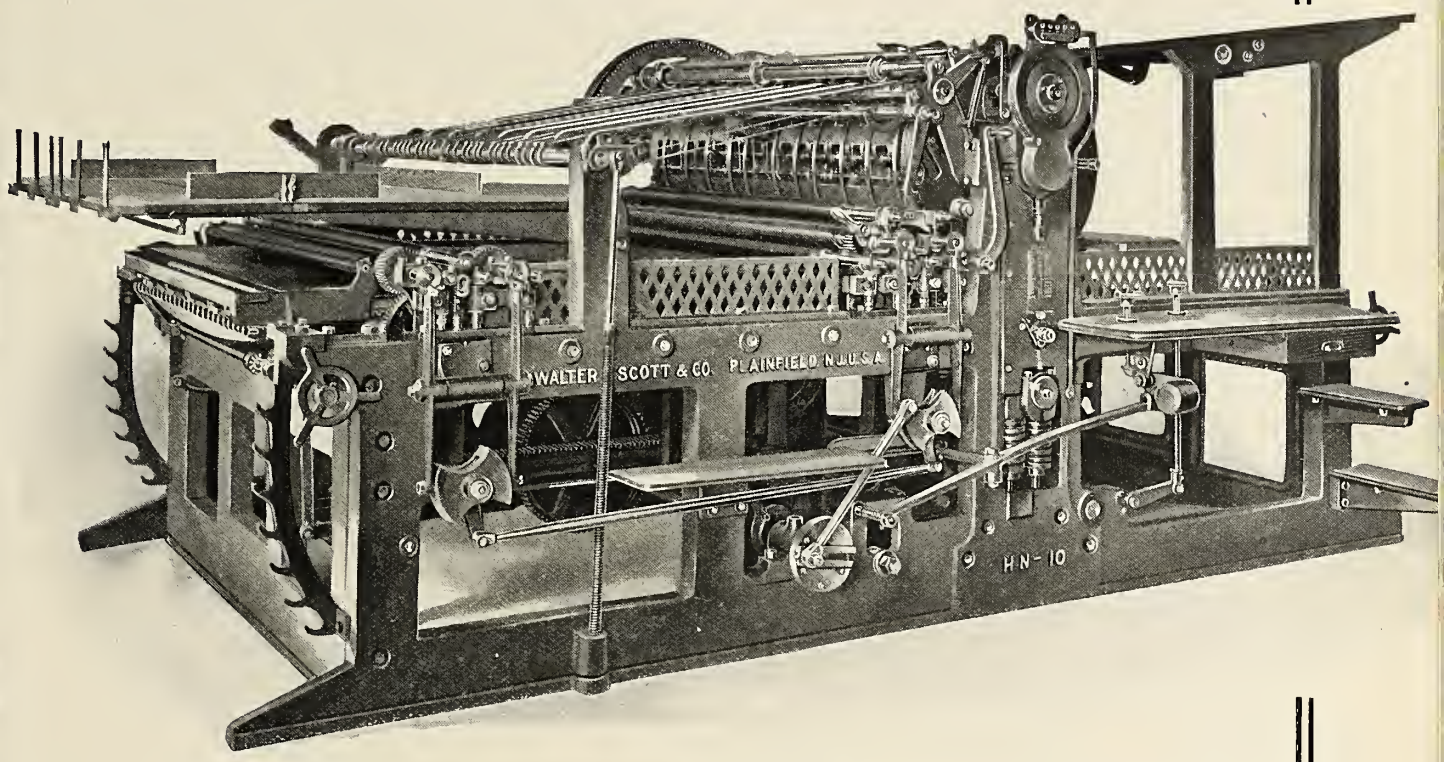
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HE LOOKED AT THEM ALL, THEN

BOUGHT A SCOTT

BECAUSE HE FOUND IT

GAVE AN UNYIELDING IMPRESSION

AND

REGISTERED TO A HAIR

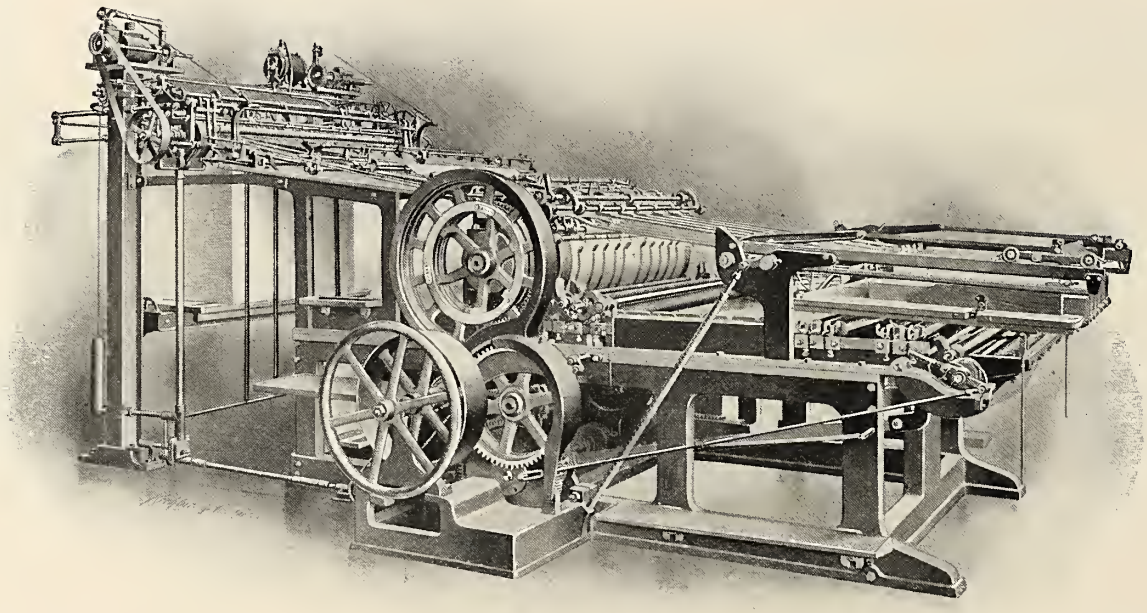
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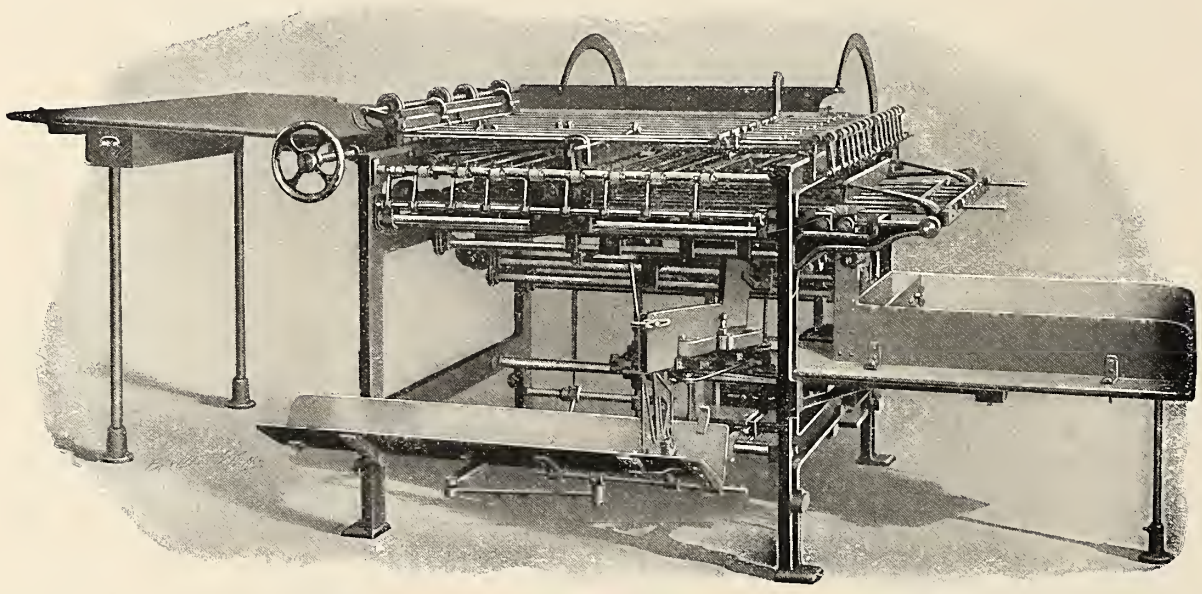


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We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

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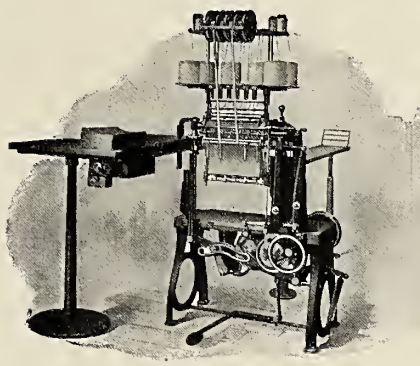
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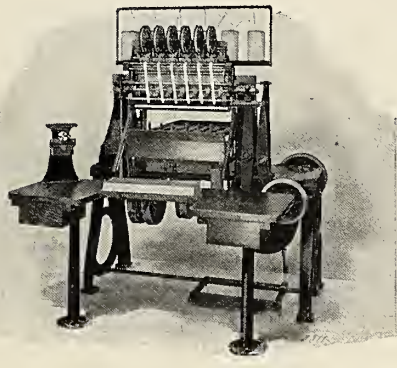
28 Reade Street
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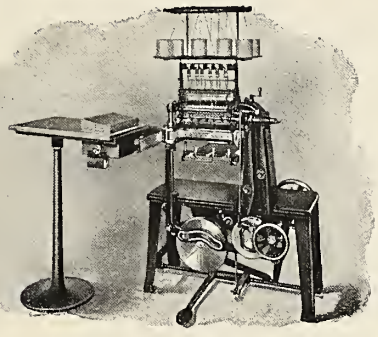
Smyth Manufacturing Company's Specialties



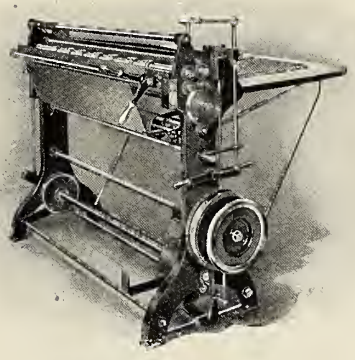
No. 3 Sewing Machine



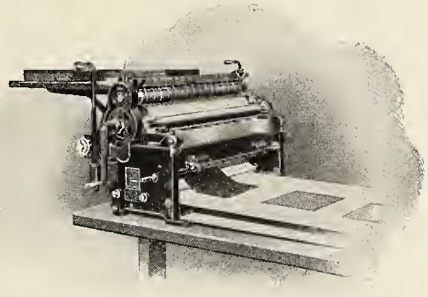
No. 4 Sewing Machine



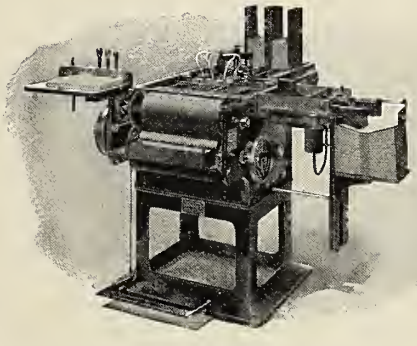
No. 7 Sewing Machine



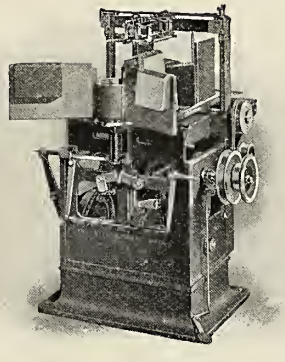
Cloth-cutting Machine



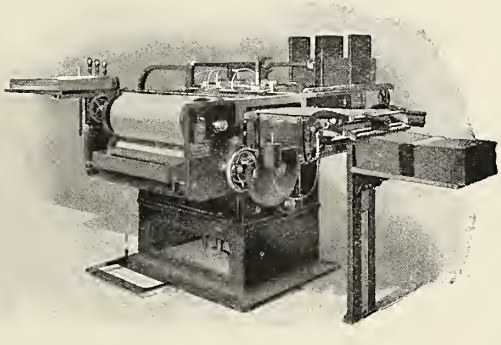
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No. 1 Case Machine



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No. 2 Case Machine

THE **best constructed,** the **most satisfactory** and the **most profitable** machines for the purposes for which they are designed.

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NOW READY FOR THE MARKET

THE CANADIAN

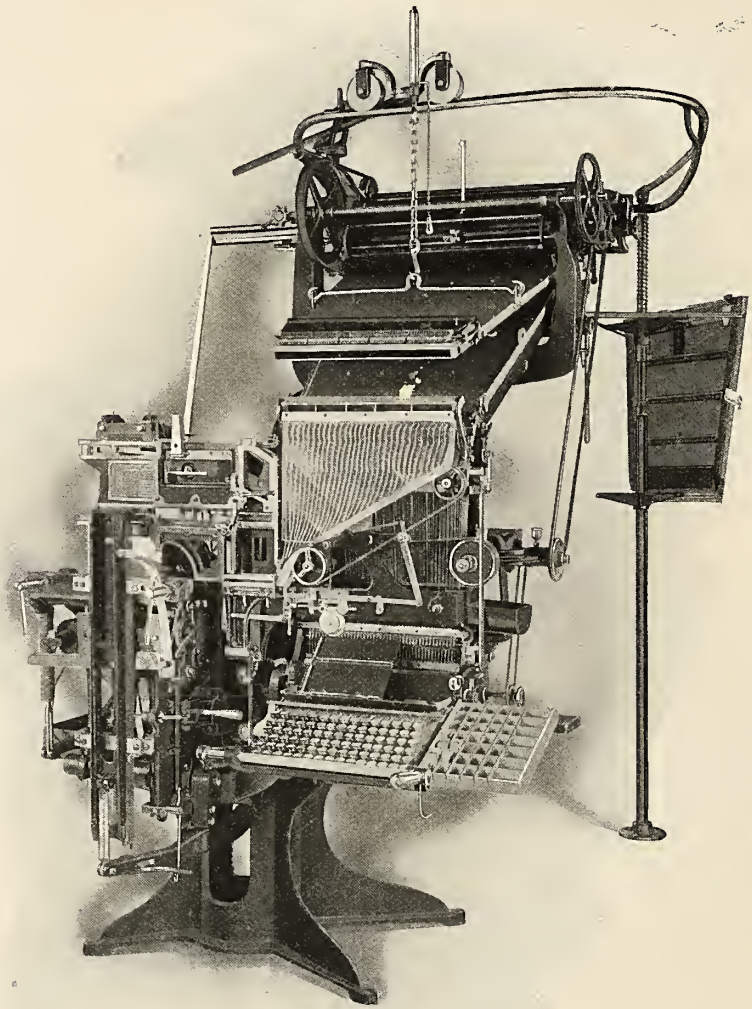
Quick-Change Double Magazine Mergenthaler Linotype

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Fitted with New Patent Automatic Magazine Quick-change Attachment

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Two Magazines Both ***Full Size*** with Two ***Full*** Fonts of Two-Letter Matrices



In less than a Minute other Magazines containing Entirely Different Faces can be Substituted by the Operator for those in use ***Without Any Lifting Whatever***

THE FASTEST DOUBLE MAGAZINE LINOTYPE IN THE WORLD

Price $3,500.00, subject to discount on application

One keyboard of only 90 keys, four different faces, 360 characters, and a producing capacity only limited by the speed of the operator. WE INVITE COMPARISON WITH THE DOUBLE MAGAZINE LINOTYPE BUILT AND SOLD BY THE AMERICAN COMPANY

Canadian-American Linotype Corporation, *Limited*

TORONTO, CANADA

CANADIAN TESTIMONIALS

The Times

HAMILTON, CANADA

HAMILTON, CANADA, January 8, 1908.

Canadian-American Linotype Corporation, Limited, 70 York Street, Toronto, Ontario.

GENTLEMEN,— In reply to your communication under date of the 6th instant, we beg to say that the 14-point quick-change machine installed in this office recently is giving every satisfaction, its work being above the average, and there has not been a minute lost since the power was attached. The changing of the magazine from the front is very convenient, the traveler doing the lifting and the carrying, there being no danger of the magazine falling on the keyboard, and requires less than a minute in making the change.

The machine is invaluable in composing of advertisements, headings, etc., it runs very smoothly and accurately and in our opinion little is left to be desired in the production of a perfect Linotype machine.

We are using 10-point American and 8-point English matrices (two-letter) and are well pleased with the way the two makes cast on the mold. Yours very truly,

TIMES PRINTING COMPANY,
Per R. B. FERRIE.

LARGEST CIRCULATION OF ANY EVENING PAPER IN CANADA, EXCEPTING EVENING PAPERS PUBLISHED IN MONTREAL AND TORONTO

T. H. PURDOM, K. C., President
R. D. MILLAR, Business Mgr.

The London Advertiser

Established 1863
The London Advertiser Co.
Limited
Printers and Publishers

TWO EDITIONS DAILY. WEEKLY.

ADVERTISING DEPARTMENT.

LONDON, CANADA, December 31, 1907.

Canadian-American Linotype Corporation, Limited, Toronto, Ontario.

DEAR SIRS,— The 14-point quick-change machines that have been installed in the composing-room by your machinist are to-day running splendidly.

The facility with which a change of face is made makes this type of machine a valuable adjunct to a room where a variety of faces is required.

Wishing you the compliments of the season. Yours truly,

R. D. MILLAR,
Business Manager.

To Inventors

We are prepared to purchase any useful inventions covering improvements on Linotype Machines for the UNITED STATES, SOUTH and CENTRAL AMERICA, CANADA and EUROPE.

Do not sell your invention to any one else before submitting it to us.

Canadian-American Linotype Corporation, *Limited*

70-72 YORK STREET, TORONTO, CANADA

Cable Address: "TORTYPE," TORONTO

THE INNER LIFE



OVE some one—in God's name, love some one,—for this is the bread of the inner life, without which a part of you will starve and die; and though you feel you must be stern, even hard, in your life of affairs, make for yourself at least a little corner, somewhere in the great world, where you may unbosom and be kind.

Max Ehrmann.

W. E. STEVENS.

Designed and printed by The Henry O. Shepard Co., 120-130 Sherman street, Chicago.

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The Inland Printer

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XL. NO. 5. **FEBRUARY, 1908.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

REMINISCENCES OF AN OLD PROCESS ENGRAVER.

NO. I.— BY CHAS. E. DAWSON.

WAX ENGRAVING.

IN looking back upon the past my earliest recollection of matters connected with process engraving dates to about 1872, when I was twelve years of age. My father, Henry Dawson, was the well-known English landscape painter. My two oldest brothers were artists also. We lived in a fine old mansion in the then extreme western suburbs of London. But, alas! the march of progress and city expansion has devoured the charming old residence with its extensive grounds surrounded by a solid nine-foot brick wall in true old English style. By the way, these walls served other purposes than merely to keep the home private; stone fruit trees were trained over the surface and the bricks served to retain the heat of the sun's rays. They also formed a background for the century-old shrubberies composed of all kinds of evergreens, many of them brought from foreign lands by wandering members of the families residing there generation after generation. This old mansion had quite a colony of outbuildings around, also extensive glass houses devoted to the raising of grapes and such like. These houses and buildings formed the nucleus of our process plant and our first copying quarters were the greenhouses mentioned.

The way of my brothers taking up process-work was this: they had done some copper intaglio etching from time to time and had got a small press on which they proved their own plates. This experience formed the basis of the future gravure business which sprang into being some years later. My brother Alfred had also done considerable drawing on wood for the "Garden," then conducted by Mr. Charles Robinson. While engaged on this work he conceived the idea of making the drawing in the manner of a copper etching, but instead of producing an intaglio printing surface, to raise the blank portions between the lines and so secure a relief printing block. He ultimately employed a brass plate coated with paraffin wax. The obtaining of a suitable quality of this wax was a matter of extreme difficulty, as at that time the only use it was put to was the making of candles. Fortunately, the qualities required and introduced in order to improve the candles, also coincided with its process requirements and it became possible to obtain wax of a composition which gave good adhesion to the metal and a clean, crisp, cutting quality, enabling the chips and shavings produced by the act of drawing to be easily removed by means of a brush, without injury to the fine remaining portions. In order to render the drawing more clearly visible and to render its appearance similar to the subsequent print, the brass plate was blackened before being coated with wax, by a solution of nitrate of silver, while the "ground" was prepared by the admixture with paraffin wax having a melting point of about 140° F. with a white pigment. The composition of this pigment was a matter of much difficulty, as should it be too heavy it would settle down or sink, during the coating of the plate, and so prevent the wax from properly adhering. At first a tungstate of lead was prepared as being the finest and most flocculent preparation. This we used to make ourselves by making a solution of lead acetate and one of soda tungstate, to which litharge had been added. These solutions were made with hot water and separately. When cooled they were mixed, being thoroughly stirred the while. The

result was a thick sort of whitewash which was filtered and washed several times, to remove the free salts, and dried. The mixture with the paraffin was effected by means of a common paint mill kept hot by gas. Now this white proved pretty successful, but it possessed one undesirable quality — it was sensitive to light, and after a plate had been exposed to light for some time became quite dark colored. This was a disadvantage and ultimately we used the best zinc white as later obtainable on the market. These prepared plates we used to send all over the country packed with a stout board having a soft pad of flannel interposed between it and the wax face. The only firm from whom we could be sure of obtaining high-grade paraffin wax was Price's Candle Company, and we must have dealt with this firm for over thirty years.

The drawing was made through this prepared wax ground by means of a steel point or stylus, of a triangular section, having a flat end which was ground to an angle at the point. This formed a triangle also, so producing a line of the same width, no matter in which direction the tool was moved. A set of drawing points varying in width of line was used and a copper instrument called a " mender " enabled incorrect work to be erased; this instrument being heated in a gas flame was used to restore the wax to a level surface and fill in incorrect lines. For mechanical work a ruling-tool was used, a set of which correspond in width of lines produced with the freehand set. An outline sketch was transferred to the wax surface as a guide for the artist by various methods. One way was to make a sketch on thin, smooth paper in reverse with a soft black lead-pencil and to transfer this to the wax surface by placing face down on the plate and rubbing the black all over with a smooth surface or burnisher. Another was to make a sketch right way round and after preparing the back of the sketch with red chalk or black lead to trace over the lines, so transferring the drawing onto the wax just as a carbon copy is taken. In the case of maps we sometimes used to prepare, in later years, a photo-litho transfer reversed and transfer this to the plate in a litho press. Ruled tints, either straight or wavy lines, could be readily produced by a ruling machine in conjunction with handwork in sky effects and sea tints; a comb tool, having a series of etching points arranged side by side, of varying " pitch " or spacing, could also be used with good effect.

Having the drawing ready, the next thing was to raise the " whites " or spaces between the lines sufficiently to prevent " smudging." This proved the greatest practical difficulty and the only satisfactory method ever devised was the " building " of these spaces by hand, using a special copper tool or " building pen." This tool eventually resulted in a coil of copper wire surrounding a stout piece of round copper, ¼ inch in diameter, in which was a groove containing a twin steel wire " nib " from the point of which the melted wax flowed. This tool at once contained a storage of heat and wax and at the same time the melted wax would not flow until the " nib " touched the wax surface of the plate. It was a great advantage to have the building wax of as low a melting temperature as possible; we used 110° F. It can readily be imagined that this building process was one calling for considerable personal skill and much practice, and even in the most expert hands relatively slow. Many attempts were made to devise an automatic system, such as heated rollers coated with some absorbent material, but no reliable results were obtained and the old building process was continued up to the end. If a satisfactory system could be devised overcoming these difficulties, the old process would probably receive a new impetus.

After the building was completed, the surface was finally smoothed over and the whites which were too small to call for building were rendered higher and rounded in profile, by passing rapidly over the wax face a small, sharp gas flame. This process was called " singeing " and also required a steady nerve, as the whole thing could be spoilt in an instant.

The plate was now handed to the electrotyper, who proceeded to blacklead it preparatory to placing it in the copper bath. In hot weather, trouble was frequently experienced owing to the blacklead adhering too freely to the somewhat sticky surface of the paraffin wax, caused by oil exuding from the wax. This was overcome by treating the raw surface of the " built " plate with a mixture of blacklead in alcohol and water. A thin paste of this solution was brushed over the face with a fine camel's-hair brush and washed off by a strong jet of water, after which the plate was dried in warm boxwood sawdust, carefully brushed and then blackleaded in the usual manner. The process lent itself readily to the production of maps particularly, owing to the fact that original type could be pressed into the ground after the drawing was completed, so producing a far superior result to the best wood engraving and at a fraction of the cost. To do this, the drawn plate was placed on a metal-topped water bath kept at a suitable temperature. This depended on the heat of the weather, but was about 110° to 120° when operating on a " ground " melting at 140° F. A metal straight-edge slid on parallel supports at each end of the bath, keeping the straight-edge just clear of the wax surface. This straight-edge had a vertical face about ¾ inch wide on which the small brass " chases " slid

which contained the type forming the name to be inserted. The " foot " of the type rested against a projecting face covered with rubber to insure every type being pressed down to the metal plate under the wax. Widely spaced names were impressed one letter at a time. In case of subsequent alterations a small section could be redrawn and inserted in the electro very readily, and owing to actual type being used to impress the names, small insertions of original type could be used, making a perfect match with the rest of the names.

This process my brothers H. T. and Alfred Dawson patented under the name of " Typographic Etching " and organized a private company bearing that name. This was about the first process company in existence, if not actually the first really doing practical business, and they had their first office at No. 3 Queen's Square, Westminster, London, where my father at that time had a London studio. This square is now called Queen Anne's Gate, and is one of the historic spots of London. They subsequently, about 1873 or 1874, moved their office to No. 23 Farringdon street, in order to be nearer the printing and publishing center, and here the firm remained till about 1886, when it removed to No. 3 Ludgate Circus.

When first starting, my brothers used to get their electrotyping done outside, but this proved unsatisfactory from one cause or another, trade jealousy counting somewhat, and they resolved to undertake this branch themselves. Now electrotyping was a trade by itself and its secrets restricted to those who had served an apprenticeship to it, so that they had to find it all out by themselves. However, being all trained, technical men, with a scientific education, this was all mastered in due course and then they built a works of their own, adjoining the old homestead and next door to the house of Hogarth, the great painter, so the works was called " Hogarth Works," and here we remained, enlarging from time to time until our sun set. The causes leading to this termination, after being in business from about 1872 till 1904, will be treated of later as forming an economic feature to a subsequent article.

Our electrotyping department was on what would now be considered very old-fashioned lines: We used to deposit by means of the old " Smee " battery and, excepting the circular saw and facing lathe, everything was done by hand, and I well remember that " shooting round " some hundreds of blocks by means of a side plane of iron weighing some fourteen pounds tended to produce biceps of no mean order. We used rolled zinc plates amalgamated with mercury for the negative element, and I once got well poisoned while distilling the mercury from the waste ends, but afterward we used copper-wire baskets, by which means we were enabled to use up the last fraction of zinc, the mercury falling to the bottom of the battery trough. The positive plates were platinized silver mounted in hard rubber frames; this battery in practice proved very satisfactory and could be managed by quite ordinary labor, and as one thousand square inches of work per day was about our output it answered perfectly.

As a map-engraving process this old wax-plate system still survives in various forms, and is likely to, as the resulting copper electro possesses a smooth, clean printing quality fully equal to wood, and far superior to the best zinc etching. It also duplicates to perfection from the same reason. For open or pretty large scale mechanical diagrams, it is equally suitable, but for intricate sectional engineering work, it is so much easier to work on an enlarged scale on paper and afterward to reduce by camera and etch on zinc.

As regards artistic, original drawings, I still think the process has a future. In my time few artists were trained to draw in line, as they were nearly all " wood " artists and accustomed to use broad washes, in contrast to the line drawings used by the early wood cutters, which the engraver had to translate into line. Now, however, with so many artists using line drawings there should be quite a field for it, and I well remember some splendid examples which gained many medals in years past. Possibly I may be able to obtain one of these original blocks at some future date, which will enable my readers to judge for themselves.

My next article will deal with the " Swelled Gelatin " process, which my brothers also brought to perfection. This was a purely photographic process.

(To be continued.)

MARBLED COLORS.

The Hoechst Farbwerke has patented a very original process for dyeing marble hues on paper and on textiles generally. The dye bath is a stream of slow-running water through which the fabric is passed, while at the same time dye solutions are introduced in drops or in thin streams according to the amount required. They are then taken up by the material before they have time to mix with the bath or with one another. The effect produced varies, of course, almost to an infinite extent. It depends upon the chemical affinity between the material being dyed and particular dyes, on the concentration of the solutions used, and upon the relative positions of the orifices supplying them to the bath. If necessary, the colors produced can be fixed by steaming or by mordanting either before or after the dyeing process, according to circumstances. It will be observed that this method is on a totally different principle from that on which paper is now marbled for bookbinders and others, which depends on the use of oil colors insoluble in water and floating upon its surface, the various colors being distributed at the will of the marbler by stirring.

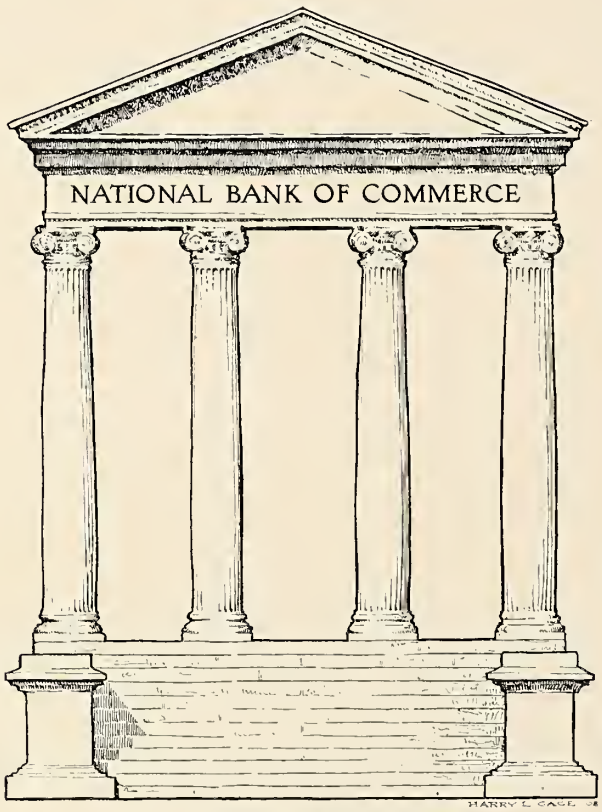
Written for The Inland Printer.

ART AND THE PRINTING CRAFT.

NO. III.— BY THOMAS WOOD STEVENS.

THE compositor's problem is that of placing upon a surface of given dimensions and texture an inscription setting forth certain words — the copy for the particular job required. His tools are types, rules and ornaments. These are his entire equipment; and since he does not usually design the types, his artistic factors are two — the choice of types and the plan by which he uses them.

Once chosen, however, we may consider that the types have become in his hands not tools, but their product, letters. The font in the case may then be looked upon as a series of letters of a given style, freely movable and variable in size, since he has only to choose from the series the size required by the copy. Rules may be looked upon as lines, from which panels can be made. Lastly, ornaments are movable elements which the compositor may choose, place, and repeat, very much as though he were drawing the work instead of setting it up. These, then, are his artistic resources; not materially different, I think, from the simple factors which enter into the work of the architectural designer.



No. 1.— A portico of formal proportions.

The letters, of course, have their uses in architecture; in fact, their character has been largely determined by their architectural uses, and the best of them have been designed by architects. The lines, the fields or flat spaces, the ornaments — all are elements of general design.

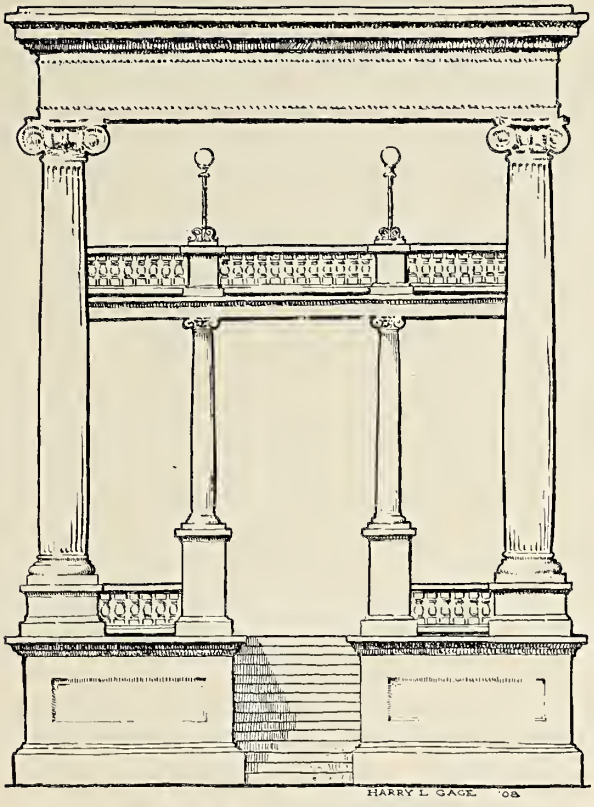
These analogies, at one time or another, have probably been noticed by every thoughtful compositor. But the conclusion to which they lead may have escaped him: in the use of the given elements, the art of architecture has developed far greater skill than that shown by the craft of printing.



No. 2.— The Arch of Titus.

True, the medium is not the same; we are only speaking of analogies. But in the use of the materials named — letters, lines and ornaments — there were great examples of style, achievements as perfect as anything yet wrought by human hands, long before Gutenberg was born.

It is not necessary, however, to go back to the ancients for our examples. Such research is usually dry, and we must take our information secondhand. It is easier and more agreeable to the temper of the living craftsman to study these matters in the work of our own day. It so happens that, in the contemporary styles of building, we may find nearly all the tricks and some of the virtues of the ancients. Look about in any American city. Here is a public library, yonder a new bank building. The chances are all in favor of the guess that one or the other will be found to be Classic (or Neo-Classic, as they call it), in style. And that means columns, with a frieze and entablature, more or less in the Greek manner. The chances are also that letters, severe roman capitals, have been used, not only for essential inscriptions but for ornament.



No. 3.— Modern portico.

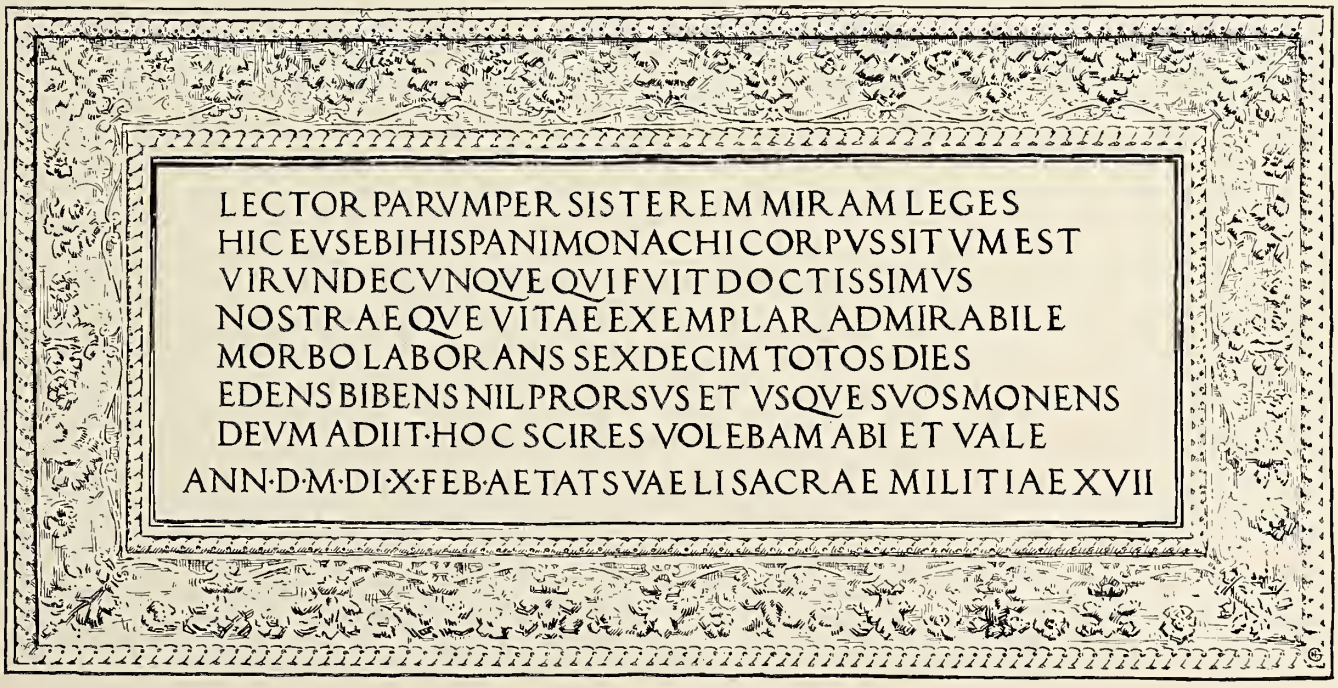
Clearly the architect considers that a word or a line of roman capitals, finely cut and perfectly placed, is a thing of beauty. He believes that in certain surroundings the letters will decorate the wall more perfectly than a band of design, or a bit of sculpture, or anything else which he might devise for the purpose. It is his trade to make beautiful buildings — not ours; so we may assume that he is right. But it is our trade to use letters, so we may as well set about finding out the conditions under which he chooses them.

In the first place, the builder uses letters in this way in obedience to a tradition; this tradition, it may be noted in passing, is just about four times as old as the printing trade. Following it, great designers have done this sort of work, off and on, for twenty centuries, and the fruit of their efforts, the consensus of their choice, has come down to us. For that matter, it was in this very field that roman capitals were developed, and were brought to their highest perfection.

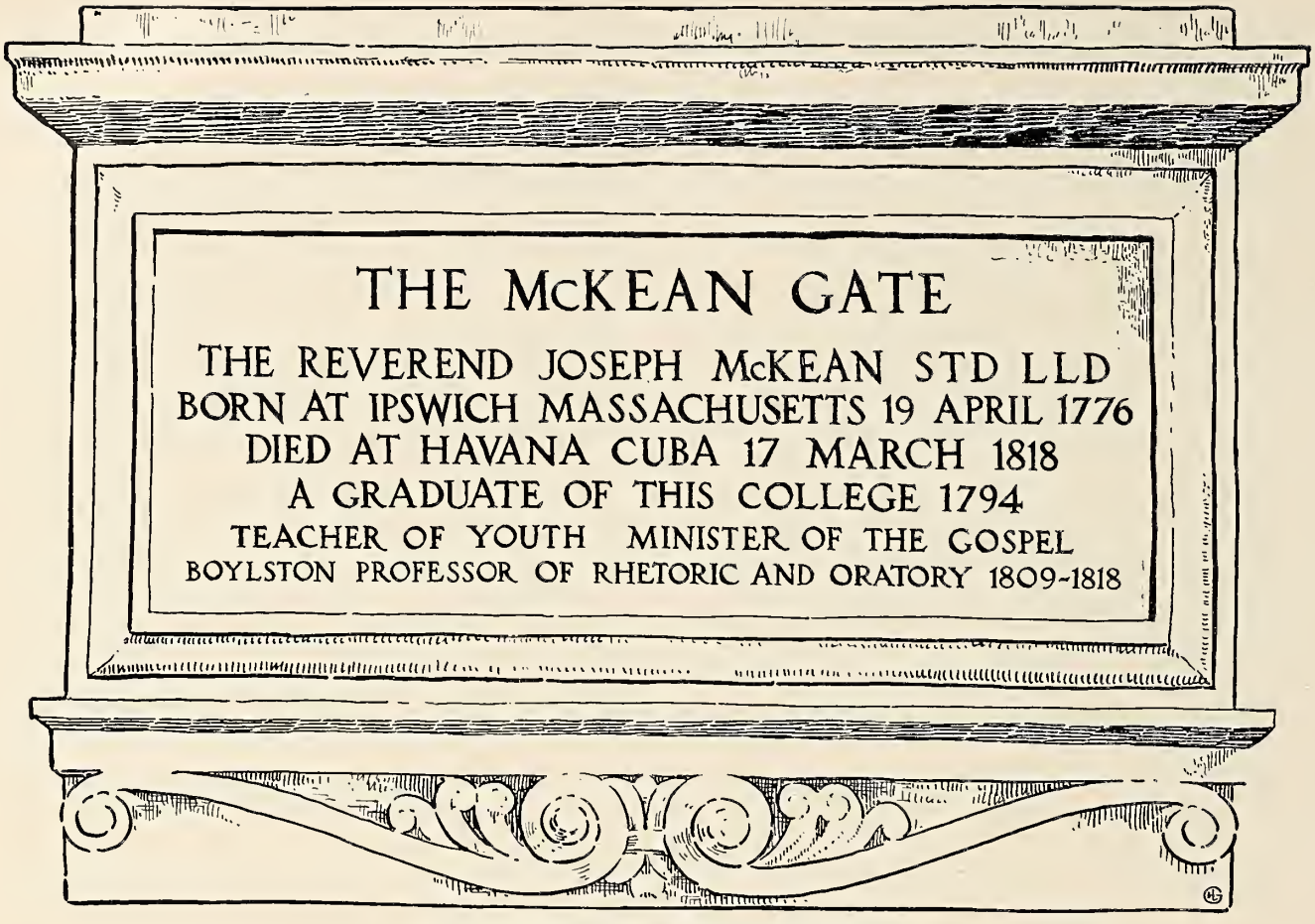
So we are likely to observe that the letters on the buildings are frequently as good, and sometimes better, than the types in our cases. Yet our types are the highest point we have reached, while the lettering of the builders is a mere accessory, an ornamental detail, of their work.

The conditions under which these letters are used should be worthy of note. We find that in character the romans selected for stonework are of the plainest order. Look for them in types and you will find few examples of the style used. From this we may deduce that an essential difference between the media has been recognized. This is as it should be. But we may return to this phase of the matter when the surrounding conditions have been noted.

Aside from the inscriptions, the Neo-Classic building will be found to carry little ornament, in the usual sense of the term. The columns are of course more ornamental than useful; but they are plain, severe, stately in character. Only in their capitals do we find carving or elaboration of any



No. 4.— Architectural tablet designed by McKim, Mead & White.



No. 5.— Architectural tablet by McKim, Mead & White.

sort, unless the fluting of the shafts is to be so considered. And the capital is never more than one-tenth of the height of the column — a depth of ornamented space equal to one diameter; one part in ten of ornament — and all the rest line — brass rule, if you like to think of it so.

But there is another use of ornament in which the builders have indulged. The bases of the columns, and the spaces of the entablature above, have been decorated with carefully wrought moldings, very simple in construction, but evidently considered a necessary feature of the style. Also there are a few very conventional borders — mostly geometrical frets or egg-and-dart ornament. It seems very simple, and surely there is not any great field for originality in a building of this type. Yet the type persists, and will continue to be built, year in and out, through the ages. The reason is, of course, that the style is beautiful, that its laws are fairly known, and that it is suited to the most formal uses and the most stately places.

Our attention was called to this building because of the use of letters upon it, and the use of letters is our special province in the world. But the letters were incidental — interesting to us as printers because they represented the opinion of a competent artist that letters are, in themselves, ornament. But as we look into the matter we find that the man who set up this structure is using other elements with which we deal — lines and borders, for instance. We find that when he chooses a classic roman letter he is very likely to choose a certain style of architecture to go with it. Of course he thought of the letters last, and their style was to him inevitable. We think of them first; and should there not be something inevitable about the style in which we are to use them?

From this point of view, the more severe forms of roman capitals are the most stately and formal elements which we possess. By analogy, if the architects are right, these letters should only be used with severe forms of ornament; with rules, and with such ornaments as may be looked upon as moldings, frets and the like. Remember the carved head of a Corinthian pillar, which is equal to one diameter, and its plain shaft, which is ten diameters in height. Perhaps this does not establish a principle in regard to the use of ornament with roman upper-case letters; but it suggests one, and an inspection of the best printing will bear it out.

Turning this simple idea about we may apply it to a printing problem which starts from another premise. Assume that a piece of work is to be executed in the plainest style; let us suppose it to be a cover for a book, and the design is one of simple paneling and formal proportions.

The same conditions will here apply to the selection of the type, and the letter which is nearest to the classic style will serve far better than another. Look over your types. Will you use a black and crinkled modern freak in this panel? How would it look if it were carved in the stone above those Grecian pillars? The more perfect the rulework which you have planned, the more exacting the demand for a type which shall match it in dignity; and if you chance to be a true artist in your craft, you may even plan a thing for which no type will serve and find that you must set about drawing the letters yourself.

At this point the practical man — the very practical man — breaks in upon our discussion. "If you have gone so far as that," he says, "you have gone too far." He may be right. I merely submit that until the practical printer uses his letters as well as the architects use them, he has not wholly mastered his craft. So long as this is true, he is not in a position to neglect the principles which he must overlook in every artistic building he passes on his way to work.

It is freely admitted that the actual similarity between building and printing is not often easy to see. The one is a structural art, dealing with materials in three dimensions; the other is a surface craft, appealing almost entirely by the eye. The difference is fundamental. Yet a weaver of cloth may learn facts about color from a painter, and when it comes to the weaving of a tapestry the two may work together.

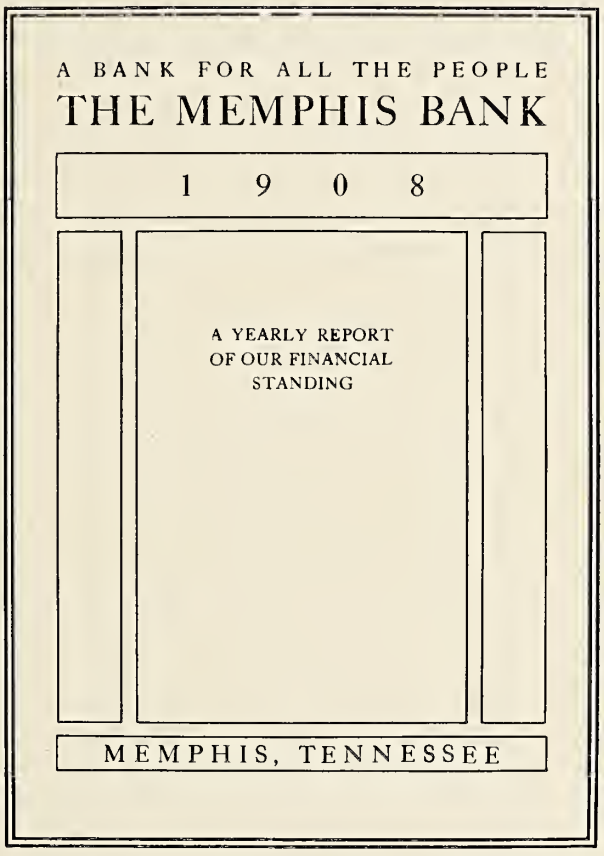
So we find a middle ground between the works of the builders (which may give the printer a wealth of suggestions but no hint as to their concrete application), and the works of the printers themselves. These stepping-stones we find in the special works in the building art which deal with inscriptions as their prime object.

If you will study a drawing of the arch of Titus, for example, it will be easy to translate many of its characteristics into terms of print. Aside from the detail, is there not a suggestion in the shape as a whole — an inscription in a panel, supported by a paneled triptych?

In simpler form we come upon many tablets, inscriptions upon tombs and columns, brasses executed in the high tide of the Renaissance in Italy, pieces of artistic workmanship which we can never match with types, but which become a source of continual inspiration to us as soon as we begin to understand them. These tablets, whether you find them in books or upon buildings, will usually show the same reserve in ornament which we observed in the Classic style of building. Their decoration is limited, perhaps, to a beautiful molding or fret as a border; to the use of simple and conventional rosettes; a fine proportion of lettered space of plain space; and lastly, to the letters themselves.

In such a case we have a piece of work which impresses the eye very much as a piece of printing does — as a flat surface bearing an inscription. Of course the printer deals with black on white, and the question of tone comes into his work, so that he can seldom adapt from the tablet or inscription directly. But the considerations of character, of proportion, of style and degree of ornamentation — all these are virtually the same.

The compositor having in mind the mechanical perfection of his types, can easily find fault with the execution of the stonecutter, even where the architect's design has been accurately rendered. That is his first impulse. But if he will stop to consider, he will find that this freedom has given the builder an advantage in another way. The compositor comes, after a time, to delight in the beauty of letters so used; and from this it is but a step to a concept of style, in which the best work of the printing-press can not differ radically from the best work of the builder.



No. 6.— Cover in type and rules, suggested by architectural motives.

(To be continued.)

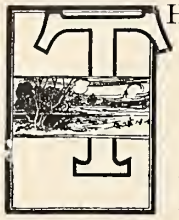
SENTIMENTAL TOWN NAMES.

The men who christened a lot of Oklahoma towns must have been a sentimental set, if the number named after girls is an index. For example: Ada, Bessie, Maud, Kittie, etc.— *Democrat, Ada, Oklahoma.*

Written for THE INLAND PRINTER.

THE "GOOD ENOUGH" HABIT.

BY XENO W. PUTNAM.



THERE is a dangerous little moth, with a colony of which a great many offices are equipped, that will eat almost as many holes in a man's business standing in the course of time as bad checks or unredeemed promises. It may be called the "good enough" habit.

A circular is in the course of preparation. Because it will interfere a little with some other duty, with getting home early, or with some anticipated pleasure, that last reading or revision is hastily made or possibly dispensed with entirely, the circular pronounced "good enough" and sent to the printer lacking in that last ounce of vital energy or careful preparation which makes up the difference between success and failure. Result, it pleases but does not convince and it renders the next circular from that house a little less welcome. The moth has eaten a hole in the future interest felt in that concern's literature.

Perhaps the subject matter of the circular has been properly prepared. To save a little in the cost of production a cheaper grade of paper is substituted for that which common sense says ought to be used. The circular is pretty good; still it don't show up just right and leaves an unfavorable impression behind it to prejudice against its successors. "Good enough" has eaten another hole.

A skilled assistant is turned down because he wants a little too much money for his skill and an inferior man put in his place; not just the best person in the world for it, perhaps, but "good enough." Soon there will be a lot of new holes eaten in the business fabric; the same old moth at work again.

Even the management of a commercial matter is slighted just a little with the excuse that it is being looked after "good enough." Perhaps it is, but an important contract is lost because of the apparent slackness.

A letter is sent out half prepared and more than half queered by its cheap stationery. It may be good enough, but the hole it leaves behind in the business impression it occasions prevents the extension of the credit that is asked and looks verily like the work of the same old moth.

There was a time when almost anything that answered the purpose was "good enough." There is not any such time now and very few business concerns of standing that will tolerate the good-enough principle in another house. That the best is none too good was never more in fashion with the sort of business men and business houses that are worth dealing with than it is to-day.

MARK TWAIN ORGANIZED FIRST SYNDICATE.

At a dinner of the Pleiades Club, New York, December 29, Mark Twain told how he and a friend organized the first newspaper syndicate in Washington.

"I was then under contract for my 'Innocents Abroad,' but did not have a cent to live on while I wrote it. So I went to Washington to do a little journalism. There I met an equally poor friend, William Davidson, who had not a single vice, unless you call it a vice in a Scot to love Scotch. Together we devised the first and original newspaper syndicate, selling two letters a week to twelve newspapers and getting $1 a letter. That $24 a week would have been enough for us if we had not had to support the jug.

"But there was a day when we felt that we must have $3 right away, $3 at once. That was how I met the General. It doesn't matter now what we wanted so much money at one time for, but that Scot and I did occasionally want it. The Scot sent me out one day to get it. He had a great belief in Providence, that Scottish friend of mine.

"I had given up trying to find the money lying about, and was in a hotel lobby in despair, when I saw a beautiful unfriended dog. The dog saw me, too, and at once we became acquainted. Then General Miles came in, admired the dog, and asked me to price it. I priced it at $3. He offered me an opportunity to reconsider the value of the beautiful animal, but I refused to take more than Providence knew I needed. The General carried the dog to his room.

"Then came in a sweet little middle-aged man, who at once began looking around the lobby.

"'Did you lose a dog?' I asked. He said he had.

"'I think I could find it,' I volunteered, 'for a small sum.'

"'How much?' he asked. And I told him $3.

"He urged me to accept more, but I did not wish to outdo Providence. Then I went to the General's room and asked for the dog back. He was very angry, and wanted to know why I had sold him a dog that did not belong to me.

"'That's a singular question to ask me, sir,' I replied. 'Didn't you ask me to sell him? You started it.' And he let me have him. I gave him back his $3 and returned the dog, collect, to its owner. That second $3 I carried home to the Scot, and we enjoyed it, but the first $3, the money I got from the General, I would have had to lend."—*Editor and Publisher.*

SOME OF THE TRIALS OF WRITERS.

Writers will be grateful to Professor Lounsbury, of Yale, for calling general attention to some of the difficulties of English grammar with which they have constantly to struggle in their desire to avoid obscurity and be correct at the same time. In *Harper's Magazine* for February Professor Lounsbury takes up the use of "whose" as a relative pronoun referring to inanimate objects, and justifies its use, since nothing better can be devised. He discusses the use of the singular pronoun with the word "everybody," as in, "There everybody met his friends." This is manifestly inadequate, and "his or her friends" is clumsy. Jane Austen, writes the professor, avoided the difficulty by using the plural pronoun, as in her sentence, "They say everybody is in love once in their lives." He thinks no satisfactory solution of this problem can, in the nature of the case, ever be reached.



Copied in reduction from the art portfolios published by Gerlach & Wiedling, Vienna, Austria.
The originals are in colors.

Written for THE INLAND PRINTER.

DESIGN AND COLOR IN PRINTING.

NO. XI.— BY F. J. TREZISE.



OMPLEMENTARY harmony then is the harmony of contrast. The colors which are the farthest apart may be combined with pleasing results. The color-wheel shown in the last installment being arranged in such manner that the colors which are the farthest apart are on opposite sides of the wheel, we can readily see that, having selected one color for our job and desiring another which will harmonize with it, we will find it directly across the wheel. We have already seen that violet and yellow form a complementary harmony — yellow being a primary color and violet being a secondary color composed of the other two primary colors — red and blue. If, however, instead of using the violet, we move two points to the right on the diagram and use the blue-violet, we must move a corresponding two points to the right from the yellow and use the yellow-orange. As the violet inclines toward the blue, the yellow must incline toward the red in order to preserve a proper balance. If, on the other hand, the violet inclined toward the red, the yellow would incline toward the blue in the same proportion.

Then too, the complementary colors are directly opposite each other in value, or the amount of light they contain. As will be seen by the accompanying diagram (Fig. 24) yellow is the brightest color, followed by orange, green, red, blue and violet, the latter being the darker color or the one nearest to black. Thus we see that in a complementary harmony — or harmony of contrast — the lightest color, yellow, is used with the darkest color, violet, the orange is used with blue and the red with green. The color-wheel shown in Fig. 23 is arranged in such manner that the yellow is at the top and the violet at the bottom, thus being in keeping with the proper values of the colors.

We see by consulting our color-wheel that blue and orange form a complementary harmony. The next question is as to the proportions of these two colors which we must use in order to secure a pleasing result. While they may be used in equal proportions in some cases, in printing we usually find that greater satisfaction is gained by the use of a large proportion of one color with a small proportion of the other — and the large proportion must be of the colder color. The printed page must be kept cold in tone. Therefore we use a large amount of blue with a small amount of orange, a large amount of violet with a small amount of yellow, and a large amount of green with a small amount of red — the green, blue and violet being, as before stated, cold colors, while the red, orange and yellow are warm colors. A small spot of one of the warmer colors is sufficient to brighten up a page. Then too, the eye overestimates the warm colors.

Complementary colors intensify each other. In other words, any color will appear stronger and brighter if placed close to, or surrounded by, its complement. For example, a spot of red will look brighter and more attractive if placed on a background of green than under any other circumstances. This fact must be taken into consideration by the printer if he wishes to secure pleasing results, for no matter how excellent may be the quality of the inks he uses, if they are not combined properly their effect will be deadened. The same ink which looks dull and unattractive in some combinations will brighten up and appear beautiful if properly surrounded by its complement. The printers who turn out the fine color-work have no mysterious color secrets — they merely study and apply the simple principles of color harmony.

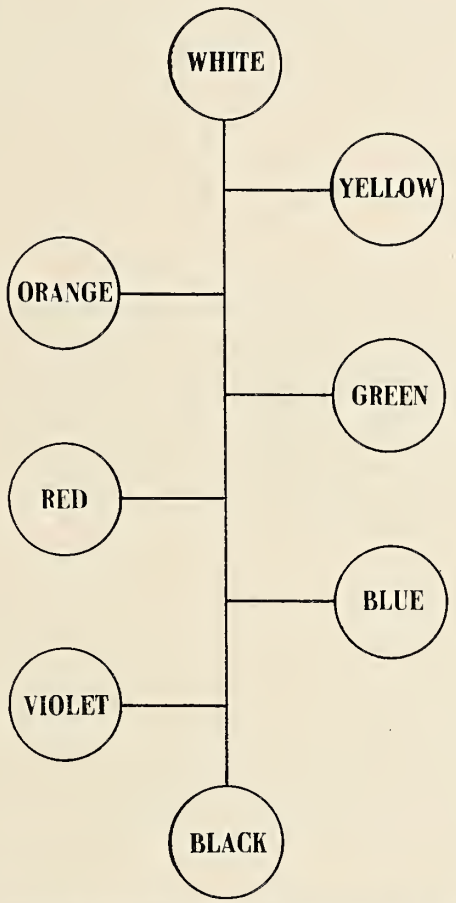


FIG. 24.— Diagram showing the values of the colors — the amount of light which they contain.

We have seen that color harmony may be secured by the use of complementary colors. But a still more pleasing harmony may be obtained by the use of the shade of a color with a tint of

its complement. For instance, if instead of using red-violet and yellow-green we use a shade of the red-violet with a tint of the yellow-green, a much more satisfactory result will be obtained. And in this connection it must be remembered that a shade of a color is that color mixed with black, giving the effect of shadow, while a tint of a color is that color mixed with white.

Then for a three-color combination we may use a shade and a tint of a color with its complement—for example, light blue and dark blue with orange. This gives a very pleasing result.

This question of complementary harmony, or the harmony of contrasts, is of great value to the printer when using colored stock, such as cover-papers, etc. The stock may be treated as one of the colors of a complementary harmony and the ink may be of a color complementary to the color of the stock. For instance, supposing the stock to be brown (and in this connection it must be remembered that brown is practically always either a red, orange or yellow hue, being usually a shade of one of these colors), we would decide whether the red, orange or yellow prevailed in the brown and then use the complement of the prevailing color. If an orange-brown, we would use blue as the contrasting color; if a red-brown, we would use green, and if a yellow-brown we would use violet. The use of a shade and a tint of a color with its complement, above referred to, may be taken advantage of in this connection, as, for example, a combination of orange and dark blue on light blue stock.

A brief summing up of the foregoing gives us the following:

That the colors which are farthest removed from each other give a pleasing complementary harmony, or harmony of contrast.

That complementary colors are directly opposite each other in value — or the amount of light which they contain.

That if, instead of using equal parts of two complementary colors, we use a small amount of one color with a large amount of the other, a more pleasing result is secured.

That the printed page must be kept cold in tone, and therefore when we use a large proportion of one color with a small proportion of the other, the large proportion must be of the colder color.

That complementary colors intensify each other. In other words, a color appears brighter when it comes in contact with its complement.

That if instead of two complementary colors we use a shade of one of the colors with a tint of the other color, we secure a still more pleasing result.

That excellent three-color combinations are secured by the use of a tint and a shade of a color with its complement — such as light green, dark green and red.

(To be continued.)

AN IMPERISHABLE BOOK.

The volume upon "Extinct Birds" which the Hon. Walter Rothschild has published in London is priced at $125. Even this sum, compared with the cost of production, is nominal. Paintings were especially made at great cost for the sixty-three colored plates. Many of the models were specimens in the unrivaled Rothschild collection of stuffed birds at Tring.

Most stress was laid upon the attempt to make the book imperishable. As it embodies the best effort to represent accurately certain birds which have become extinct, it is Mr. Rothschild's purpose that this book shall survive for posterity. It is curious that in spite of all the pains taken a few typographical errors have crept into the book; that the plates are not arranged according to their numbers and are not indexed. But the paper is made with exceeding care from the most durable materials.

The absolutely imperishable book does not exist. A book of thin glass plates with the letters blown in would be imperishable against the elements, but would need careful protection. The obelisk in Central Park carried its record for thousands of years in the dry air of Egypt, but its inscriptions tend to become dim in New York, in spite of protective coatings of paraffin.

Greek and Roman manuscripts were copied by slaves upon parchment, vellum or papyrus and rolled upon round sticks. They were not without error, and the copies of copies from which our modern texts are derived have errors multiplied. But such books were far from imperishable. The amount of ancient literature that thus survives is trifling in comparison with the lost.

In the middle ages manuscripts were strongly bound into great volumes which would stand rough usage, but the waste of these also has been pitiable. Robert Curzon in his search for old manuscripts sixty years ago found in a Greek monastery the whole company of monks chanting lustily away, each standing on a priceless volume to keep his feet off a wet floor.—*New York World, Jan. 5, 1908.*

WHY THE NUMBER OF DAILY NEWSPAPERS IN NEW YORK DOES NOT INCREASE.

Most of those who have sought a reason have received the impression that there are not more newspapers in New York because it is impossible to obtain an Associated Press franchise, a *sine qua non* in this case.

Mr. Melville S. Stone, general manager of the Associated Press, in response to a question, said recently: "Any proper applicant can readily obtain an Associated Press franchise in New York. The control of the Associated Press is equally shared by eight hundred daily papers throughout the country. The present holders of franchises in New York city constitute a very small minority in the board of directors. An applicant who could convince the nearly eight hundred members of the Associated Press, outside of New York, of his fitness would certainly receive a franchise.

"The true reason why the number of New York dailies does not increase may be found in the facts that competition here is so keen; a large investment is required to establish a new paper; and — most potent of all — the New York newspapers that are profitable may easily be counted on the fingers of one hand."

Written for The Inland Printer.

MODERN WOOD ENGRAVING.

BY C. D. LANGE.*



THOMAS BEWICK has been called, and justly so, the father of the modern art of wood engraving. The work done before his time was conventional. He was the first engraver whose work possessed an originality and distinction which marks the work of modern engravers.

Perhaps no words will illustrate Bewick's skill more than those which Charlotte Bronté wrote, sincerely out of her own experience, speaking through the lips of Jane Eyre, of the pleasure she took as a child in looking through Bewick's books. "Each picture told its story: mysterious often to my undeveloped understanding and imperfect feelings, yet ever profoundly interesting. With Bewick on my knee I was then happy, happy at least in my way. I feared nothing but interruption and that came too soon."

The impression made upon the mind of this notable authoress when a child is one of the many indications of how desirable it is to use the best illustrations that can be obtained for children's books. Bewick's illustrations fill this purpose well, considering the steady advancement of wood engraving since his time, and assuredly wood engraving is one of the most appropriate methods for producing illustrations in children's story and text books. School superintendents throughout the country are demanding that unglazed paper be used in the production of schoolbooks, as the gloss of highly finished paper is the cause of much eye trouble. The alternative is found in using the kind of engraving that will print sharp and clear on unglazed paper. The most highly finished paper is required where half-tone illustrations are used. Even then the results are sometimes blurry, while much detail is lost on account of the screen texture that is present in the reproduction. Wood engravings for general text-book illustrations are the most satisfactory, and they are being used in increasing quantities for this class of books because of their greater durability and superior printing quality.

The strength of "color" and the perfect detail produced by this method show its decided advantages, for the engraver can bring out the essential points of an illustration, at the same time subordinating others, and thus enabling children to quickly grasp the meaning of the main features of the subject illustrated. Woodcuts will print well on low-finished paper, and at the same time will retain the sharp contrasts and bright effects required in all illustrations.

*Brotherhood of Engravers No. 1, Chicago.

Before the modern art of wood engraving had developed, the existing technic, texture and shading effects were obtained wholly by the artist's individual lines, which the engraver followed in facsimile, but to-day the artist, instead of making a drawing in line makes a wash drawing, leaving it to the engraver to reproduce the variable shading with such a system of lines as his artistic instinct may elect and his hand execute by the use of the graver. Frequently the modern engraver only requires an outline drawing, from which he is capable of originating his own line arrangement, and interpreting his own color values, without the existence of brush tints, etc. This not alone requires skill of hand, differentiating qualities of mind, artistic perception and origination but deliberative judgment, the result of a cultivated taste for illustration.

Wood engraving, by its peculiar and original powers in the interpretation of almost every subject, derives its value and carries the respect due it as an art through the persistent efforts of American engravers, who have made it the standard of the illustrative arts. It never has been substituted by half-tone for any other than pecuniary reasons, and its inherent superiority has always been upheld by the editors of the leading magazines.



Fig. 1.—Wood engraving, after Bewick.

If the reader will examine copies of the magazines such as *Century*, *Scribner* or *Harper's* of about ten years ago, and compare them with the average periodicals of to-day, he will be satisfied with the superiority of the woodcut. The anatomical quality of the human figures are accurately reproduced, and therewith the cuts of paintings, birds, flowers, landscapes, etc., show that the artist's work has not been lost, as in mechanical reproduction, but sustained by the brother artist, the engraver.

It would be of great benefit to the lover of artistic illustrations to study the drawings of Gustave Doré, which have been interpreted by the skillful hand of the wood engraver. In no other way could that artist's work have been perpetuated as it has been, and it is generally conceded that the engravers who carried Doré's work before the public should to a great extent share

in the popularity of his remarkable drawings. The strength of color, texture, distance, etc., that is shown holds the attention. The high lights are clean and clear, the darks strong, and the various tints in harmony with the remainder of the picture. Had these drawings been reproduced by a photo-mechanical process, the skill of the artist would have been largely lost, lacking in power because of the absence of the characteristically individualized line forms so generally used in these reproductions.

The accompanying illustrations show very clearly the evolution from the older or Bewick style to the modern. Of these Fig. 1 shows an interpretation of a church-yard scene after Bewick's style, and Fig. 2 shows a modern conception of the same subject. Fig. 3 shows a wood engraving reproduction of the painting called "The Flower Girl in Holland," now in possession of the Chicago Art Institute. It brings out the artist's motif in a very pleasing manner. The number of illustrations could be multiplied indefinitely, but without special advantage in so far as the fundamental features of the art are concerned.

Aside from mechanical subjects there is no other class of work in which wood engraving is so specially appropriate, as in the illustration of paintings, and when so used it is generally called "the sister art." Its special adaptability along these lines has been demonstrated by the results attained by Mr. Timothy Cole in his charming wood engravings of the Old Masters. Other prominent wood engravers of this country and Europe have also reached corroborative results. Mr. Cole's woodcuts are, however, sufficiently numerous and varied to form a fair test of what the different branches of the art may ultimately develop into.

Many inexperienced artists sometimes may feel that their drawings or paintings are better reproduced by purely photo-mechanical means than by hand engraving. This would always be a fact if the photo-mechanical reproduction could in its entire range be kept true to the drawing, but this is not usually possible.

Photo-mechanical reproductions, such as half-tones, make the picture dependent on a repetition of texture that is entirely mechanical, thereby for some objects antagonizing one of the most important principles of art, and the common practice and teaching of artists, which is, that "nature does not repeat herself, and also that no surface of a picture should be like another."



Fig. 2.— Wood engraving. A modern conception of Fig. 1.

Therefore, how can harmony, made up of many tones, be faithfully reproduced by a process that covers the picture with a screen effect, which has only one texture, even though the individual elements of the texture are variable? These results at best are too often only approximations of the original. This inevitable leveling is not true in the case of an engraver, for no matter how unskilled, his personality is bound to show in one form or another, giving change and variety when compared with the work of another; in conse-

quence of this the union of the artist and the engraver is inseparable, the two stand or fall together.

Among the illustrative arts none has held its position so long in the aggregate or has had so wide an influence as wood engraving. This is particularly true in its past relation to painting and drawing. It is believed that the art of wood engraving has immortalized more drawings, paintings and artists, than any other illustrative process. This is one of the reasons why some of the great artists of to-day speak of it in such a favorable manner and encourage its use.

The capability of any art should be judged by the best it has produced. The writer knows of instances where the adherents of the half-tone process have compared a first-class half-tone with a woodcut made about twenty-five years ago, a comparison that is unfair to say the least, for it is known to all users and connoisseurs that there has been a steady advancement in the technic of wood engraving since that time. The designer of that period was happy if he was given back the dry bones of his design with such alterations of light and shade as best suited the method of the particular engraver.

Then came, through the encouragement of the eastern magazines, the new school of American wood engravers, encouraged by the return from Europe of many promising young artists, who in foreign schools had learned new methods of art expression.

Marvelous advancement in the quality of the work was made by the men who had adopted the methods of the new school. But the fault of the school, with some individual exceptions, lay in the too slavish imitation of surfaces and textures, and the artists who at first were delighted, afterward complained that their forms, the expression of the faces and the artistic intention, were not satisfactorily reproduced.

Following this came the half-tone process, for which the claim was made that it could faithfully reproduce work of the artist by "mechanical means," without any intervention of the engraver whatever. It was hailed with delight by the most serious of the artists because its reproductive ability was to be absolutely true to the original. But it was found to be a truth, and it will probably remain so, that the process is largely what its name implies, "half-tone"; that is, the deepest darks can not be rendered by it nor the purest high lights without hand-tooling: only the middle scale of the subject being reproduced with any degree of faithfulness. In other words there is a loss of a great many tones of the original, and experience has proved that in the various processes through which the half-tone must pass, even its autographic quality is to a large degree destroyed.

About ten years ago it seemed as though the noble art of wood engraving would be entirely lost, because of the popularity of the half-tone method, but the American engravers, realizing



Fig. 3.— Wood engraving from the painting by George Hitchcock, "The Flower Girl in Holland," Art Institute of Chicago.

the situation, resolved to learn the *deficiencies* of their art. This, perhaps, they would never have done had their art remained as popular as it was at one time. Therefore, they set themselves heroically to work to make such deficiencies good, and they have emancipated themselves largely from false traditions and are engraving with definite reference to the artistic intention of the originals. Working in this manner and with this impulse there is little danger of the death of their craft.

There has been an evolution in the method of production of wood engraving, through machine ruling, etc., for mechanical subjects and also a great improvement in the quality of the work, from which it can easily be understood why there has been such an increase in the demand for wood engraving in recent years. Many kinds of work that were for a time done entirely by photo processes is to-day being engraved on wood. Such work comprises painting and book illustrations, fashion plates, machinery, catalogue and innumerable other classes of illustration.

The future, judging from the existing conditions of the art, will show a gradual improvement of the work of the present engravers, both as to quality and largeness of output. Hence with the upward tendency that is indicated by a more popular demand for artistic work, there will come an increased desire for the woodcut, that will always be fostered by the producers of artistic illustrations.

It is also predicted that as the engravers become more familiar with the fundamental details of their art there will come into being a scientific method which will mean much to the craft in the days of its emancipation.

As further illustration of the capabilities of wood engraving Fig. 4 shows a portrait that bears the marks of pronounced individuality in execution and it also shows the predominance of distinctive line forms in textural effects and otherwise. The original painting is by Rembrandt, entitled "The Gilder."



FIG. 4.— Wood engraving from "The Gilder," by Rembrandt.

HABITS of cleanliness are not as expensive as they are hard to form; but when once formed it is believed that they pay for themselves in one's increased standing, reputation, improved physical health, mental power, and moral worth; all of which contribute not only to the happiness, but increase earning power as well.— *From Report Massachusetts Board of Agriculture.*

Written for The Inland Printer.

PROOFROOM MANAGEMENT AND DISCIPLINE.

BY F. HORACE TEALL.



OUR first article on this subject did not begin at the beginning. The proofroom itself was overlooked altogether, and it is far too important to be neglected. Far too often are proofreaders tucked away into remote dark corners or cubby-holes, so ill-fitted for such work as theirs that the best of them either can not surely produce a good result or must soon ruin their eyes in doing it. Many employers undoubtedly need only a little thought to convince them that it would be far better economy to secure the most commodious and best-lighted place possible for the proofroom. As yet, however, comparatively few have realized this fact, or the other one that they do not pay as much wages as good work is worth.

The advantage of having a proper place for proofreading is so self-evident that detailed consideration of the subject seems unnecessary. What is necessary is that employers should think a little for themselves, which is, in fact, the result that the detailed consideration would aim at. A good example may produce this result. At any rate, it seems well to offer it.

The New York *Evening Post* has recently erected a building, with the machine composing-room on the top floor and the typesetting-room on the floor below, with ideal equipment. So thorough is the equipment, in fact, that when a visitor asked the superintendent what else there was that he would like to have, after thinking a little, the superintendent answered that he knew of nothing desirable which he did not already have. The proofroom is a large corner of the machine-room, partitioned from it with almost unobstructed glass, so that it is in fact practically surrounded with clear glass, and receives a stream of light from every side. No proofreader can ever claim that any fault was occasioned by lack of light. No complaint of crowding can ever be made, as in so many other places it might, for everybody has plenty of space, no person sitting near enough to another to be heard by him, while reading in ordinary tones, except the one that must hear. Absolutely everything that could be done to secure a proper and comfortable working-place has been done. The wisdom of such policy with reference to results in better work is practically beyond question.

And yet it remains a fact that in many places proofreaders are compelled to work in crowded cubby-holes, with almost no ventilation, and yet are expected to do good work. It would not be hard to prove that good work is seldom done in such circumstances.

The foreman of a proofroom should be chosen with reference to the nature of the work rather more than for general literary qualifications. Mere literary ability is not worth much in any proofreading position; it must be accompanied with quick perception and prompt action, and will never secure the best effect without complete technical training. A proofroom foreman will always be known mostly as the head proofreader, but it need not follow that he is, from all points of view, the best proofreader; that is, he may not be the one who is the surest to see and correct every error in the actual reading of a proof. But the degree of dependence to be placed on literary ability must depend largely on circumstance. As we have said on every possible occasion, no proofreader can have too much real knowledge, but many men with comparatively little knowledge do much more satisfactory work than many others who know much more. And so it is often in the case of a foreman or head proofreader.

The man who is best for a newspaper will often not be the best one for book work, and particularly not for purely literary or scientific books. In all cases the best man to be at the head is the one who can best manage the others and control the work. Whoever he is, and whatever the work, he will undoubtedly succeed best with the direct control, in all respects, entirely in his hands. Besides, this will leave the general foreman or superintendent with less of the detail of work to attend to personally. Undoubtedly he will find it very advantageous to confine his concern with the proofroom to one man, and equally advantageous to have the proofreaders directly answerable to only that one man. But this is without any thought of restricting in any way the power of the general foreman or superintendent. His is the direct responsibility, and everything must be under his direct authority. Even if it is mere repetition, we say again that everybody will be best satisfied if employers deal directly only with heads of departments — and the proofroom is normally part of the composing-room department — leaving to those heads all dealings with their subordinates.

Beyond question it is necessary that, under any circumstances, whether there is a regular foreman of the proofroom or not, some one in the proofroom should have the authority and the responsibility of decision in matters of style. The best style-card or style-book ever made has not provided a satisfactory answer for every possible question, and the best one that ever can be made can not be made comprehensive enough for that. Such authority need not — in fact, can not prop-

erly — amount to anything more than systematic provision for quick determination of moot points. If it leads to assumption by its holder that he is authorized to be bossy or domineering, the fact is simply that it has been given to the wrong man. If any of the other men is given to rebellious action or undue controversy, the rebellious or controversial man is the wrong kind of man to keep, no matter how good a workman he may be otherwise. It is absolutely inevitable that any man will often make decisions contrary to those that would be made by any of his associates, and that, where a number of men are doing the same work, some of them must do some parts of it in a way different from what would be his own way of doing it.

The ideal proofroom force is not composed of men each of whom wishes always to have his own way, and insists always that his own way is the only right one. Ideal conditions will be found, on the contrary, where one has the absolute power of decision, and knows how to exercise it firmly when necessary, but still is always ready to hear and consider any reasonable argument or evidence on the other side, and where each of the others is willing to yield to his decisions without unreasonable dissent.

What has just been said is suggestive of many special occurrences, that might be detailed in support of the assertion, but we shall assume that they will be equally suggested to the reader, and refrain from particularizing. Such details would but illustrate conditions that are undesirable anywhere, in any work.

FIRST ANNUAL EXHIBITION OF ADVERTISING ART.

Mr. Ernest Elmo Calkins, of Calkins & Holden, advertising, 44 East Twenty-third street, New York, informs THE INLAND PRINTER that the National Arts Club will hold the first annual exhibition of advertising art in its galleries, 15 Grammercy Park, New York, February 19 to March 1. The following circular has been issued by the committee:

"The committee on publication of the National Arts Club invites your coöperation in the first annual exhibition of advertising art, which is to be held in the galleries of the club, beginning Wednesday, February 19, and continuing throughout the month. You are invited to offer for exhibition magazine advertising designs, newspaper advertising designs, posters, covers of catalogues, booklets, folders or pamphlets, covers of magazines, entire booklets and any other specimens of art applied to advertising.

"Designs will be chosen on their artistic merits as effective advertising.

"No design will be exhibited, however successful it may have been as advertising, unless it seems to the committee to comply with the ordinary rules of art.

"Each exhibit must be a design actually used or intended to be used for advertising purposes in the magazines or in the newspapers or as posters, magazine or booklet covers. An advertisement or a booklet which is typographically artistic may also be admitted in like manner.

"Originals are in every case preferred. Where the original can not be obtained, a good proof may be sent, but where the original is sent it will be interesting to have it accompanied with a reproduction. Label each design carefully, stating the name of the artist and the purpose for which it was used or intended.

"No limit is placed upon the number of designs which may be submitted. This being the first important exhibition of advertising art in this country, the committee will exercise a large amount of discretion in the acceptance of designs.

"All designs sent must be in condition for exhibition, either framed or mounted, or with sufficient margins so that they can be attached to the walls without injuring the design.

"All designs intended for this exhibition should be sent addressed to the committee on publication, National Arts Club, Grammercy Park, New York city, to reach there not later than February 8.

"It is hoped that those interested in advertising will coöperate to secure as representative an exhibition of advertising art as has ever been held in the world."

A PLEA FOR SENSIBLE EDUCATION.

Why should partial, one-sided education be continued anywhere? No other living creatures come into this world, nor remain so long, in the helpless, plastic, formative condition as do the human beings, the children, and for that reason the adult members of the human family are almost wholly responsible for the characters of the coming generation of men and women. To neglect the children is a crime against all succeeding generations, it is impiety and treason combined. It is the one crime against high Heaven which admits of no undoing, and which is beyond atonement. The Great Teacher, after placing a little child in the midst of his disciples, said of the offender against a child, "It were better for him that a millstone were hanged about his neck and he be cast into the sea, than that he should offend one of these little ones."— Mark xvii, 2. How can a little child be offended except through neglect, through depriving it of proper training, education and development? Christians may sing psalms, listen to sermons, offer prayers until "the crack of doom," and at the same time if they offend or neglect "these little ones" they will have sinned not only against the children but against their community, their country and their God, and drowning in the sea, when free from this offense, would have been a mercy to themselves and to all mankind. No orthodox hell can be imagined deep enough properly to punish such an offense knowingly committed. Ignorance, in this age of intelligence and child study, can scarcely be pleaded as an excuse. On the other hand, how much nobler, grander, vastly more enduring and worthy of honor, is the work of guiding the little ones into pure, healthful, happy, useful lives free from unnecessary disease and weakness and from crime and sin, than are all the glories of fine apparel, of riches, social position or pleasures, political honors or power.

God, or Nature, if you prefer the word, does not leave the punishment of offenses against the little ones to a future state of existence. Parents, relatives, friends, the community and the State and Nation, get a good share of punishment meted out at once, in bereavements, sorrows, agonies, dangers, crimes and burdens of taxations, and the punishments, in the unhappy results to be reaped, are handed down to many generations.—*National Printer-Journalist.*

THE printer is looked upon as one of the most versatile of craftsmen. Yet he is also one of the most conservative. The mason, the ironworker and the carpenter work out their designs on paper, but the printer holds to the one medium — type.


"CAROLINA"
ENGRAVED BY THE INLAND WALTON CO., CHICAGO.
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The Inland Printer

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A. H. McQuilkin, Editor.

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The Inland Printer is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.— To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

Important.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCoy & Co., 31-32 Eagle street, Holborn, London, England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Cowan & Co., Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 30 Place Rouppe, Brussels, Belgium.

EDITORIAL NOTES.

OWING to unexpected delays, the continued article on "Modern Presswork" does not appear this month. It will appear in the March number and will appear regularly in succeeding issues.

In the art of holding a customer, the next best thing to furnishing good work is to treat him with the consideration due a gentleman.

Every follower of the graphic arts is affected by the postal regulations, and the method of their enforcement, for they may make or mar many a publication. Being affected, we should be intelligently interested in letting the Solons at Washington know that we have our eyes on them.

The genial "M. Quad's" *Arizona Kicker* frequently lambasts its contemporaries and their readers, but the *Kicker's* journalistic graveyard contains nothing more scathing than was uttered by a member of the British cabinet, when he referred to a part of the opposition press as "papers owned by rascals, edited by ruffians and read by fools." Sounds like the candid opinion of a jour. on one of our great dailies.

Judged by externals, the pressmen's union would seem to be torn by dissension, but nevertheless it appears to be making headway in its eight-hour struggle, which serves to prove anew how deep-seated in the breasts of the workers was the desire for the boon of a shorter workday. If, in obtaining it, there have been loss and waste and misery, that should be charged to the crude and unscientific manner in which it was instituted. Society will not long be open to the reproach that it is incapable of solving the problems whereby business needs and natural uplifting aspirations can not be reconciled without producing a small-sized cataclysm.

British employers are evidently desirous of avoiding strikes and lockouts, as witness this resolution adopted at the last meeting of the Federation of Master Printers, and which has been forwarded to the employees' organizations: "That, in the opinion of this annual meeting of the Federation of Master Printers and Allied Trades, the time has arrived when a definite effort should be made to establish a permanent joint board of employers and workmen, to which body all disputes may be referred for solution or arbitration, and that it may be a recommendation to the council to carry out the terms of this resolution during the year, so as to present a complete scheme to the next annual meeting of the

Federation." So far as we have noticed the employees have not expressed an opinion on the proposal, but it does not appear to have been received with much enthusiasm. Possibly a case of fearing Greeks bearing gifts, but we trust the printing-trade unions prove equal to the occasion, and assist heartily in developing a system whereby there may be progress without bitterness and loss.

THERE is a great deal of talk about systematizing, and it is undeniable that there is sore need of better method in the printing trade, but it must be remembered that it requires unremitting care and attention to make any system effective. If your idea of method is something that will run itself, do not adopt a method until you adopt another point of view. If you now keep your letters in a bag, you at least know they are there, and you need look nowhere else. But if you are induced to adopt a method while maintaining your scrap-bag indolence and shortsighted economy, be sure that your confusion will be still worse confounded.

THOSE who have experimented by advertising in the leading agricultural papers say that farmers are buying fine books, pianos and a host of things that a decade or so ago were conceded to be beyond them. These advertisers also found that the popular magazines do not reach all the people with money to spend. While covering the cities and towns, the rural districts have not fallen under the spell of the magazine. All of which should be and is good news for the brethren of the "country press," and we hope they will profit largely by the improved standard of living now obtaining among their clientèle, to whose interests rural editors ever have been loyal, and to whose advancement they have aided so materially.

WHEN a merchant or manufacturer declares that "printing doesn't pay," it would be interesting to know what he means. Frequently an analysis of his remark and what lies behind it shows that while content with a profit of, say, six per cent on ordinary investments, he expects capital sunk in catalogues and other literature to bring much handsomer returns. Printing pays if the returns are as great as those from other sources in any line of business, which is a self-evident proposition. There is not a superabundance of reason to be marshalled in support of the opposite contention; there is, however, a deep-rooted notion that printed matter is a failure if it does not prove a bonanza, and the notion should be combated by persistent argument.

ALL too frequently do we hear of craftsmen being pensioned, and when we do it goes without saying that the pensioner's days of usefulness are over — that he was, perhaps, in the way. Such was not the case, however, when Mr. Bennett of the New York *Herald* placed Foreman Mannis J. Geary on the retired list at a handsome salary. That must have been the great publisher's method of displaying his appreciation of valuable past services, for Mr. Geary is as alert physically and mentally as many a man in the prime of life. It is well that Mr. Bennett is able to thus handsomely demonstrate his appreciation, and that the beneficiary is so deserving as Mr. Geary. The affair is highly creditable to those most concerned and has a pleasant taste to those who look and applaud.

IN days of depression or slow business the job printer is likely to be hard hit. His customers are prone to begin retrenchment by eliminating printed matter, and largely from force of habit. "It has always been the custom of the house and competing houses to cut down printing bills the first thing," they reason, apparently on the theory that the typographer's product is a business luxury. Is that a sensible view? Printing is an important factor of business-getting machinery, and why should a concern neglect it, and allow it to decay at the time when business is most needed? If it is the general practice in any given trade to withdraw from the field, does that not furnish an incontrovertible reason why a wide-awake firm should be alert? It may have been the custom to pursue such a policy in other distressed periods, but did it help materially — was any firm benefited by reducing the effectiveness of its selling agencies? If that procedure assists in stimulating or securing business, then it is its own justification. If, however, it has the opposite effect — which in ninety-nine cases out of a hundred it has — retrenchment should begin elsewhere. It would be good business sense for the printer to take sufficient interest in the affairs of his patrons to be capable of advising them — tactfully, of course — in the importance of not losing any of the cumulative advantages accruing from past expenditures for printing, and that printer's ink is more potent than ever in the commercial world, therefore can not be ignored as safely now as it could in previous hard-time spells.

A CENSUS of the printing trades of Finland has been taken, and a glimpse serves to demonstrate how far behind in the race is the Grand Duchy, even though it is alleged to be among the most progressive portions of European Russia. Notwithstanding the art was practiced in Finland more than 250 years ago, the census-takers could

find but 110 offices, three of which are Government offices. The employees at all branches of the graphic arts number 2,753. There are apprentices galore, the proportion being about one-half of the entire number. There are several benefit societies maintained by the workers, and there seems to be a recognized scale in force, which is the result of negotiations between employers and employees. The hours are, roughly speaking, fifty to sixty a week, but the workers do not enjoy a high standard of living as compared with that of their American fellow-craftsman. A few more than one-third of the Finnish printers have "homes of their own," many living in one room, and sharing that with others. A mental picture of the attendant squalor prepares one for the statement that so widespread are the ravages of consumption that many employers insist on a medical examination before giving applicants employment. It is difficult to conceive of exponents of the art living in such environments, for that printing should be in close touch with anything so unprogressive and repulsive seems an impossibility. But such it is in Finland, and glory be to the influences and agencies that release us of the necessity of living in an atmosphere where the possession of a kitchen — of the Finnish variety at that — is a sign of working-class affluence.

THE thirty-sixth anniversary of the organization of the Association General del Arte de Imprimir of Madrid, Spain, which was celebrated recently, brings to light the tenaciousness with which Spanish printers adhered to the principles of trade-unionism. Members of the association established a coöperative enterprise and failed, after which they enforced a scale, only to lose that advantage in the panicky times of the seventies, which were especially distressing in Continental Europe. This generated dissension, and disruption followed — all in the space of about three years. There was almost as rapid a recovery, followed by a strike for improved conditions, in which the Spanish Government was an active participant, its machinery being used to supply strike-breakers, and to send strikers to jail, some for indefinite periods or until they sought executive clemency on terms which meant renunciation of their unionism. Not one of the prisoners would accept a pardon on such a basis. Yet notwithstanding these obstacles the association won its point, and went on and on its progressive way until the staid and conservative *British and Colonial Printer and Stationer* declares it deserving of credit for "raising workers in the printing trades of Spain from the position of semi-slaves to that of respected and self-respecting members of the community." It is estimated that eighty-five per cent of the printers of Spain are organized in the various unions. No one will have the temerity to assert that Spanish workers are superior to their American fellows in aspiration, resourcefulness or fixity of purpose, and yet we have sanguine gentlemen who seem to be possessed of the idea that the unions can be smashed by governmental aid. To them we commend the history and result of a like effort in decadent Spain. It ought to be conclusive evidence of the folly of attempting to utterly suppress producers determined to work out their social economic salvation in their own way. It is work that they — and they alone — must do, as no others are really capable.

OUR complex state of society to the contrary, the relations between employer and employee are at bottom like what they were in more primitive periods. There is now as there was then a mutuality of interest that enormous quantities of machinery and great numbers of employees may obscure, but can not obliterate. Present-day conditions with workers in personal units — with proprietors and employers unknown by sight to employees — do becloud the real relationship, and therein lies the seat of what is known as our industrial troubles. In 1809, the New York Typographical Society, in its first communication to the "master printers," set forth the conception in this dignified way: "Between employers and employees there are mutual interests depending, mutual duties to be performed. To the end that these may result in harmony, certain rules and regulations should be adopted. Having duly and deliberately taken into consideration the present irregular state of the prices in many of the printing-offices and conceiving that they are inadequate to a comfortable subsistence, we have united ourselves into an association for the purpose of regulating and establishing the same." The society goes on to say that its scale was "framed with a due deference to justice and equability, is presented with a view that it meet your appreciation." Conferences followed this, and, according to the minutes of the society, the master printers met the journeymen "with a frankness which was highly honorable to themselves and pleasing to the committee." While it is evident that here and there an employer refused to adhere to the rates agreed on by the conferees, the society's minutes do not show that the mutuality-of-interest idea was assailed or the men denied the right to express and give effect to their views in their own way. Doubtless in the New York of a hundred years ago every employing printer not only knew his employees by name, but also knew something of their circumstances and

intellectual stature, which bred a feeling of sympathy for them as men. This precluded growth of the idea that they were mere automatons, useful only as profit-getters, and to be treated as such without regard to their other and equally important qualifications. Latter-day industrialism gives an air of plausibility to the last-mentioned view; but if we go below the surface to rock-bottom, there is to-day no less truth in the declaration of the New York Society than there was when it was written and more easily discernible.

THE UNIONS IN TRADE EDUCATION.

AFTER much discussion and some agitation typographical unions are beginning to handle the apprenticeship problem in a purposeful way. This is due in the main to two causes: the tardy recognition of the fact that the old system of shop training has gone beyond recall, and that with an eight-hour workday youths can reasonably be expected to enter on a course of supplemental training with some zest, not being mentally jaded by a long sojourn in the reeking atmosphere of the average printing-office. A noticeable feature of the innovation is that the unions are taking cognizance of individual apprentices, and insisting that they do certain things, very proper things, during their novitiate, if they would avoid trouble when the time comes for them to obtain membership. The leader in the movement is the Indianapolis union, which has established a school in connection with the Young Men's Christian Association's course. A committee of the union provides lectures and has charge of the classes and studies, which consist of addresses covering the following subjects:

"First year — Deportment, care of material, reading, punctuation, point system, type-faces and sizes, lay of cases, composition, neatness and accuracy.

"Second year — All the essential features of the first year's work, and in addition book and catalogue composition, casting tables, style of composition, imposition of job forms and make-up.

"Third year — All essential features of first and second years' work and pamphlets and circulars, book headings, faint line, book and catalogue composition and make-up, display composition, imposition of job and book forms, and a series of general instructions pertaining to the work a boy about to enter the last year of his apprenticeship should know."

This is a comprehensive program and no apprentice could avoid being benefited by attendance on the course. The union, however, proposes that apprentices shall display interest in the classes, as it is the duty of the executive committee to "discourage" continuance at the trade of any youth who through disinterestedness or other causes proves an inapt pupil.

The success of the Indianapolis union has encouraged the union at St. Louis to consider the proposition to treat the problem from the new standpoint. This scheme is not quite so pretentious as that of the Hoosiers, as it does not include the establishment of classes. The St. Louisians are content in the main with empowering a committee to reject "all applicants for apprenticeship who can not read manuscript understandingly," and "recommending a course of work" for apprentices similar to that taught by the Indianapolis union.

The St. Louis proposition does not strike us as having much merit outside of its being an indication of a growing healthy sentiment on an important phase of craft life. Something must be done in addition to recommending that employers do their duty toward apprentices and the union penalizing them if they fail to attain a certain standard. Modern methods make it practically impossible for employers to do what the union asks, and be it ever as well intentioned, the union will find it exceedingly difficult to impose a penalty. The something that is wanted is an opportunity for the apprentice to learn. This the Indianapolis union provides in an exceptional manner, but still in a limited way. For instance, the classes are for apprentices, though, doubtless, attendance would prove enlightening to journeymen, whose thinking faculties would be stimulated even if they heard nothing new and disagreed with the deductions of the teacher. But why should journeymen be debarred? They need the opportunities which trade education affords, so that their active life as workers may be prolonged. The way to meet the age-limit blacklist is to help the mentally young, and with most of us age is not so much a physical as it is a mental condition. The very best method of being a young pressman, or compositor, or lithographer is to keep abreast of the newest thought in the trade; the "wrinkles" learned will keep one swift and the thought bestowed prevent the mind from becoming incrusted and non-receptive. In order to endure, any educational plan must seek to extend the operations of the craft — make the product more effective and more desirable — by encouraging the craftsmen to invade and explore and exploit new fields. When the workers in any craft become actively interested in its advancement, then is there real progress, for the growth is at the roots and heart of the industry, and not promoted and pushed by extrinsic forces.

Great as is the work the Indianapolis union has undertaken and creditable as are the intentions of the St. Louis union, being local move-

ments they could not lay the foundations for a far-reaching system. The International body is better fitted for that, and as the Supplementary Trade Education Commission's plan develops it will meet the objections that may be urged against purely local efforts and at the same time be an incentive to all unions to follow in the footsteps of Indianapolis and St. Louis by making craft education a part of union activity.

THE EVILS OF SCALING DOWN.

NOW that there is a slackening of productiveness the need for organization among the employers is more pressing. We are not of those who foresee a panic at all analogous to that which prevailed in the period commencing with 1893, but we do believe that our commercial sins "have found us out," and the work-a-day world will have to pay for high finance and its attendant unhealthy inflation. In the face of good crops and the general healthiness of legitimate business ventures, a panic is not among the probabilities. There will be a slowing down, however, which will necessitate many a strong pull and long pull to keep business craft afloat which have for the past eight or ten years had easy sailing. In such times there always comes the temptation to cut prices, which easily leads to the practice of getting a job at any price. That is not only an injustice to more level-headed and fair-dealing competitors, but suicidal on the part of the experimenter. It were better to go out of business than to attempt to do work without profit, which is the lifeblood of commerce and manufacture.

This policy naturally leads to the one-eyed notion that salvation is to be found in reductions of wages. There is no real relief in that. A ten or a fifteen per cent reduction in wages — and none would propose a greater — is not sufficient in the printing trades to induce men to invest in more printer's ink — they want a greater inducement than that affords. If the cost of production can not be lowered so as to increase the volume of trade, the reduction is futile from the employers' viewpoint. If resorted to in these circumstances the total result will be partial demoralization of the trade, no benefit either in profit or quantity or work to the employer, while the customer who is scaling down his printing outlay will smile gleefully as he pockets what has been trimmed from the wages of the workers, a consequence that would surely follow were the reduction general in a locality; and where the occasional employer attempts it in a competitive industry he is in danger of losing his most profitable employees, for this depression is not likely to be so severe as to supersede entirely the demand for good workmen. We pass without comment the possibility of the men making a robust protest against reductions in remuneration and the advantage which accrues to all — indeed it is a question whether the general public is not after all a greater beneficiary than the workers — from high wages. There is no need to discuss such a probability as a series of strikes or lockouts, or dwell on abstractions in the realm of political economy. What we contend for is that the problems incidental to present trade conditions can be met more fairly and successfully if employers take counsel with each other, and honestly look the facts in the face. 'Tis a thousand pities that so many employing printers' organizations have allowed themselves to be deluded into a position of militant and unreasoning hostility to the natural and inevitable demands of the workers instead of following the dictates of craft patriotism and endeavoring to ascertain what was feasible and best for the craft. If employing printers would approach the pending questions in that spirit, reviewing the field calmly and without bias, we are morally certain there would be neither cutting of prices nor attempts to reduce wages, for the very good reason that neither nor both would serve to relieve the situation.

We are too optimistic to cry over the spilled milk that is ours by reason of the failure of employers' associations to measure up to the full standard of their opportunities, so we have hope of better things, which will come when those most concerned fully realize the situation. This is fairly depicted recently in the conservative Scottish *Typographical Circular*. It speaks, of course, of Scotland, but who will say the following does not apply to printing centers — large and small — on this hemisphere: "Too many master printers have been in the habit of allowing themselves to become door-mats, for the purpose of letting customers wipe their feet on, to the degradation of the craft and the increasing difficulty of maintaining its dignity. It is time that the cutting should cease, and a more rational attitude be taken up on their part. One wants more in these days than taking in a job to keep the plant going. The individual who invented that excuse was a poor specimen of a business man, and should have been shot right away, before he had time to raise disciples. Simpletons in the printing industry have a lot to answer for, and at their door lies much of the misery and small returns so common on both sides — labor and capital. If the work is worth doing at all, it ought to command a paying price. We have every hope, however, that the masters will have the courage to demand what will at least yield a fair profit on their work."

We do not approve of our contemporary's fierce remedy of shooting the distressed printer who cuts prices in order to get a job. It is not

the most humane or best way. A knowledge of the effects of price-cutting is a better antidote for that sort of folly.

WANTED — PAPER STOCK.

NOT a few daily papers have increased in price recently even though the tendency of prices is downward rather than upward. The managers of these journals were compelled to take this step — untimely as it appears — in order to cope with what is known as the "paper situation." Where possible, it is the proper thing to do, for there is no patron of a newspaper who gets more for his money or is better able or more entitled to take up this burden than the subscriber. The benefit bestowed on a reader is inestimable as compared with the cost of a paper. As every well-informed person recognizes, increase in price is not a satisfactory solution of the paper problem — it is a makeshift, and fails to even touch on the real difficulty. It is all very fine for the papermakers to say that the day of 1-cent dailies has passed. They may be assured that such a dictum will not be accepted as a finality. The public wants cheap papers — they are necessary for the people's development — and if a low-priced press can not be secured by reductions in the tariff — which is not at all likely in our opinion — it will be obtained through some other channel.

The suggestion is not peculiarly an American one, though it has probably reached its most acute stage with us. Free-trade Britain's prices show a disposition to rise, while the French are also much concerned, anticipating the public demand. The far-sighted ones are casting about for new fields to work in and new materials which can be employed in papermaking, and are impressing governmental agencies into the service. A Belgian consul in South Africa has been investigating the possibilities of papermaking in the Transvaal. It can not be said that the report he received from an expert indicated that the raw material was there in great profusion. Straw, grass and mealie stalks, which now go to waste, might be utilized, but a lack of suitable water puts a damper on any hope there may be of seeing the African veldt covered with paper mills. The expert held out no promise that under existing papermaking conditions the Transvaal could do more than supply domestic demand, for there is never a hint of his having in mind an industry that would have world-wide influence.

While King Leopold's man was looking over the South African field, Uncle Sam had Consul-General Skinner make inquiries regarding a North African growth from which paper is made. This inquiry was prompted by an American paper company, and the Consul-General's report directs attention to a papermaking grass of which an unlimited supply is available, and is in part as follows:

"As the correspondents are apparently interested in a low-grade of paper suitable for the manufacture of bags and wrapping paper, they doubtless intend to describe alfa grass, for which an increasing demand is noticeable, and not *esparto* grass, or in French *sparte*, which is a form of jute, and is used in the cordage and woven-bag industry. North Africa, and particularly Algeria, is supplying annually increasing quantities of alfa grass and aloes, both of which are used in the manufacture of paper. Alfa grass is now quoted at about 6 francs per 100 kilos ($1.16 per 220 pounds) on dock at Oran, while aloes are quoted at from 75 to 80 francs per 100 kilos ($14.47 to $15.44 per 220 pounds) at Marseilles. Alfa grass is used in France for the manufacture of a coarse gray wrapping paper, and in England for the manufacture of print paper, while aloes, seven or eight times more expensive, are absorbed by the manufacturers of high-grade papers. Alfa grass grows more or less throughout the African desert region, and is an annual, cut and harvested like hay. It is said that practically an unlimited supply is available and that it is expected to furnish the print paper of the future in France. A leading London daily, it is said, has for some years been printed on alfa paper. There is an extensive and increasing exportation of this material from Algeria to England. Oran dealers in alfa are able to ship from eighty to one hundred thousand tons per annum alone, and all other Algerian ports can furnish considerable quantities. The business is now carried on most extensively at Oran. English manufacturers have been the first to interest themselves in this article, and have made rapid advances in converting it into paper. The French Government is also interesting itself in the subject, because of the present high price of woodpulp, and there is a talk of establishing at the sources of supply, in Algeria, and possibly Tunis, mills for the manufacture of pulp."

The activity of the French Government suggests that the Federal Government might interest itself in the matter. If alfa grass serves the purpose of papermakers, why should not the Agricultural Department in its experimental work ascertain if it can not be produced on this continent? What is needed is an easily renewable product like alfa as the basis of paper, and when it is found we shall rely on our ever-faithful friend the farmer, and not the forest, for our supply.

CULTURE is not merely an intellectual quality. A man's life is made up of the development of three principles: Moral, mental, and physical. As they are ripened he is cultured.

Written for THE INLAND PRINTER.

WANTED: OPERATOR-MACHINISTS.

BY L. A. HORNSTEIN.



ITH the general introduction of the Linotype ten or a dozen years ago, and other methods of mechanical composition since, has come an accompanying demand for expert operators. Experience has demonstrated that almost invariably good printers become by far the best operators, so that instead of typesetting machines proving an obstacle and a menace to the printer's trade, they actually and in reality have opened up a wider field for the better workmen who availed themselves of an early opportunity of acquiring an expert knowledge of their mechanism. Some rapid compositors failed to develop into fast operators, it is true, while many printers of only mediocre ability at the case became swifts on the keyboard. One such was the compositor who set in his take that the "victim was stabbed in the victuals." In spite of illiteracy and dirty proofs, he was a rapid operator. This is one of the exceptions which go to prove the rule.

Theodore L. De Vinne, in his "Practice of Typography," states that the introduction of Linotype machines created a demand for cleaner proofs, and that the printers have responded to the demand. That he is correct in that assertion is being proven daily. Here is an instance: The quotations of the New York stock market usually appear in the columns of the average large city daily in the form of a table, varying from six to twelve or more inches in length, depending on the number of transactions, set in solid agate, and consisting of six columns of figures and a stub. All the figure columns with one exception contain fractions, and the stub is a mass of abbreviations. Here are a few lines to show the intricacy of the composition:

NEW YORK STOCK EXCHANGE TRANSACTIONS—
10 A. M. to 3 P. M.

Description.	Sales.	Open.	High.	Low.	Close Dec. 16.	Close Dec. 14.
Allis pfd.....	300	15⅝	15⅝	15⅝	15⅝	....
Amal. Cop.....	105,900	45⅞	46¼	43⅛	43⅝	45½
C. & G. W.....	510	7⅛	7¼	7⅛	7¼	7¼
Do pfd.....	115	8¾	8¾	8¾	8¾	8½
C., M. & St. P.....	10,560	102	102⅜	100⅜	101	100¾
Do ctfs. 35 p.c. paid.....	100	90	90	90	90.	91
Do do pfd.....	300	120⅛	120⅜	120⅛	120⅜	....
C., St. P., M.-O. pf.	295	137½	138	137½	138	....
C. & N.-W.....	500	134	134	133½	133½	134

Copy for this stock table invariably comes on manifold tissue, or "flimsy," as it is called technically, and at times is so faintly written as to be almost indecipherable. Yet in numerous instances, on a paper on which I was formerly employed, this entire table was read through "by copy" and not a single error was found—a feat well-nigh impossible in the days of hand composition, when the entire table was kept standing and merely corrected from day to day.

In this same office, on Friday and Saturday nights, immense numbers of small classified advertisements were sent to the composing-room in the space of a few hours. These advertisements were written on all sorts of scraps of paper, backs of envelopes, cards, etc.; were in all kinds of manuscript, good, bad, indifferent, and "rotten"; some in ink, others written faintly with an extremely hard pencil—and all of them had to be subjected to more or less modification in order to conform to the office "style." They were thrown into the composing-room *en masse*, and yet in spite of poor copy and the fact that the operators had practically to edit them on the keyboard, it was no uncommon occurrence for dozens of galley proofs to leave the proofroom O. K. on the first reading. Not only were they composed at a high rate of speed, but the operators actually regarded them as "phat." This office may have been exceptional, but whether or no, I take off my hat to that force of operators.

But while speed is a great desideratum on a city daily, it is opportune at this time to sound a note of warning to the city operator who is exerting all his energies on the keyboard to the utter neglect of the mechanism of his machine. In an office such as the one mentioned there is employed a force of competent mechanics whose sole care and duty it is to look after the Linotypes, correct any deficiencies, and see that they run smoothly and steadily. In case anything goes wrong, however slight, the operator merely calls the attention of one of the machinists to the obstruction, and thus is relieved of all further responsibility in the matter. While the machinist is employed in righting the difficulty, whatever it may happen to be, the operator goes and washes his hands, possibly takes a drink of water, and when he returns to his machine, finds that the trouble has been rectified and goes on manipulating his keyboard. In nine cases out of ten he does not even know what the trouble has been, nor does he take the pains to inquire or investigate. It is enough for him to know that it has been remedied.

Not so the operator in the country office, where his is the only machine in the office, probably in the town, and possibly within two or three surrounding counties. If anything goes wrong with his machine, he can not call in the services of an expert. He is thrown upon his own resources. It is "up to him." And to his credit be it said, he has "made good."

When we take into consideration the fact that there are in the neighborhood of one thousand seven hundred one-machine Linotype plants in successful operation in the United States at the

present time, it must be admitted that the machinist-operator in the country office is a vital factor in the situation. Of course, the country publisher, operating a single machine plant, can not always secure, nor does he expect to, the very highest class of skilled labor on his machine. The printer as a rule is gregarious and likes company of his own kind. Naturally the more rapid operator is attracted to the larger printing centers, where there are others like him, and where the highest scales prevail. The publisher in the smaller community must be satisfied with the second-best grade of operators and printers. This restriction applies almost wholly to speed, however. In all other respects the average country operator is the equal of, if not superior to the man employed in the larger offices in the cities.

But speed comes with practice, and as this large and rapidly growing army of country operators acquire the requisite degree of speed, accuracy and proficiency, we must expect to see them gradually encroach upon the city field and in time usurp the places now occupied by even the fastest operators. Equipped with their additional knowledge of the mechanism of their machines, they are going to make a strong bid for the positions now held by operators merely. The operator who can only manipulate the keyboard, and has no working knowledge of his machine's mechanism, will be relegated to a subordinate position. He will occupy about the same relation to the operator-machinist that the pressfeeder does to the pressman. The keyboard is not difficult to learn. This was shown recently when a large publishing house replaced its force of operators, who went on strike, with a corps of women stenographers who had had no previous practical experience on Linotypes. It is only a matter of time until they develop into proficient operators.

That this condition is recognized by others is shown by a hint thrown out by President Lynch in his report to the recent convention of the International Typographical Union, from which I quote as follows:

"If we are to continue to control the machine, we must find a way through which our members will become proficient. If we do not heed the demand, then other avenues will be established through which operators will be furnished, *and these operators will not always be printers.* . . ." (The italics are mine.)

For the reasons outlined it is well for operators — even the best of them — to take heed, and acquire a familiarity with the inner workings of their machines. If they can not secure this knowledge while at work in the offices where they are employed, a mechanical course in one of the technical schools can be recommended. I know of one instance where a young man who is one of the most rapid, and considered one of the *best,* operators of a large force took such a course in the Inland Printer Technical School. When asked why he did so, and if it paid him to do it, his reply was that the time and money expended were more than fully repaid in the added knowledge he acquired. Since taking the course he has never had occasion to call for the services of a machinist to rectify any minor difficulty. All such he has been able to take care of himself, thereby adding largely to his string. In case of any serious obstruction he has always been able to direct the machinist's attention directly to the part affected, thus saving both his own and the machinist's time. Far from regretting his course, he is only sorry that he had not taken such action sooner.

To sum up: Machines are being introduced more rapidly than operators are being instructed. Most of these machines are being installed in new territory, in one and two machine plants — the larger plants having been fully equipped for some time. The ever-increasing use of the machine in smaller offices has created a demand for operators possessing a knowledge of mechanism as well as keyboard. In fact, the pendulum is swinging backward and a healthful reaction is setting in. We are once more facing the demand for the "all-around" man. This is not a theory but an actual condition, and the printer or operator should not rest in self-satisfied contentment with having mastered his particular specialty, but should prepare himself to be capable of acceptably filling any of the numerous good positions and openings which are springing up all around him.

"HOLD THE RUDDER TRUE."

If you have enemies, go straight on and don't mind them. If they get in your way, walk around them regardless of their spite. A man who has no enemies is seldom good for anything; he is made of that kind of material which is so easily worked that every one has a hand in it. A sterling character is one who thinks for himself, and speaks what he thinks; he is always sure to have enemies. They are as necessary to him as fresh air; they keep him alive and active. A celebrated character who was surrounded by enemies used to remark: "They are sparks which, if you do not blow, will go out of themselves." "Live down prejudice," was the Iron Duke's motto. Let this be your feeling while endeavoring to live down the scandal of those who are bitter against you. If you stop to dispute, you do but as they desire, and open the way for more abuse. Let the poor fellows talk — there will be a reaction if you perform your duty, and hundreds who were once alienated from you will flock to you and acknowledge their error.— *Selected.*

A FOREMAN, if he's got a conscience, and delights in his work, will do his business as well as if he were a partner. I wouldn't give a penny for a man as ud drive a nail in slack because he didn't get extra pay for it.— *George Eliot in "Adam Bede."*



Copied in reduction from the art portfolios published by Gerlach & Wiedling, Vienna, Austria.
The originals are in colors.

Written for THE INLAND PRINTER.

SOME TWENTIETH CENTURY FIGURES ON PRINTING AND PUBLISHING.

NO. IV.— BY MERSENE E. SLOANE.

NEWSPAPERS AND PERIODICALS — (Continued).



VERYBODY knows that labor is the leading item in the cost of production in any line of manufacture. It is, perhaps, the most serious problem the proprietor has to solve — how to retain patronage while increasing the charge for output to offset the rapidly increasing cost of production, both in materials and labor. How successfully the publishers of newspapers and periodicals met this proposition during the census period 1900-1905 appears from the following statement:

In 1900 the cost of labor, productive, supervisory and executive, was 46.6 per cent of the entire expense connected with the industry, while in 1905 the ratio was reduced to 43.7 per cent. Both are nearly half the entire expense account, but the showing for the new century is almost three per cent on the favorable side. This showing, however, is superficial. In 1905 expense for certain kinds of service — carrier boys, solicitors and collectors working on commission, etc.— was tabulated under "miscellaneous expenses." With this item properly adjusted between the two census reports, the 1905 record would probably show labor costing a little nearer one-half the entire cost of production than in 1900. It is a good showing for the industry, that the relative cost of labor was kept at a normal figure notwithstanding shortened time of labor and increased rates of pay.

In 1905 the cost of materials was 28.7 per cent of the entire cost of production, against 30.2 per cent in the census of 1900. By the adjustment of a small difference in the method of tabulation in 1900, the proportion then would be about 27.0 per cent, making the 1905 record of 28.7 per cent more in keeping with market conditions.

The entire cost of production in 1900 was 74.5 per cent of the value of product, leaving 25.5 per cent as net profit. In 1905 the total cost of production was 79.2 per cent of the gross value of products, leaving 20.8 per cent for net profit. In the last article, we made a comparison between the aggregates of the two census periods, the results being very much in favor of the new century. But an analysis of the relations of the several items within each period, separately, makes a somewhat less favorable showing for the new century.

Comparing profit with cost of production, the net profit in 1905 was 26.3 per cent of the aggregate cost against 34.2 per cent in 1900. Based upon capital, the net profit in 1905 was 26.9 per cent of the total investment, against 29.6 per cent in 1900, the difference being 2.7 per cent against the new century.

As stated in a former article, the number of new publications reported in 1905 was relatively much greater than in 1900. Every publisher knows the bearing that condition has upon the item of profit. A suitable adjustment of this inequality in the comparison would undoubtedly quite materially change the findings made by the foregoing analysis.

Even with these unfavorable showings, it nevertheless remains true that an industry which makes a clear annual profit of more than one-fourth (26.9 per cent) of the entire capitalization (including ledger and open accounts as assets), and that notwithstanding the establishment of many new ventures, is managed with some consideration to business sense. Printers, publishers and editors have always been regarded as an unbusinesslike class. That is really to their credit; for there are higher and nobler attitudes of mind than that manifested in money-making. If with their accredited unbusinesslike ways they accomplish the financial results the figures indicate, they are to be doubly respected by the business class.

The average capital in 1900 was $12,574, and in 1905 was $13,282. The average product in 1900 was $14,569 and in 1905 was $17,152. Reduced to percentage figures, the average capital increased 5.6 per cent from 1900 to 1905, while the average product increased 17.7 per cent. *That is, the average product per establishment increased at a ratio more than three times as great as did the average capitalization.*

Having threshed out the salient points of interest financially, we have now to consider some features of even greater interest and importance; for we admit that the popular notion that newspaper and magazine publishers have higher aims than mere money-getting is not unfounded. Character of publication, circulation, etc., are an important index of the public intelligence and prosperity. Some there are who consider the bearing these have upon advertising contracts of prime importance. Even they will be gratified with the figures to follow.

As a matter of course, the daily, weekly and monthly publications are very much in the lead. These three classes together constituted 93.5 per cent of the entire list of publications in 1905, and 93.4 per cent in 1900, the variation being slight in the new-century period under consideration. The following table (made from portions of Tables 32 and 33 of the Census *Bulletin*) tells a very interesting story of the number and relative

"NOW IS THE TIME TO ADVERTISE."

WHAT time to advertise is answered pithily by "now." Not "now" to the exclusion of any other time, but always "now." For the continuous flow of publicity must never be stopped. Publicity is the circulating life-principle of business. Like the life-blood it may be stopped for a little time, but only in emergency, and then not for long. A long suspension means collapse. The printer more than any other business man should study publicity and advertising, for he is the workman who handles the media of publicity. Some months ago *Printers' Ink* paid its respects to the printer by asking "What is the matter with the printer?" Then answering the question and analyzing the printer thus:

The worst advertiser in the world, it is often asserted, is the publisher, who lives chiefly by selling advertising space and prescribing publicity for every other business.

But there is a worse advertiser still. To find the business man who is absolutely most indifferent and careless in telling the public about himself, and what he has to sell, we must go to another seller of advertising.

This is the printer. He is undoubtedly the worst ever.

The printer prints for other people. He seldom prints for himself. Sometimes a mysterious impulse leads him to get out a folder or blotter on his own behalf. But when he does, it is usually a feat in fancy rulework, with some vaudeville skit for argument. Not long ago a large printing house conducted what it presumably thought was a very hard-hitting, persistent campaign for new business. It got out a series of handsomely printed booklets and mailed them around. They must have cost from 10 to 20 cents apiece, and were of such typographical excellence that any man buying printing would preserve and go through them carefully. Did these booklets say anything about good printing? Yes, but only in the most general terms, as footnotes at the bottoms of the pages. A well-known, highly paid and capable ad.-writer was hired to produce a philosophic series of talks, to fill out the pages. Philosophic talks on printing? Not on your life! No! Talks on fishing and human nature.

"What is the matter with the printer, anyway?"

This question was asked of Hal Marchbanks the other day. Mr. Marchbanks is a printer and advertising man of considerable experience, who sells advertising ideas and printing together for the Brewer Press, New York city.* Mr. Marchbanks admitted that perhaps the printer had his shortcomings, but was inclined to throw a little of the onus on advertisers. You see, he said, matters are this way:



"THE FAT OF THE LAND."
Photo by R. R. Sallows, Goderich, Canada.

A printer might get out better advertising for himself, but in the end the best way to secure business is to send a solicitor around after it. A great deal of printing is secured on the competitive bidding basis. Yet in recent years there has also sprung up a wide, increasing demand for good printing irrespective of cost. So long as you produce fine stuff there is no difficulty in getting good prices for it. Some of the printing put out by every business concern has to be produced regardless of expense, such as catalogues. A big corporation will not scrimp on its catalogue. It wants the best paper, half-tones, typography and press-work that can be purchased for money.

But along with this willingness to spend goes a remark-

* Since *Printers' Ink* published the article quoted, Mr. Hal Marchbanks has connected himself with the Hill Publishing Company's Print Shop as manager. A specimen of his magazine advertising is submitted on page 727, as of interest at this time.

able lack of knowledge on the part of business houses and advertisers as to what *is* good printing, and how to intelligently spend money to get results. When a business man figures on a catalogue the first thing he wants is glazed paper — white, brittle, at 8 cents a pound, the shortest-lived paper there is. Book paper of the best grade, of a cream tint, with a good surface, tough in texture and pleasing to the eye, would often be better at 5 or 6 cents a pound — a saving of fifteen to thirty per cent. Again, the advertiser making up his catalogue has some fatal leaning toward half-tones. He will take old half-tones of different screens, put them in with new half-tones, sprinkle in a few line engravings and maybe some antiquated woodcuts, and print the whole thing on shiny, white glazed paper. The result is a catalogue that looks like a scrap-book. But he imagines that as long as all these miscellaneous cuts are printed as though they were fine half-tones, they give the fine half-tone effect. Frequently the nature of his cuts is such that they could all be made over in line at not much more than the new half-tones cost, and then printed on a tough parchment. The result would be a catalogue of great durability and one genuinely attractive for its novelty and character. Advertisers spend freely for a nice bronzed, embossed cover to cover up a poorly printed scrap-book catalogue. They spend 2½ to 4 cents per book to bind up a catalogue in a flimsy way, where the same book might be bound like a ledger for 7 cents and would stand endless handling. The solicitor, in going around among advertisers, soon comes up against a solid wall in the shape of lack of knowledge of how to get the best printing for a reasonable price. He finds that it is easier to sell a man what he wants than to try to educate him up to what he ought to have.

Typefounders have complicated the printing situation by producing hundreds of letters that confuse the advertiser. It is sometimes said by printers that only two faces of type are needed for the most elaborate work — a six-point and a twelve-point old style. This is an exaggerated way of limiting the type at any one's command, but if it were done, more good printing would result, and more good advertising matter. A font of black text-letter might be useful as an addition, but there would be danger that too much of this would be used.

What is needed just now in the printing situation is simplicity. If the advertising public, paying out its millions yearly for printed matter, knew what simplicity could accomplish, and realized its remarkable advantage over the involved, befrizzed, multi-colored things daily sent out as folders, mailing cards, booklets, etc., the lot of the printer would be happier, and his best-paying public would not so often ask him to work on the basis of competitive bids. If the advertiser realized how complicated a process the printing of even a simple booklet is — how the careful typography may fail through poor presswork, or the reverse, or poor paper make fine cuts ineffective — if the advertiser knew that one distinct operation in the three or six that every job of printing goes through may spoil the best work on all the others, it is reasonable to presume that he would simplify.



THE APPLE HARVEST.
Photo by R. R. Sallows, Goderich, Canada.

Simplicity in printing would mean a good deal to the little advertiser. The big bathtub trust can spend two years and umpsteen thousand dollars getting out its catalogue. It has the money. It has the time. It is the bathtub trust, and doesn't dare put out anything less elaborate. But the little manufacturer of a plumbing specialty over in Brooklyn has a petty advertising appropriation, and his

Written for THE INLAND PRINTER.

"BY SPECIAL REQUEST."

BY HARRY W. COLE.



TROUBLE of an ominous sort seemed lurking in the atmosphere of the office of the *Weekly Bugle*. It was Friday morning — 10 o'clock at that — the day of publication, and the scene of feverish activity which weekly marked this occasion was conspicuous by its absence.

The editor leaned on a corner of the imposing-stone, a picture of gloomy meditation, as he tried to figure out just how it all happened. Gradually his strained faculties shaped a semblance of the now painful memories of the past week.

It had begun with the arrival of Bob Carruthers, whom he had not seen since the old days when they had worked together at the case back in Muncie. There had been a reunion, in which the spirit of conviviality had been loosed at the local thirst parlors.

In an evil moment had come the proposal from Carruthers to visit Tom McGuire, also from Muncie, now the guiding hand at the helm of the Lebanon *Sentinel*, just across the county line. The trip had been made. Tom had received them royally. More conviviality followed. But the rest was — up to the time he got off the local freight a half an hour ago — a blur, permeated by a certain dark-brown flavor, which has come to be indissolubly associated with such reminiscences.

Before him lay the forms with the set-up of last week's edition undisturbed. Not an item of news gathered nor a line of type set in his absence. The situation called for such action as is roused by desperate emergencies. His reverie was interrupted by the office "devil," who approached him and said:

"The Ladies' Aid Society wants the notice that was in the paper last week about their soshebul, printed again this week."

The editor nodded, frowned, then smiled. Ah! here was the germ of an idea. He would do it! For an instant its audacity stunned him. True, the results were uncertain. But could he be blamed? He would reprint the notice of the Ladies' Aid Society; but he would do more than that. A bold hand often snatched victory from defeat. In a jiffy he had arranged a new head-line across the front page of the *Weekly Bugle*, in the largest roman type:

REPUBLISHED BY SPECIAL REQUEST.

NEW TRACTS OF LAND IN SPAIN PLANTED WITH TREES TO PRODUCE PULP-WOOD.

The decision of "La Papelera Española," or Spanish paper combine, at its recent meeting in Madrid, to erect large wood-pulp works at Aranguren alongside one of their existing paper mills, according to Consul-General B. H. Ridgely, of Barcelona, draws attention to the steadily growing importance of the paper industry in Spain, to which he adds:

The new works will have a daily output of fifteen tons of pulp, calculating it in the dry state. A contract has been made with the Hidro-eléctrica Iberica Company, of Bilbao, for the supply of 1,200 horse-power, and it is expected that the works will be in full operation by October, 1908. The combine was formed about seven years ago for the purpose of acquiring by purchase the control of all the leading paper mills in Spain. The capital is now 35,000,000 *pesetas* (about $6,000,000), and its annual production amounts to thirty thousand tons, composed principally of printing and writing paper, although many other varieties both of paper and cardboard are produced and supplied to every town and village in Spain.

A considerable export trade is carried on, Mexico being the chief foreign market for Spanish paper. A special quality of printing paper, which is sold at 60 *pesetas* (about $10) per 100 kilos (220 pounds), finds a ready sale in Great Britain, while the Central American republics are also good customers. It has been the policy of the company not only to free itself from dependence on foreign countries for its supplies of raw materials, but to endeavor to lower the cost of production in every possible way. With this object in view, suitable tracts of land have been leased and planted with trees. The number of pulp works is being annually increased, and they are being erected in close vicinity to all the principal paper mills. Pulp works are already established at Renteria, Oroz-Betelú, Villava, Segovia, and Villalgordo, and to these will now be added the new factory at Aranguren.

The company's paper mills are situated at Aranguren and Arrigorriaga, in Vizcaya; Renteria, in Guipuzcoa; Illarramendi and Olarrain, near Toloso; Villava and Oroz-Betelú, in Navarra; Villa-nueva de Gallego, near Zaragoza; Valladolid, Polazuelos, near Segovia; Besalú, near Gerona; Fuensanta, near Albacete, and Puente de D. Juan, near Cuenca.

A great deal of brown straw wrapping-paper is exported from Barcelona, Porto Rico alone taking annually about two hundred and ten thousand reams, valued at $27,350.— *Consular Reports.*

UNINTENTIONAL CONTEMPT OF COURT.

A rather unusual instance of contempt of court is presented by a case in which the Providence (R. I.) *Journal* figured as the defendant and the Supreme Court of its State as prosecutor and judge. The issue of the affair is interesting to laymen as well as to lawyers and students of jurisprudence.

The newspaper named published a short editorial in which it summarized and by implication disapproved of a decision of the Supreme Court in a fraternal order insurance case. It had misapprehended the real position of the court and mistakenly stated that the view laid down in the decision would defeat the intent of the insurance policies of the fraternal order in question.

As soon as the article came to the notice of the court the publishers of the *Journal* were cited to appear and show why they should not be punished for contempt. They complied with the order, and pleaded that the erroneous summary of the opinion had been made through sheer misunderstanding, and without the slightest intention of reflecting upon the court or obstructing the due administration of justice.

The Supreme Court, nevertheless, adjudged the publishers guilty of contempt. Ignorance of the law, it said, was no excuse, and a blunder in regard to the law arising from recklessness and incompetence may produce the same evil as intentional misrepresentation. A newspaper, it continued, assumes the task of instructing the public "at its peril," and it is charged with the duty of selecting not only honest but intelligent and competent writers and agents. The mistake of the paper was calculated to alarm all fraternal orders and discredit the court, and could not be overlooked.

However, the defendants were neither imprisoned nor fined. They were allowed to purge themselves of the contempt by publishing the full opinion of the court in their case on the editorial page of their paper.—*Chicago Record-Herald.*



MOUNT RANIER
On line of Oregon Railroad and Navigation Co.

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

LET'S BE FAIR.

To the Editor: ST. JOSEPH, MO., Dec. 23, 1907.

One of the things that go far toward making unions unpopular with employers is the liberties taken not only by outsiders, but by employees in union shops as well.

It is "habit" with certain union members to make themselves free to enter a workroom at any time that suits their convenience, for the sole purpose of visiting an acquaintance, or planning a dance or excursion, or some other purely personal matter, without any permission, and whether the party they wish to see is busy or not. Then they will take their own time, whether the printer interviewed can spare the time or not. And usually they leave a "string" of jollies all along the line till they get out. If perchance the busy foreman, fretting at their interrupting business, suggests that business of this nature be attended to outside of working hours, they are highly indignant, and consider themselves insulted. I contend that during the eight hours that printers contract to sell to their employers they should attend strictly and only to the interests of their employer, cutting out story telling, whistling and idling of all kinds.

If they will do this, a great argument of employers that union printers are unsatisfactory because of their "cockyness" — independent way of working — will be refuted.

Brothers, let's stand by our battle-cry: "Eight hours' work, eight hours' play, and eight hours' sleep!"

W. L. SMITH.

OF WHAT BENEFIT IS THE LEAGUE OF AMERICAN PRINTING PLANTS?

To the Editor: NEW YORK, December 20, 1907.

The mail, this morning, brings me a copy of the December issue of THE INLAND PRINTER, stamped "Marked Copy," and I find, on page 433, the article entitled, "Progress of the League of American Printing Plants," to be a marked article, and, evidently, the one referred to.

I am puzzled to see how any advantage can be gained by a master printer through an association with the Printers' League, whose contract is made with the pressmen's and feeders' union, an organization that has twice this year broken its signed contracts, and which is now defending its action in the courts in so breaking contracts, with the only possible argument which their attorneys find themselves able to bring forward — the argument that any contract made with one set of their officers is immediately abrogated should the officers resign or the association elect a new set of officers.

An agreement with a bunch of individuals whose ideas of truth and integrity measure up to such a scale is not worth the paper it is written on.

I notice, at the close of the article, a list of items "not agreed upon, left for future conference."

It is quite interesting to observe that, after having secured nearly everything that was wanted, the union members have succeeded in leaving open for discussion so many very essential features of shop practice and wages, and, to my own knowledge, it was left open, and will be kept open in order that, through the usual lying tactics of all of the representatives of the present feeders' and pressmen's unions in New York city with whom I have come in contact, they may succeed in "establishing," as a "custom," all that they are asking for on their side.

There is one other happening which I should like to see explained in behalf of a gentleman who might possibly be influenced to join the Printers' League: that is, the strike which recently occurred in Scribner Brothers' plant, the facts being as follows — Scribner's printing-office is a member of the Printers' League and a signer of the agreement; that agreement which we are told is going to be effective in "ending all industrial war":

One afternoon, a feeder on an important job asked permission to quit, in order to attend to some personal business, a couple of hours before finishing a "run" necessary to be completed that day. It is admitted that he was a good feeder. Owing to the necessities in the office, he was advised that it was impossible to allow him to go until he had finished the run, a matter of about two hours. A half an hour later the party in charge of the pressroom discovered a different man feeding the press, and inquiry developed the fact that the feeder was a substitute, put on by the regular feeder without permission from the office and without consulting the office. It further developed that the feeder was an exceedingly incapable feeder. He was taken from the press, and one of the other feeders taken from some other machine and the job finished. Next day, the regular feeder, who had disobeyed the rule of the office, was discharged, and the day following, after a demand had been made for the reinstatement of the feeder who had employed a substitute on his job in this way, the entire pressroom went on strike. Several days' negotiation and worrying and annoyance to the executive heads of the Scribner plant resulted in the men being sent back to work.

Question.— Of what use were the arbitration clauses of the Printers' League contract in this case?

Now, will the editor kindly advise me in what respect, in view of the above happenings, our office would be benefited by becoming a member of the Printers' League?

Yours truly, AN EMPLOYER.

[The editor of THE INLAND PRINTER does not expect that any one is so sanguine as to believe that the plan which the League of American Printing Plants is endeavoring to establish will have such an immediate magic influence as to make either employers or employees keep faith, if one of the contracting parties recognizes no principles of right other than the power they control at the moment. The unions are here to stay; they are blundering along, heavily mired in many cases by their own mistakes, but nevertheless going ahead. The specific instances as recited by An Employer are flagrant violations of union principles. The editor of THE INLAND PRINTER assumes that An Employer is correctly informed on the instances he cites. The business fabric of the country depends upon good faith — credit. There are many instances of broken credit and bad faith in business, but no association will live that harbors the discreditable or faithless. In the business of buying and selling labor the League of American Printing Plants seeks to stop the guerrilla fighting that has been going on and bring the buyers and sellers together for the protection of the trade. If An

Written for THE INLAND PRINTER.

THE PRINTING TRADE IN JAPAN.

BY W. M. KELLY.

THE Japanese are known to be great imitators, and many foreign manufacturers are discouraged in attempting to introduce their goods into the Land of the Rising Sun. Your representative, in his recent journey through Japan, picked up some points that may be of interest to the American manufacturer seeking to establish a market in Japan. That the Jap is an imitator is evidenced everywhere. In the printing-offices I saw American typefaces copied, American job and cylinder presses and American paper cutters and miscellaneous machinery apparently minutely duplicated, even to the name-plate in some instances. But — an imitation, and a *serviceable* imitation is another story. The foreign printer in Japan has learned that the imitation is not just as good, and profiting by his experience, he is to-day importing his machinery and type, despite the fact that type import duty is thirty per cent and machinery nearly as high. One of the largest printers in Yokohama, Mr. E. V. Thorne, says that a font of Japanese-made body-type will wear out in twelve months, and a font of American type, given the same work, will last him five years. The Japanese-made machinery is troublesome and lacks the finish for fine work.

There is business for American products in Japan, but it requires patience and effort to establish goods in that market. The establishment of a responsible exclusive agency is one of the first essentials, and perhaps the most difficult one for the American manufacturer to understand. The "bucket-shop" indenters are to be shunned. They can write the most promising sort of a request for an agency on a flashy letter-heading, and perhaps introduce themselves by placing a small order on condition that they are given the exclusive agency. In many cases the indenting firm is comprised of one poor individual, with a small shop in his home, with no trade nor facilities for traveling. The man at home is carried away with the order before him, and gives out his agency, furnishes literature and agreements, etc., and wonders why. There are good and responsible firms in Japan, with travelers covering the field and funds to finance their customers. The latter is by no means a secondary consideration. Firms of this kind, however, can not afford to give their time and money to a business without a good commission, and exclusive territory.

I may add that Japan is not the only foreign market that must be handled in this way. The same holds good for all the countries where trade is limited.

CHARACTERS USED.

The Japanese use forty-eight type characters of their own and four thousand Chinese ideographs constantly, and up to twenty thousand occasionally. The compositor sits at his desk, and little boys run about under his direction for the characters he requires. A society has been some time in existence in Japan with the object of introducing the roman characters, but has made little headway as yet. It is estimated that at least two years of a child's schooling might be devoted to other subjects were the change made.



THE AMERICAN JACKIES IN JAPAN.

The sailors travel in rickshaws to points of historieal interest and are addressed by the chaplain, seen in the foreground.

TOKYO THE CENTER FOR PRINTING.

Tokyo is the center of the printing industry, and probably ninety per cent of the work is done there. Since the war, newspapers have, however, sprung up in many of the smaller towns.

THINGS JAPANESE.

The Japanese signwriter follows copy. Just who makes the copy is another story. Japanese merchants, following the Western ideas of advancement, are rapidly



Along the railway line at Nikko. The Japanese also believe in marring the landscape.

adding English wording to their signs. The writer picked up a few odd combinations in his run through the Land of the Rising Sun:

At Nikko over the door of a tumble-down little bamboo hut a sign with a studied effect in lettering read: "TAILOR, King of Fashion — Mad to Orders."

At the capital city, Tokyo, an accommodating washee man made a bid for European work with a sign reading: "Laundry — Ladies and Gent Washed."

In Tokyo signwriters run to fanciful combinations of caps and lower-case, such as: "EmprESs BreAd HaLL—MilK FACtory." "Collars and CuFFs Maker." "BOOKseller and dealer of PICtorial POSTcard."

In the art exhibition, Tokyo, you are warned by frequent signs reading "Hand Off."

An enterprising rickshaw coolie in Yokohama, who does not want to lose any business, has a sign reading, "In spite of far or near or day or night, one passenger one way 7 sen."

A tailor in Osaka makes a bid for trade with a sign, "Prevalent Clothing."

At Kobe there is a flavor of German in the two following: "A Gute Massage and rubbingdown 15 sen." "LOO KOUT."

The owner of a conservatory warns small boys by the following: "As dangerous shall not throw the stones."

And how could one resist patronizing the artist who pens this in most fanciful colored lettering at the entrance to the art exhibit at Tokyo: "Letters written by Caligraphist or selected in the style of notice by experienced advertiser, Always well attract the attention of the public not only on account of elegancy and sensibility but also specialty in great art which is so charmful as to be unable to pass unobserved.— K. KATAYAMO, Tokyo."

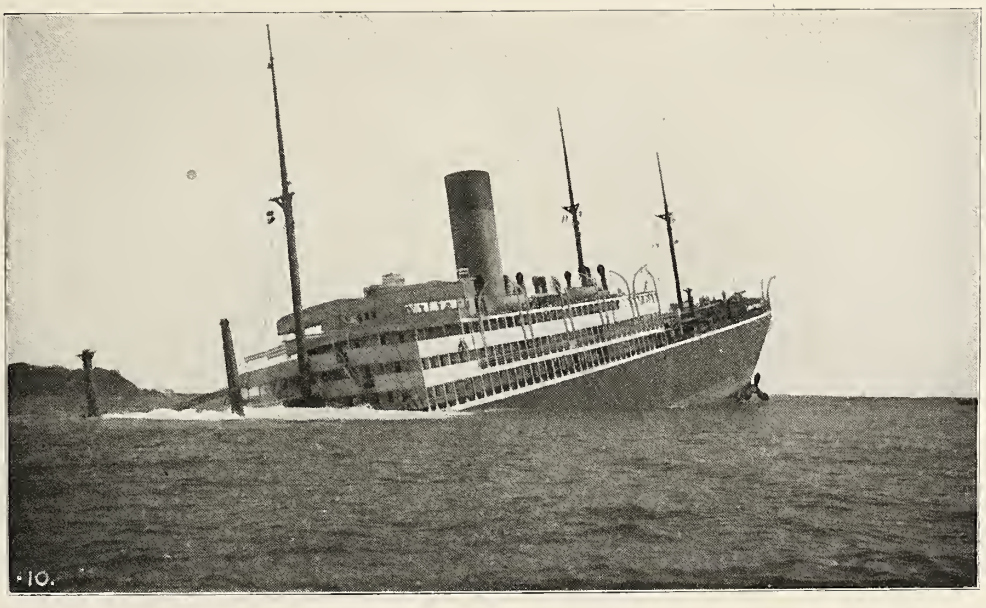
And how could a sick man overlook patronizing this enterprising chemist in Yokohama who displays: "The Rukosen is a Guaranteed Medicine from the government that it may be to recover from the sickness and for the deficiency blood."

THE TRADE JOURNAL—A GOOD BUSINESS ASSET.

Our contemporary, the *Textile American*, in the October number gives expression to the following views regarding the place of the trade journal in its relation to modern business economics, calling attention first to the prevalent erroneous idea that trade journals are simply to be considered as more or less of a "nuisance."

"It may be the belief of some that the trade journal is a necessary evil, to be tolerated by the manufacturer as a mild form of commercial blackmail, while doing a moderate form of good in telling him what he already knows, or offering him a medium whereby he may inflict his notions on a long-suffering public. If such should be the belief, it is unfortunate.

"It is probably a fact that all the leading trade journals dealing with a particular industry reach the office or reading-table of every up-to-date manufacturer. They are looked over, some article of especial and personal interest is examined, and in the rush of daily business the issue becomes forgotten and laid aside, in time to swell the bulk of the waste-heap.



Wreck of the Dacota in Yokohama harbor. The largest vessel lost in the history of marine navigation.

"Such treatment should not be accorded any reputable journal of any industry. Each issue should be considered by the manufacturer an investment, or a means to increasing the efficiency of his plant; it might be called an improved machine or an improvement on the machinery of the plant, for the visit of the issue should not end with the table of the manager; once read by him, its contents

IMPROVED MERCURY VAPOR LAMPS.

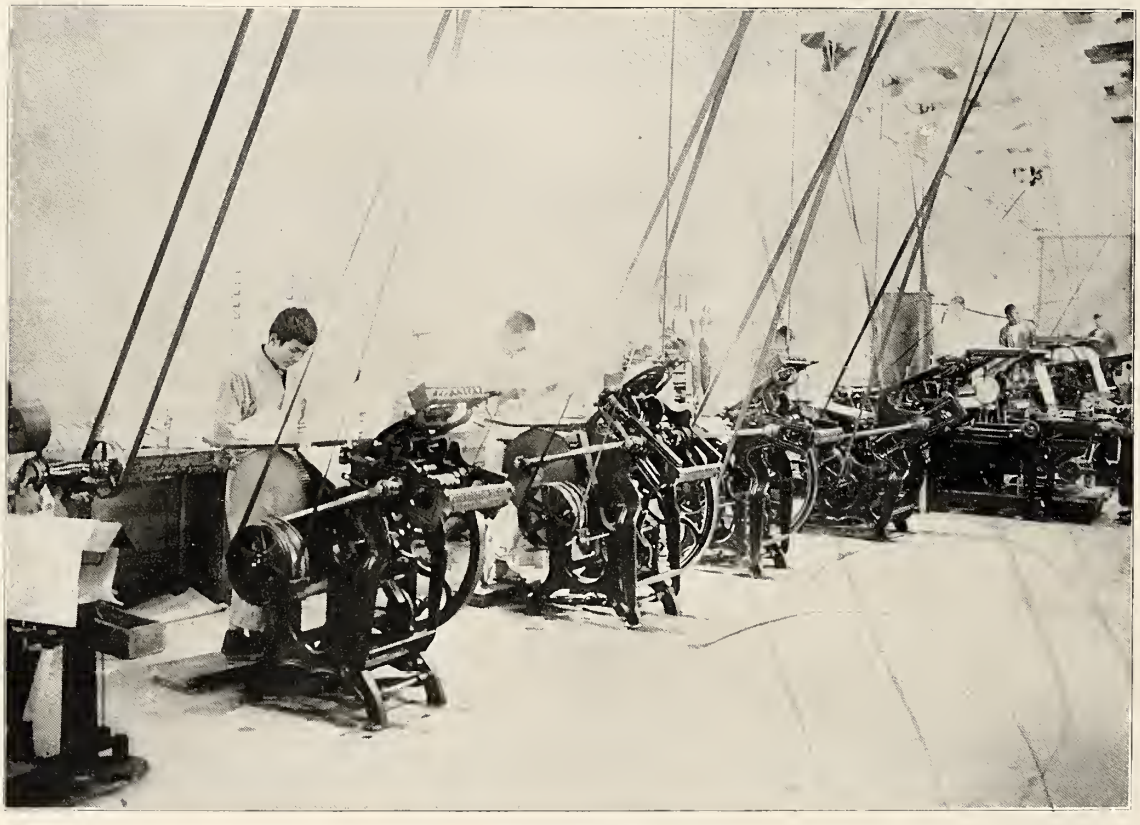
The trend of technical developments is such that no given attainment in the realm of adaptation in mechanism or process can be said to have reached its ultimate, for the hand of progress is ever pointing forward to realms as yet untouched by the immediate present. This phase of advancement is illustrated in a marked manner by the present flurry in the field of electric illumination wherein the use of incandescent lamps is in question, for there has come about such a plethora of new lamps that at times it is difficult to follow their relative sequence as to point of origin or their interrelated intrinsic illuminating or economic advantages. *Technical Literature* reports that a new competitor in the field of mercury vapor lamps has recently been produced by Doctor Küch, in which the glass form of long tubes used in the Cooper-Hewitt lamps are replaced by short quartz tubes. The ordinary mercury vapor lamp has a minimum demand for energy of about 0.6 watt per candle-power, and it possesses the curious property that as more power is supplied to the lamp the increase of candle-power is at a slower rate than the increase in watts; in consequence the efficiency therefore becomes less as the energy input increases. When the increase of energy reaches a maximum, which is found just before the softening point of the glass tube is reached, the energy demand is 1 watt per candle-power, as against 0.6 watt at normal working.

The object of using quartz, which has a high melting point, as a substitute for glass, is to form a lamp tube which can be operated at a very much higher temperature, and with such tubes Doctor Küch has found that when a maximum consumption of energy is used, which may be as high as 1.2 watts per candle-power, the efficiency paradoxically commences to improve, and this improvement is so marked that the earlier value of 0.6 watt per candle-power is again reached, and yet greater efficiencies, reaching as high as 1-6 watt per candle-power, can be attained without difficulty.

One of the most startling advantages that follows the adaptation of quartz as a substitute for glass, in the formation of mercury vapor lamps, is found in the radical reduction in tube dimensions. The ordinary mercury vapor lamp tubes operating on 110 volt circuits require to be about 44 inches long, and 1¼ to 1½ inches in diameter. In contrast to this size of tube, the following dimensions of the quartz substitute stand out very forcibly indeed, for when a quartz tube is operated at the same voltage it is barely 3¼ inches long and 0.4 to 0.6 inch in diameter, and for 220 volts it does not quite reach six inches in length. This remarkable change in tube dimensions enables engineers to adapt the lamp to general illuminating purposes in conjunction with fittings that are very little dissimilar to those found in ordinary arc-lamp practice.

When the quartz tube lamp is first switched on to the circuit the luminosity fills the entire tube, just as may be commonly noticed in the case of the well-known mercury vapor tube lamps, but after a time the glowing discharge, which occupies the entire interior of the tube, becomes attenuated or drawn out until it assumes the shape of a luminous thread, at which time the color changes from the objectionable greenish blue to a yellow or whiter light.

B. O. S.



Pressroom, *Box of Curios,* Yokohama.

THE PRINTING TRADE IN JAPAN.

"WHERE IGNORANCE IS BLISS."

"But, after all, don't you think a good education is an essential in business success?"

"Not much," replied the wealthy man; "it was my poor education that gave me a start. I done a job of work for a rich fellow, and made out my bill for 'too' dollars; besides the bad spelling, I forgot to cross the 't.' He sent me a check for $100." — *Exchange.*

THE INTERNATIONAL TYPOGRAPHICAL UNION COMMISSION ON SUPPLEMENTAL TRADE EDUCATION.

A. H. M'QUILKIN, W. B. PRESCOTT, FRANK M. WALKER, JAMES M. LYNCH, PRESIDENT I. T. U., EX OFFICIO, COMMISSIONERS.

THE International Typographical Union Commission on Supplemental Trade Education is now prepared to receive applications for scholarships in the correspondence course. There is a belief strongly held by printers that the only way a knowledge of display printing can be acquired is by actual typesetting. It has been found, however, in the practical work in The Inland Printer Technical School, that the printer who will study lettering and make letters with pencil or pen, learns the elemental principles of decorative typography more rapidly and satisfactorily than by working with type as a medium. The elemental principles of shape harmony which show clearly why certain types in combination are distasteful is by this means readily mastered, and an additional power is given to the worker. His appreciation of the treatment required by certain copy calling for display becomes instant.

Instructed in the elemental principles on which all applied art expression is founded, he works on sure ground, and his originality develops on traditions that have found acceptance in all ages throughout the world. Recourse to the queer, the odd and the bizarre are merely indications of lack of culture. While there is much of this work produced, it is admired because of its technical difficulty and extraordinary waste of time and material and not on account of any beauty it may be supposed to possess. The twisting of rules and intricate justifications are efforts to make unsuitable and intractible materials usurp the place of legitimate media. All this was silly enough twenty or twenty-five years ago, but how much more ridiculous to-day, when the printer has at hand the aid of the highly developed photo-mechanical processes if he wishes distinction in the use of hand-lettered work where the formal character of the typefounder's product is inadequate. The man who buys printing is not interested in any man's wonderful dexterity in making type and rule simulate work which they were never designed to do. He is interested in the price he is asked to pay for the printer's repeated experiments in trying to "arrive."

The art of job printing has been taught heretofore in a dogmatic way, and the printer has followed what others have done, guided solely by native uncultivated good taste. The plan of the International Typographical Union Commission contemplates placing within the reach of printers everywhere a method of cultivation in the principles of display typography, engaging in this work the coöperation of noted instructors in design connected with art institutions throughout the United States.

The correspondence course has been adopted as the initiatory step offering the most feasible means of reaching printers, however remote. The materials for the work are furnished complete with the first lesson. The printer has thus no excuse for delay. He can at once begin his studies and find the truth of the principles enumerated in the lessons in his daily work. The ideas are what he needs, and it is obvious that the medium he adopts to give expression to his conceptions should be mobile, inexpensive and accessible. The shapes of the letter forms on the paper and their arrangement are what mostly concern him, and by pencil, pen or brush he can gain skill and knowledge under the plan of instruction, limited only by his application. The printer need not lose his employment to take this course. He can study in his spare time and in the evenings, and in his daily work he will find his powers of apprehension quickened and the work of his hands improved. And surely there is no gratification exceeds that experienced from work well done.

The correspondence course gives a scholarship that has no termination. Those holding scholarships may have the benefit of the advice of the staff of instructors indefinitely. They are recognized as students of this trade university as long as they live. They establish a permanent connection with the school, and they alone can sever that connection by ceasing to correspond with the faculty. Even after the lapse of years they can renew their efforts at the same source of information. It is planned to have each student send in his work twice each week for criticism and advice. There are thirty-seven printed lessons. When the application of a student has been accepted the following equipment is sent to him: One drawing kit with T square and triangles, one pan of charcoal-gray water-color, one No. 2 water-color brush, one No. 7 water-color brush, drawing pencil, thumb tacks, one kneaded eraser, one ruler, pens and penholder, tube of chinese white, one bottle india ink, twelve sheets of drawing paper. The student thus has a complete equipment to commence with. The way to begin is to begin.

The price of the course is $20. If paid in advance, a discount of five per cent is allowed. If by instalments, the payments required are: five dollars down and $5 every four weeks until paid.

The Commission will take cognizance of each student's diligence and proficiency, and the International Typographical Union will give rebates of $5 on the scholarships of students showing themselves deserving.

Address all correspondence and make all remittances by postoffice or express order or New York draft to "The I. T. U. Commission, 120 Sherman street, Chicago."

5-6

EDUCATIONAL VALUE OF A BOOK'S MAKE-UP.

Comparatively few people among those who handle the decorated holiday books have any idea of the care and thought expended in their production. In the case of "The Other Wise Man" of Henry van Dyke, the rather remarkable form in which this Christmas tale has appeared this season suggests the sort of value such a volume may represent. The parchment paper, for example, was prepared in imitation of old monastery scrolls. The type was patterned from the letters found in some fine old manuscripts of the Roman Vatican Library and the Laurentian Library in Florence, after permission had been obtained to photograph these pages. Those who were to set type for the book were tutored in the pen-drawing of ancient letters, their illumination and design, as it prevailed before the invention of printing. The young Italian, Enrico Monetti, who did the illuminating, was brought from the Florentine library to this country for the work. It is said that the Harpers, who publish the book, have had demands for it for reference-rooms of libraries, as a samplar of combined mediæval and modern methods of bookbinding.

FOR MEN ONLY.

According to the *Oklahoman* a lady reporter of the *Tulsa World* was recently shocked because a street carnival had an attraction which was placarded, "For Men Only." From the numbers going in she decided that it must be something desperately wicked and said some caustic things about it in the paper. It developed that the attraction consisted of a clothes-line on which were hung a pair of pants, coat, vest and socks. When one sucker was caught he very naturally steered all of his friends into the trap.

Prepared for THE INLAND PRINTER.

A CALENDARIUM TYPOGRAPHICUM.

A RECORD OF MORE OR LESS NOTABLE EVENTS AFFECTING TYPOGRAPHY AND AFFILIATED ARTS, PRESENTED IN THE ORDER OF THE MONTHS AND DAYS ON WHICH THEY OCCURRED.*

COMPILED BY N. J. WERNER.

FEBRUARY.

February 1.— In the fifth parliament of Queen Mary, held at Edinburgh, this day, 1551, an act was passed for a censorship of the press.....The fellowship of the Company of Stationers (London) permitted to wear livery, 1560.

February 2.— The *Imprimerie Nationale*, or Government printing-office, of France, founded by Louis XIII., 1620.....Richard Sare, an eminent printer of London, died, 1723, aged sixty-eight.

February 3.— Horace Greeley, editor and statesman and founder of the New York *Tribune*, born at Amherst, Massachusetts, 1811.....George William Childs, publisher of the Philadelphia *Ledger*, and a noted philanthropist, died, 1894.

February 4.— Chambers' *Edinburgh Journal* first issued, 1832, by William and Robert Chambers; the twentieth number reached fifty thousand copies.

February 5.— Nelson Dingley, Jr., noted printer and publisher at Lewiston, Maine, born at Durham, Maine, 1831.....Stephen McNamara, distinguished roller manufacturer, also writer for THE INLAND PRINTER, died in Chicago, 1891.

February 6.—Aldo Pio Manuto, most celebrated Italian printer of his day, died, 1516.....David Bruce, inventor of the first typecasting machine, born in New York city, 1802.....Jerome B. Painter, active head of the old Painter & Co. typefoundry, of San Francisco, died in that city, 1883, aged fifty-six.

February 7.— The New Testament, printed in gold on "porcelain" paper (one of one hundred copies), was presented to their majesties, William IV. and consort, of England, 1831.

February 8.— James W. Pratt, printer in New York city, formerly in charge of the job-type department of the L. Johnson & Co. typefoundry, of Philadelphia, born in Queen's county, Ireland, 1834.....American Type Founders' Company incorporated, 1892.

February 9.—Augustus Applegate, celebrated English maker of printing-presses, died at Dartford, 1871..... William Wickersham, of Boston, inventor of a noted printers' quoin, died at Unionville, Pennsylvania, 1896.

February 10.— Hon. William Reeves, prominent New Zealand journalist, born at Clapham, England, 1825.

February 11.— Jacques Charles Derriey, a noted Paris typefounder and punchcutter, and inventor of a number of improvements in typefounding machinery, died, 1877.

February 12.— Benjamin Franklin's last public act, the signing of a memorial to the House of Representatives, praying for the discouragement of traffic in slaves, 1789.

February 13.— John Fowler, an eminent printer at Louvain, died, 1579.....William Fry, esteemed as the best printer of his day, born in Philadelphia, 1777.

February 14.— Joseph Wesley Harper, of Harper Brothers, publishers, New York city, died, 1870..... Edward Jones, old-time Chicago printer and type salesman, died, 1894, aged sixty-eight.

February 15.— Their majesties, George II. and his queen, of England, "being desirous of seeing the noble art of printing," a press and cases were put up in St. James' palace, 1731.....Aaron D. Farmer, eminent New York typefounder, born at Boulton, Connecticut, 1811..... William J. Dill, of the famous papermaking house of Dill & Collins, of Philadelphia, died in that city, 1901, aged sixty-five.....William Cullen Bryant, publisher of the Brooklyn *Times* and secretary of the American Newspaper Publishers' Union, died at Plainfield, New Jersey, 1905.

February 16.— Edward Jones, printer, of the London *Gazette*, died, 1706.....Samuel Wells Williams, missionary printer, in Canton, China, of the American Board of Foreign Missions, after spending forty-three years in China, died at New Haven, Connecticut, 1884.....Nathan Lyman, noted typefounder of Buffalo, New York, died, 1873, aged eighty-three.

February 17.— Cadwallader Colden, inventor of a system of stereotyping, and acting Governor of New York, 1760 to 1776, born at Dundee, Scotland, 1688.....Matthias Koops, of Westminster, England, obtains a patent for making paper from straw, hay, thistles, etc., 1801..... First book printed in New Zealand, in the native language, by William Colenso, 1835.

February 18.— William Dornan, a prominent veteran printer of Philadelphia, died in that city, 1905, aged eighty-five.

February 19.— *The Review of the Affairs of France*, a periodical sheet published by Daniel De Foe, began, 1704. ....The Edinburgh *Courant* began, by James Watson, 1705. ....J. W. Wilcox, first to introduce methods by which electrotypes could be made of practical use in printing, died at West Roxbury, Massachusetts, 1876.

February 20.— Daniel Fanshaw, eminent printer of New York city (served his time with the Bruces), becoming a millionaire, died 1860.....James Redpath, noted printer, author, editor, and Irish agitator, died in New York city, 1891.

February 21.— Great publishing house of B. G. Teubner, of Leipsic, established, 1811.

February 22.— Edward A. Curtis, of the old Curtis & Mitchell typefoundry of Boston, born in that city, 1822. ....Charles Craske, stereotyper, of New York city, who introduced the papier-maché process, born at London, England, 1822.

February 23.— Fred J. Hurlbut, noted Chicago printer, typefoundry salesman, and writer for the typographic press, died at New York, 1894.

February 24.— Samuel Loudon, an early New York publisher, died at Middletown, New Jersey, 1813, aged eighty-six.....C. Arthur Pearson, founder of *Pearson's Weekly* and *Tid-Bits*, born, 1866.....Nathan Sawyer, noted Boston printer, died, 1889.

February 25.— *The Lover*, by Richard Steele, in imitation of *The Tatler*, published tri-weekly, started, 1714. ....Alois Senefelder, inventor of lithography, died at Munich, 1834, aged sixty-three.....Alexander Graham Elliot, prominent paperdealer of Philadelphia, died in Germantown, Pennsylvania, 1899.

February 26.— Daniel Williams, D.D., founder of a valuable library in London, died, 1716.....John Bell, publisher, who first discarded the "long s," died, 1831.

February 27.— The *Monthly Weatherpaper*, first issued (in London?), 1711.....F. A. Bauer, associate of Koenig in the introduction of the power press, died, 1860.

* A few days in the year have no events listed against them, despite the compiler's diligence in hunting for such as might be used. Therefore, while representing much research, this typographical calendar is not presented as complete. Such a thing is apparently an impossibility. It is possible that the authorities for some of these dates may be at fault, in which cases, if any reader can supply the correct ones, together with the reliable authority, we will be pleased to publish them. With very old dates it may happen that the old style reckoning has been used.

February 28.—Alexander Tilloch, an early stereotyper, and editor of the *Philosophical Magazine* of London, born at Glasgow, Scotland, 1758.....Robert Kirkwood, engraver and printer in Edinburgh, obtains a patent for improvements in copperplate presses, 1803.....Edward Franklin Abell, president of the firm publishing the Baltimore *Sun*, and connected with that paper for forty-eight years, died, 1904, aged sixty-four.

February 29.— Colonel William Lambert, distinguished printer, soldier, and editor, born on Governor's Island, New York, 1840.....Vincent Figgins, noted old-time London typefounder and establisher of the Figgins Typefoundry, died, 1844.

IN REGARD TO "LAYING DOWN."

The fact that the Publishers' Association of New York city has been compelled to make a complaint to President Lynch of the International Typographical Union, through the publishers' representative, Mr. Kellogg, that the machine operators in the local newspaper offices are not turning out as much type as before the recent award of the arbitrators is a very serious one. And the further fact that he was able to back up his charge by showing to Mr. Lynch a facsimile of a card circulated among newspaper men, showing them how to measure their work, and only produce the minimum of competency, twenty-four thousand ems, for a night's work, is more serious still.

Men who submit their cause to arbitration, both employers and employees, are expected by all decent men to abide honestly by the verdict of the arbitrators. Any violation of this spirit can not truthfully be characterized otherwise than as an act of dishonesty. While this is true in all the ordinary walks of life, it is doubly true when union men enter into an agreement to submit their cause to arbitration, because then they owe it to the honor of their union to live faithfully up to the award of the arbitrators until a new opportunity arrives to present their cause of discontent to another arbitration board.

Perhaps this is a feature of the case that has not presented itself to the minds of those who were the cause of this complaint. Doubtless, when they realize that they are injuring their union with those with whom it has arbitration agreements, another spirit will prevail "in their midst," the measurement cards will all disappear, and a spirit of fidelity to the employer's interests will take their place.— *The Printing Trade News.*

BOOKS BY MICRO-PHOTOGRAPHY.

A new idea of making books is explained in the *Bulletin de l'Institut International de Bibliographie* (Vol. III, No. 1), by R. Goldschmidt and Paul Otlet. Their plan consists of substituting for the large pages of the average books microphotographic reproductions of them to be read through a magnifying lens. It is proposed that the size of the plates representing pages should be internationally standardized, so that any one possessing the magnifying apparatus would be able to read any book produced in this way. No technical difficulties are said to be in the way. It is claimed that the cost of production would be enormously reduced, thus a volume of 336 pages now costing 5 francs could be produced for 0.8 franc. Also it would greatly reduce the work of libraries now cumbered by books of every shape and size. The plates would be, moreover, of a fireproof and durable material, while the system admits of an edition being enlarged to any dimension desired in accordance with demand.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A BAD PRACTICE.— It has always been very common among compositors, when not sure of the proper division of a word, to repeat a letter at the end of one line and the beginning of the next, so as to have only one line to correct. This is brought to mind by seeing a number of instances, in print, after supposedly good proofreading, like guard-dian and represent-tative. The compositor was not sure which line the proofreader would want the consonant in, and so set it in each, in order not to have to correct both lines. At least two similar repetitions occurred in a recent book published by a well-known firm, in composition evidently done by machine. Of course in such a case the proofreader should mark the letter out from the line in which he does not want it; but evidently he does not always catch it. It may be suggested that it would be a good idea to give strict orders to compositors not to set the extra letter. A much better way would be to have it understood that the proofreader will not change the division of such words, no matter which way they are set. What possible difference can it make to any one whether such words are divided guard-ian or guar-dian, represent-ative or represen-tative? Absolutely none, even if they occur both ways in one work. On the contrary, of course nobody wants words printed with an extra letter inserted.

BAD ENGLISH.— Charles A. Dana detested bad English, and, like a great many who are inclined to criticise, was occasionally hypercritical. He was so in writing the following paragraph: "'It is surely a love affair, and if it must be given publicity, all right.' Really, ought not such a shocking specimen of ignorant reporters' bad English be reserved for common occasions? When love is brought in question, correct phraseology and a decent construction of the language should always be exacted even from the most stupid persons." Many who know good English as well as he did will not admit that the sentence he criticised is bad English. He uttered something worth remembering in his last sentence, nevertheless. Correct phraseology and a decent construction of the language should always be exacted, though not especially when love is in question; but of course the most stupid person simply can not supply them. One of the queerest misuses of a word is surprisingly common, and comes often from men whom nobody could call stupid; yet it has not been noted in any of the books on errors in English. A recent instance of it is this, from a newspaper: "A reception committee comprised of three men." How can a committee be comprised of any number of men? Some of our best writers on such subjects defend many disputed expressions simply because they have become or have been common; but no amount of usage can ever make this one good.

READERS WHO ARE NOT PRINTERS.— W. S. G., Philadelphia, writes: "Do you consider that a man can not become a good proofreader unless he be first a practical

printer? I have known readers who, although practical printers, were less competent in many respects than other readers who were not, but who had gained their knowledge of printing from reading proof, more or less severe criticism, and from associating with printers (compositors and stonemen) in the shop where employed. I find, after reading proof for two years in one shop, that heads of proofrooms — mostly printers themselves — are prejudiced in this respect." *Answer.*— I do not consider that a man can not become a good proofreader without first being a practical printer, because I have known several such men who were excellent readers. It is positive fact, though, that these were exceptional, and that a vast majority of good proofreaders are men who have worked regularly through all possible steps in the composing-room — the best of them also having some practical knowledge of presswork. Undoubtedly the natural choice favors the practical man, for much technical criticism is demanded, which can not be expected from one not technically qualified. Many severe disappointments have followed from employment of highly educated non-technical men as proofreaders, since about ninety-nine out of a hundred of them can never do really good work, at any rate not until they have had some years' experience at the desk, and most of them are so utterly incompetent that they can not stay long enough anywhere to secure this invaluable experience. Were the mere correcting of wrong letters or words, or this and good literary criticism, all that the work demands, the proportion of successful ventures would be much larger; but even then the practical man would still be far ahead. And there are good reasons, one being found in the long preliminary drill in the art of fine distinction of forms at sight. A great many of the men selected from among compositors to do proofreading fail to make good, and of course a bright and quick educated man even without practical training, might easily do better than these promoted compositors. But that is true in general, and not only with reference to any particular work. Surely heads of proofrooms are prejudiced in this respect, and the non-technical man will always have his standing to win from the start, if he ever gets a start after acknowledging the lack of technical qualification. How is he to know at the beginning whether leads of the right thickness are used, when he may not even know what a lead is, and is pretty sure never to have heard of thick leads or thin leads, to say nothing of distinguishing sizes by points? What will he be able to do about indentions, wrong-fonts, and the many other things that are so simple to the man who has learned them? These are only two or three of the points that first come to one's mind; any practical man can think of others innumerable. Mere scholastic education may fit one for literary criticism, and enable him to detect and correct wrong spelling, wrong wording, misstatement of facts, or anything that needs change to make it read aright; but that is not always the part of the proofreader's work that counts for most in the estimation of his employers or foremen. Very often that proofreader has the best standing whose literary attainment is only sufficient to enable him to reproduce exactly what is written or printed. I have known such workers who were held to be the best among a force of intellectually accomplished readers, all, moreover, practical printers. One particularly I remember, who hardly read a book from one end of a year to the other, and yet was considered a valuable man, especially for reading advertisements, because fewer of those read by him had to be reprinted than of those read by any one else. But he would not have succeeded as a book proofreader at all. Proofreading is just like any kind of work — some can do it well, and some others can not. When I was foreman a good many years ago I had a stoneman who had worked at the trade twenty-eight years, much of the time in some of the best places in New York. He started to impose sixteen pages that had been standing for some time, and after being at it nearly twice as long as necessary had only succeeded in getting nearly all the type off its feet. He was simply undertaking something for which he was not fitted. He was good at small job work, but he was not good at handling sixteen-page forms. So it is with proofreading. Many a good newspaper man is not worth his salt on books, and many good book men are not good on newspapers. Selection of compositors for work at the reading desk is always subject to disappointment, for often the best compositors do not prove to be good readers. I have known men who seldom made errors in setting type to prove decidedly unfit at reading, and others whose type was full of errors to do very well indeed at reading. The one thing necessary is that the work should be done well, and the foreman or employer who lets a good man leave if he can possibly be kept is very foolish. A man who proves himself a good worker is a good man to keep, whether he is a printer or not. If he has not worked his way up at the trade, he will have learned a good deal of it incidentally before he proves his value.



THE LURE OF THE CATALOGUE.

"I suppose you go to the city at least once a year," said the summer boarder.

"I used tew," replied the old farmer, "but I ain't been thar fer nigh on to three years. Since we got rural free delivery I kin git buncoed jist as well by mail, b'gosh!" — *Exchange.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

COLLOTYPE.— New Haven, Connecticut: The "Rembrandt" process is a name given by an English firm to a method of intaglio engraving and printing by a power press. The method requires that the engraving be done on rollers in order to meet the requirements of the special printing-press used.

BICHROMATE POISONING.— R. W. S., San Francisco: To allay the itching caused by bichromate poisoning, E. W. Foxlee recommends the following lotion to be rubbed into the dry and cracked skin: Glycerin, four drams; carbolic acid (pure) one dram; alcohol, five ounces. There is no cure for bichromate poisoning as long as one liable to it allows bichromate to touch the skin.

BLACK WAX.— George A. Caldewood, Somerville, Massachusetts, writes: "In the July number of your magazine a formula is given for an ink to be used on plates to be reëtched when the enamel has come off. One of the ingredients is 'black wax.' Will you please tell me if this is the commercial name for the article? A friend of mine has tried several stores but they do not know what 'black wax' is." *Answer.*— Black wax is a regular article of commerce. It is a mixture of beeswax, resin and tar, and is chiefly used in the manufacture of blank cartridges. You can make it yourself by mixing the above ingredients in equal proportions. As a substitute for black wax you might use shoemaker's wax, which is a mixture of pitch and tallow.

PENROSE'S PICTORIAL ANNUAL.— Those who are so fortunate as to possess the last *Process Year Book* will marvel how the book can be produced for the price charged for it. It is illustrated with ten four-color supplements, a six-color photo-lithograph, thirty-five three-color prints, a three-color portrait from life, an autochrome reproduced by three-color blocks, and nineteen two-color prints. Besides this wealth of color-prints there are one hundred full-page supplements and eighty-six illustrations in the text. One hundred and sixty-six pages of reading matter are given over to the practical articles. The printing of the book on dull-finished paper appeals to any one with good taste, while the making of the half-tones 133 lines to the inch instead of 150 gives greater brilliancy to the cuts and makes the printing of them easier. The price of the book is $2.50, express prepaid, Tennant & Ward, 287 Fourth avenue, New York, being the American agents.

THE POWDER USED IN ALBERT'S ETCHING MACHINE.— A novel feature of the system of etching used by Doctor Albert in his etching machine, which was described in this department last month, is the secret white powder which is added to the etching solution to develop a froth which the doctor claims hastens the etching. When the writer saw the Albert machines at work there was plenty of froth generated by the rapid action of the paddles alone, for the operator assured me that though they had been supplied with a large quantity of the white powder they had not found that it helped the etching any, so consequently did not use it. A writer in *Process Work* claims to give away the secret of Doctor Albert's powder in this way: The powder added to the zinc-etching solution used with Albert's etching machine is simply a mixture of finely powdered alum and gum arabic; proportions, about three of gum to four of alum. Its purpose is to quicken the process of etching by keeping the plate free from all oxid, etc. In other methods you have the oxid practically stopping out the shadows, thus getting uneven etching and poor depth. By using this powder you will get a good, even depth and will find your plate etching very smoothly. It gives a first-class result, even in our old tub bath, and has been used for years by the writer. It is to be hoped that all etchers who are readers of THE INLAND PRINTER will give this powder a trial and send to this department their opinions of it.

ADDITIONS OF GLUE TO THE ETCHING BATH.— "Publisher," Augusta, Maine, writes: "One of our etchers orders fish glue to be used in small quantities in the nitric-acid bath in which he lays the plate when etching. None of our previous etchers have so used the glue. I asked him what office did the glue perform with the acid, and he said he could not explain it but added that 'it was like taking a little gum with whisky or rock candy with rye.' This man I might add came from Chicago, and we, being prohibitionists, are of course unable to understand his explanation, so appeal to you." *Answer.*— This query about gum and whisky and rock-candy and rye does not belong in the Process Engraving department, so is referred to the managing editor, who may have to send it to the "Research Department" for investigation and report. But we are familiar with the use of glue in the etching bath, having used it for some years, and find that it gives a smoother edge to the etched line. Gum arabic will answer the same purpose and possibly molasses, though I have never tried the last. The late Captain Russell, whom so many processworkers will recall, once gave the writer, as a most valuable secret, the information that "a piece of alum the size of a walnut in the etching bath" would work wonders in keeping the bottom of the plate clean. It will be learned from another paragraph in this department that Doctor Albert has found that a combination of gum and alum is a valuable addition to the etching bath.

THE LEVY ACID BLAST.— For several months past there has been noticed in this department the different etching machines now on the market, each one claiming a certain superiority. The Levy etching machine, it will be remembered, was the first one in the field, and after years of disappointment to its inventor is now constructed in a practical way of acid-proof material, the different parts of the etching machine proper being made of glazed earthenware, porcelain and aluminum. In New York these machines were tried on newspapers, but later discarded; now they have just been introduced into two commercial photo-engraving houses. The first Levy etching machine to be used on copper is installed by the Walker Engraving Company. The time to etch a half-tone by its use is about three minutes. As the etching solution sprayed against the copper plate is chlorid of iron all of the aluminum parts of the machine are coated thickly with asphalt. The Gill Engraving Company has installed two of these machines. Mr. Bartlett, who has charge of the machines, says that with an etching solution of one ounce of nitric acid to seven ounces of water the first bite on zinc with one of these machines takes twenty seconds, the second bite

requires but forty-five to sixty seconds and the third bite is a mere matter of two to four minutes. The plates are again powdered up four ways and etched in the machine until there is scarcely any necessity for routing the plates. In fact Mr. Gill shows some plates that are etched completely through the metal. Many of his deeply etched plates show undercutting which is inevitable in all etchings where the depth is carried further than the protection on the sides of the lines or dots warrant.

THE YEAR'S PROGRESS IN PROCESSWORK.— Mr. William Gamble reviews in *Penrose's Process Annual* the progress of the year. He says that there can be no doubt that etching machines are going to be the rule in photo-engraving in the near future, and their widespread adoption is but another tendency to make processwork more and more mechanical. He regrets the decline in pen-and-ink illustration in favor of half-tone, but thinks that the coming of the etching machine will tend to revive pen-and-ink drawing. Were it possible, he writes, to print plates engraved intaglio with the same facility as relief blocks, intaglio etching would lead to a great revival in line drawing. For the engraver's incised line always possesses a freedom of richness which neither the wood engraver nor the zinc etcher can ever excel. Of improvement in half-tone Mr. Gamble says: "In ordinary half-tone work it will probably be noticed that there is at the present day an increased smoothness and softness of result being attained. This is partly due to a better realization of the optical conditions governing the formation of tone and gradation through the more careful attention to the relation between the diaphragm and the screen distance." In colorwork, he says, it can not be said there is any notable departure in the methods practiced except, perhaps, that the indirect method has been almost entirely abandoned and the work done in one of two ways — either the color record and half-tone negative is made at one operation on a dry plate bathed with suitable sensitizing dyes, or the same thing is done on plates coated with collodion emulsion. The emulsion process has also been modified so as to dispense with color filters, the emulsion itself being dyed so strongly as to constitute its own filter. The next important improvement Mr. Gamble foresees is the illumination of the copy with colored lights, thus dispensing with filters. For commercial illustrating, Mr. Gamble concludes, we would concede the foremost position to the United States, where this class of work has been highly cultivated, because it has been adequately rewarded by the lavish patronage of the great advertising firms.

ABOUT OILING A ROUTER SPINDLE.— The writer had the privilege recently of visiting, for the first time, the works of John Royle & Sons, Paterson, New Jersey. Here in a model factory high-skilled workmen were turning out machines in which the utmost accuracy and precision were necessary. It was in their elegant showroom that Vernon Royle, the router man, standing by one of the machines that has made him famous, told me this story of a discovery he made in oiling router spindles. He said that formerly it was the rule to allow .003 of an inch play in the spindle, but of late the requirements of the machine called for finer adjustment so he reduced the play to .001 of an inch. Then customers began to complain that the spindle became "red hot." His reply to these complaints was to give them plenty of oil. The complaints continued. Finally one of the spindles was returned with its oil cups overflowing with oil. This spindle was put to test, as all spindles are tested, for four to five days before being sent out. This spindle got hot immediately. It was taken apart, the oil wiped from it completely, tested again and it ran perfectly for hours without a drop of oil. This was a revelation to Mr. Royle; it brought him to the conclusion that the reason the spindles of such fine adjustment heated was that they had too much oil and the latter was not of the proper kind. Careful tests then followed of all the lubricating oils in the market, with the result that Arctic oil was found the most satisfactory. How to supply the least quantity of oil was the next problem, and this he has solved in the present oil cup, which is filled with felt and a small brass tube ⅛ inch in diameter that projects half way down in the felt. This tube holds three or four drops of oil, which is filtered through the felt and siphoned up to the spindle as required. Careful tests have shown that one of these new spindles will turn fifteen thousand revolutions a minute for eight hours and use only one drop of oil as a lubricant. Mr. Royle confesses that these experiments with the finely adjusted spindles upset all his previous knowledge about oiling high-speed machines. The marvelous thing, he says, is that one of these spindles will turn without a drop of oil, the only lubricant being a film of air.

THE WAVY-LINE SCREEN.—*Penrose's Pictorial Annual* for this year has an article by the editor, Mr. William Gamble, on what he calls "A New Screen," which he refers to as a decided novelty in half-tone work because



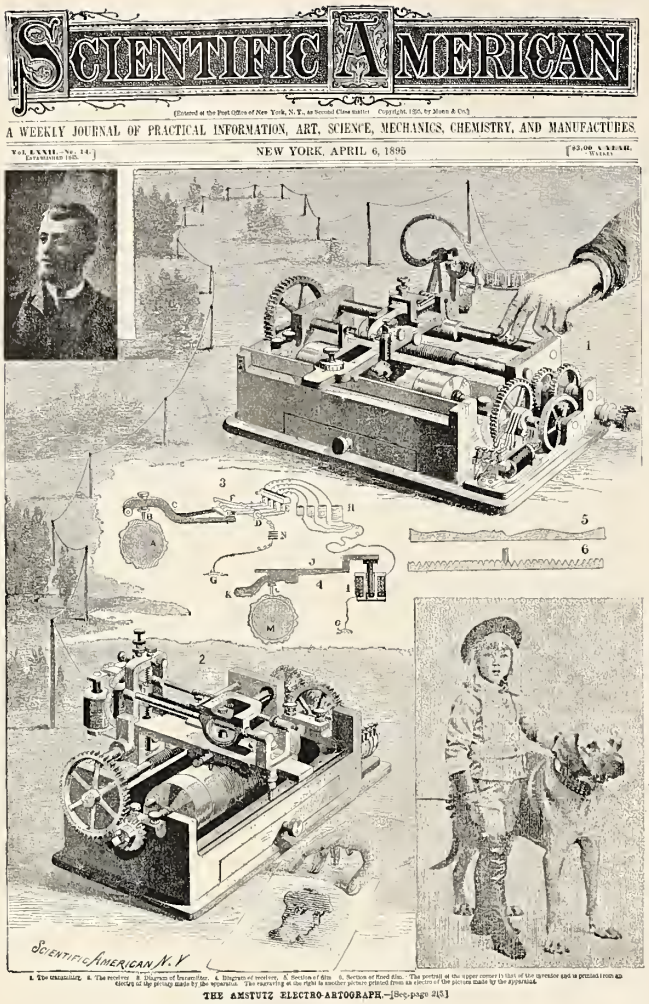
Reproduced from page 38 of THE INLAND PRINTER, October, 1894.

it has wavy lines instead of straight ones. If Mr. Gamble will turn to his bound volume of THE INLAND PRINTER for October, 1894, he will find on page 38 a reproduction of a half-tone made forty-eight years ago by General F. W. Von Egloffstein, who was the "father of half-tone" in the United States, and who used wavy-line screens. The screens were first made for him in 1861 by John Sartain, of Philadelphia. The present writer, in referring to that old half-tone, said: "It shows, however, the half-tone principle, and further, it has a wavy line, which is more pleasing to the eye than the cross-barred screens in common use to-day. It is to be hoped that some screenmaker will take advantage of the improvement an undulating line would be, as suggested by this exhibit of half-tone thirty years ago." Though this reference to a wavy-line screen was written fourteen years ago, no screenmaker has had the enterprise to take the matter up until now. I wrote to the great screenmaker at that time and he replied that there were mechanical difficulties in the way of making a wavy-line screen. There will be no difficulty in selling such screens when they come into the market, for, as I

wrote fourteen years ago, "the effect of the wavy line is more pleasing to the eye than the cross-barred screens in common use to-day."

THE FOREMOST "INLAND PRINTER" GRADUATE.— Will Bradley, the art manager of *Collier's Weekly*, is probably the most successful graduate of THE INLAND PRINTER'S school of typography and design, for his present position pays him $40 a day. Bradley is only forty years of age now. When he was nineteen he was working for $3 a week in Chicago. It was the acceptance by THE INLAND PRINTER in 1894 of a series of covers by him that first attracted widespread attention to Bradley as a designer of the quaint; he was then twenty-six years old. He told me recently that he was at that time fortunate in having as a neighbor Mr. McQuilkin, who talked over with him, evenings, types and design. With the publication of THE INLAND PRINTER covers Mr. Bradley says success came to him "in a bunch." To that time life had been for him a severe struggle. He was born in Boston in 1868. His father, an artist, died when the son was but nine years of age — and this tells the whole story. His mother moved to a little town among the big Lake Superior iron mines of northern Michigan. Here he began as "devil" in the local printery and rose to be foreman at fifteen. For a boy of that stamp Chicago was inevitable. He found little encouragement there. THE INLAND PRINTER covers, however, brought him orders from New York publishers. He designed a twenty-eight sheet poster for Charles Frohman's company in the "Masqueraders." His early love for types and printing came back to him, so he established the Wayside Press at Springfield, Massachusetts, which he continued unsuccessfully for a few years. His best known work of late years is the impress of his style on the product of the American Type Founders Company. His Chap Book cuts, borders and ornaments are known everywhere. "Peter Poodle, Toy Maker to the King," is the book Bradley is proudest of, and he says that the original of "Peter Poodle" was pictured in the likeness of a very dear friend, a man whose lovable and gentle disposition, kind and unselfish thoughts and kindness for children made him an inspiring ideal around which the story grew quite naturally. It may interest printers to know that this man is Frank B. Berry, manager of the typographical department of the American Type Founders Company. There is also a real "Helen," who is Mr. Berry's granddaughter. Mr. Bradley's home, fashioned by his own hands, is in Concord, Massachusetts, surrounded by the former homes of Hawthorne, the Alcotts and Emerson. In a little shop near by his own home Bradley keeps his old-fashioned printing-press and a large assortment of the curious in type and the quaint in cuts, though he can afford to make printing a hobby now.

TELEPHOTOGRAPHY.— T. J. Edwards, Detroit: The Korn system of telephotography has been briefly described in these columns at different times in the past, but for the benefit of those who may not have seen the items we will again describe it and also point out the special features of other European systems, first, however, calling attention to the basic principles which underly all systems. It is not generally known that Mr. N. S. Amstutz, the principal of THE INLAND PRINTER Research Department, was the first person to telegraph a photograph by purely mechanical and electrical means. Many "picture telegraphs" were proposed and some actually used before his time, but none of them could have sent a photograph over the wire because they could only recognize blacks and whites in their maximum intensity — nothing between, consequently only sketches or outline drawings, prepared in a special manner, could be transmitted. The fundamental principle of the transmission device in picture telegraph systems depends on the insulating quality of the ink used in making the sketches on tin-foil, sheets of metal or metallic coated papers. This ink is usually made by dissolving resin in alcohol. The sketch when made was secured to a moving support such as a revolving drum or an oscillating curved plate. Adjacent to the rotating drum was placed a metallic tracer that had a lateral traverse parallel to the axis of the drum so as to successively pass in contact with every portion of the sketch found in the path of a spiral formed by the lateral traverse of the tracer and the rotation of the drum. One drum with its driving mechanism was placed at the sending end of the line and the other at the receiving end. Both were required to rotate at the same speed and this was effected by synchronizing devices which prevented them gaining or losing with respect to each other. The receiving was usually accomplished by electro-chemical means that comprised the preparation of paper with a solution as follows: Iodin of potassium, one-half pound; bromid of potassium, two pounds; dextrin or starch, one ounce, and distilled water, one gallon. The paper was moistened with this solution and was then placed on the metallic drum of the sending machine. The peculiarity of this chemical preparation consists in the fact that it will color blue if a metallic point is placed in contact with it and an electric current is permitted to pass through the point and onto the drum beneath. The entire formula is given because there are, no doubt, many investigators who may not be familiar with this peculiarity. Other means of recording were found, in the use of electromagnets which moved a recording point whenever the tracer at the sending end of the line was in contact with the metallic surface of the sketch, but remained inactive when the tracer was on one of the insulating lines which formed the drawing. In the case of the moistened paper a blue mark was made only when the tracer was lifted from one of the insulating lines, hence a negative effect was produced which could be received as a positive, however, by the use of opposing line batteries, which only sent current in the right direction from the recording point to the moistened paper when they were not opposed by the local batteries. The first attempt at picture telegraphy was made in 1850 by F. C. Bakewell of London. Among the many inventors along these lines may be mentioned Charles Cros, of Paris; the Abbé Casselli, who in 1856 made his first experiments at Florence, Italy. His system was put into practical use in France and Russia in 1865. He was the first to use an auxiliary battery to overcome the effects of self-induction on the line and thus secure greater speed. With this plan he succeeded in transmitting impulses at the rate of three hundred per second. Other inventors were Meyer, Lenoir, Sawyer and Edison. The system of Sawyer was unique in the method employed for preparing the sketches. The picture message was formed on ordinary paper with ink that contained a little glycerin that prevented too rapid drying. This was then dusted over with powdered shellac and laid face down, after the surplus had been shaken off, on a sheet of thin zinc. The paper and zinc sheet were then passed between heated rollers, not unlike the well-known photographer's burnishing rolls, which transferred the writing or sketch in reversed form onto the zinc, in the shape of non-conducting lines, in three or four seconds of time. Edison followed another plan, making the sketch on tough paper with a hard lead-pencil so as to form depressions. This sheet was placed on the drum of the sending machine and a lever having a tracing-point rose and fell as the sheet passed beneath, and in so doing the electric circuit was closed whenever the tracer rode up from out of a depression. At the receiving end the message was produced in blue lines on chemically moistened


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THE AMSTUTZ ELECTRO-ARTOGRAPH.—[See page 2[illegible]

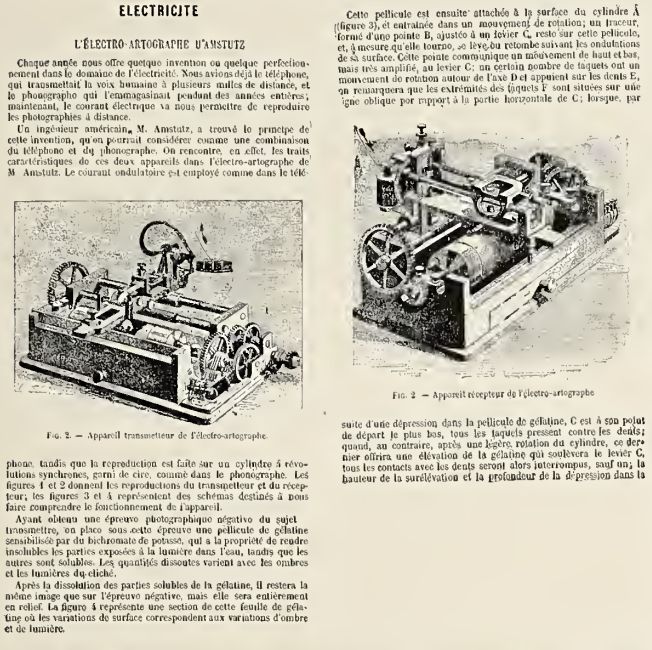
Fig. 1.— Zinc etching, showing apparatus and specimens of the earliest Amstutz method of telephotography. The original page is 9½ inches and this reproduction is 3¼ inches wide. In the original the specimens appear full size. Variable current method.

paper. The effect could be received as a positive or a negative simply by changing the electric connections from the under side of the lever to its upper side, or vice versa. In these early days the half-tone system of relief block-making had not been invented, so that the obvious substitution of a half-tone made on a thin metal sheet with the depressions filled with an insulating material was not thought of, even though this procedure, in so far as the filling in was concerned, had been used in watch case engraving machines, which used an electric system of graver control. Shelford Bidwell, in London, had proposed the use of crystalline selenium, which has less electrical resistance when illuminated than when in shadow, as a transmitting agent in 1881. This is the same material used by a French investigator in the early part of 1877, by the name of Senlecq, in a proposed visual telegraphic system for the transmitting elements in conjunction with a Ruhmkorff coil adapted to obtain sparks proportional to the varying currents of the line. He called his device the telectroscope. The transmitter was made a part of a camera. In 1885 Mr. Amstutz devised his phototelegraphic system, in which the line current was caused to vary in strength by purely mechanical means, in conformity with the changes of shade values of the photograph, and the photo message was received as an engraving ready for electrotyping. This method was not, however, demonstrated until in 1891, and it was patented in the United States and all the principal foreign countries the same year. It was described and shown in a full front-page illustration in the *Scientific American* of April 6, 1895, and thereafter mentioned all over the world in the foremost periodicals. With all this publicity and prior proposals the invention was ahead of the times, and in consequence received scant commercial encouragement. The system utilized a variable relief carbon photo on the sending machine, which caused a tracing-point to variably rise and fall as the photo passed beneath, on the rotation of the drum to which it was attached. This tracing-point was attached to a multiplying arm that controlled a small rheostat from its outer end. When the tracer was in the hollow of the relief the current was the strongest, and when it was on one of the highest points the current was the weakest, and when on intermediate elevations the current varied accordingly. At the receiving end this variable current passed through a solenoid magnet which pulled a V-shaped graver more or less into a wax sheet placed on the receiving machine. The wax sheet was placed on a drum, which was kept in rotation at a uniform speed with the transmitter by making a correction once for each revolution of the drums, so as to avoid cumulative errors. One of the serious drawbacks with this method consists of the instability of the electrical conditions, for since the message must perforce use two wires for its exclusive purpose the message must be handled in every sense as a telephonic message without the remotest possibility of the regular telegraphic circuits and instruments being of any service whatever; besides, the variable



Fig. 2.— Zinc etching reproduced from an illustration on page 169 of the May, 1895, Inland Printer, which was a photoengraving taken from a print made from an electro in the *Scientific American* of April, 1895.

current is quite susceptible to atmospheric changes, etc. On December 20, 1890, Mr. Amstutz devised a system which used a transparent photo placed on a transparent cylinder, with a source of illumination placed inside of the cylinder so as to project the rays of light through a small opening onto a selenium cell, which varied the strength of



ELECTRICITE

L'ÉLECTRO-ARTOGRAPHE D'AMSTUTZ

Chaque année nous offre quelque invention ou quelque perfectionnement dans le domaine de l'électricité. Nous avions déjà le téléphone, qui transmettait la voix humaine à plusieurs milles de distance, et le phonographe qui l'emmagasinait pendant des années entières; maintenant, le courant électrique va nous permettre de reproduire les photographies à distance.

Un ingénieur américain, M. Amstutz, a trouvé le principe de cette invention, qu'on pourrait considérer comme une combinaison du téléphone et du phonographe. On rencontre, en effet, les traits caractéristiques de ces deux appareils dans l'électro-artographe de M. Amstutz. Le courant ondulatoire est employé comme dans le téléphone, tandis que la reproduction est faite sur un cylindre à révolutions synchrones, garni de cire, comme dans le phonographe. Les figures 1 et 2 donnent les reproductions du transmetteur et du récepteur; les figures 3 et 4 représentent des schémas destinés à nous faire comprendre le fonctionnement de l'appareil.

Ayant obtenu une épreuve photographique négative du sujet transmettre, on place sous cette épreuve une pellicule de gélatine sensibilisée par du bichromate de potasse, qui a la propriété de rendre insolubles les parties exposées à la lumière dans l'eau, tandis que les autres sont solubles. Les quantités dissoutes varient avec les ombres et les lumières du cliché.

Après la dissolution des parties solubles de la gélatine, il restera la même image que sur l'épreuve négative, mais elle sera entièrement en relief. La figure 4 représente une section de cette feuille de gélatine où les variations de surface correspondent aux variations d'ombre et de lumière.

Fig. 1. — Appareil transmetteur de l'électro-artographe.

Cette pellicule est ensuite attachée à la surface du cylindre A (figure 3), et entraînée dans un mouvement de rotation; un traceur, formé d'une pointe B, ajustée à un levier C, reste sur cette pellicule, et, à mesure qu'elle tourne, se lève ou retombe suivant les ondulations de sa surface. Cette pointe communique un mouvement de haut et bas, mais très amplifié, au levier C; un certain nombre de taquets ont un mouvement de rotation autour de l'axe D et appuient sur les dents E, on remarquera que les extrémités des taquets F sont situées sur une ligne oblique par rapport à la partie horizontale de C; lorsque, par

Fig. 2 — Appareil récepteur de l'électro-artographe

suite d'une dépression dans la pellicule de gélatine, C est à son point de départ le plus bas, tous les taquets pressent contre les dents; quand, au contraire, après une légère rotation du cylindre, ce dernier offrira une élévation de la gélatine qui soulèvera le levier C, tous les contacts avec les dents seront alors interrompus, sauf un, la hauteur de la surélévation et la profondeur de la dépression dans la

Fig. 3.— Zinc etching of a page of *Le Gene Civil,* Paris, May 18, 1895. Indicative of the wide publicity accorded the system. Variable current method.

current according to the intensity of the illumination. This variable current was used at the receiving end of the line to variably move a graded shutter before a tiny opening, so as to admit a variable amount of light onto a sensitive photographic film, which was placed on the receiving cylinder or drum so as to exclude all light except that which was allowed to pass through the small diaphragm opening. After the transmission was completed the film was developed in the ordinary manner. This method was filed in the Patent Office on January 18, 1891. Another system was proposed by Mr. Amstutz on October 27, 1891, in which the photo to be transmitted was conductive and of variable resistance proportional to the degree of density of the developed silver salts which constituted the negative, thus conforming the line current strength to the shades of the photograph. For fully five years there was a lull in new developments, and a continued lack of commercial encouragement prevented the thorough introduction of the methods into actual use. On April 9, 1895, Mr. Amstutz filed an application in the Patent Office on which a patent was issued February 16, 1897, covering what may be called the "Morse" method of phototelegraphy, in which the photo message may be treated the same as any word message, being amenable to duplexing, quadruplexing and cable transmission, as well as for the demands of wireless telegraphy. In this method the usual instruments, such as sounders, relays, etc., are not disturbed at all. The photo impulses are propagated at a uniform rate but are varied as to their duration to conform to the various tonalities of the photo, thus making a veritable "dot-and-dash-system" in which the strength of the electric current is not changed at all. A variable current "telephonic" system was proposed in 1891 by W. S. Eaton, writing in the *Scientific American Supplement* of January 24 of that year, in which he essayed to use a relief photo to actuate a tracer which was to be attached to the diaphragm of a telephone transmitter, which would recognize the variable pressure due to the undulatory surface of the photo beneath the tracer, and thus cause variations in the strength of the line current through the carbon contacts of the telephone transmitter acting as a rheostat. He proposed to receive this message by attaching to the diaphragm of a telephone receiver a pencil which would, through the change in pressure exerted by the diaphragm, form lighter and darker markings on the receiving sheet of paper and thus reproduce the photo at the sending end of the line. From 1897 there has been a desultory activity which has culminated in the last two years in the persistent application of skilled investigators, especially in Europe. The year 1897 saw a number of Americans attempting a solution of the problem, among which may be mentioned Dr. W. P. Dun Laney, who used a photoengraving made on thin zinc, filling in the depressions with an insulating material, leaving the unetched parts bare to form electric contact with a tracer in the usual manner. His messages were received through the medium of an electromagnet and the use of plain paper and a typewriting carbon sheet placed between the record sheet and a protective sheet against which the recording style pressed. E. A. Hummel, P. A. Wedwark and others on this side of the water made other attempts to win the prize but without avail. In England a Mr. Greville Williams also worked along the same lines at about the same time. In the interim between 1897 and 1900, the Polish inventor Jan Szezepanik published his proposals, which comprised an optical method involving the use of selenium. The Dun Laney-Palmer system was brought out in 1901. It consisted in the use of an *enlarged* half-tone etching on a thin sheet of zinc, having the etched-out portions filled in with an insulating material even with the unetched parts and using a platinum tracer, as was common for many years, and receiving the message by means of a steel pen controlled by an electromagnet on a sheet of ordinary



Das durch den elektr. Draht übertragene Porträt des Erfinders der Fernphotographie Amstutz.

Fig. 4.— Reproduction of specimens from the *Wächter und Anzeiger,* Cleveland, Ohio, May 27, 1900. Amstutz dot-and-dash or "Morse" system.

paper. Thus having traced the successive developments of the art of picture and photo developments through the intervening years, it is but a step to the consummation of the present-day methods, which have created such a stir on account of their marvelous and "new" attainments.

Let this be as it may, it is not hard to see where the connecting links come in. Since Professor Korn, of Munich, Germany, has entered the field there has sprung up a number of rivals on the Continent. The Korn method uses selenium, a transparent photo, a variable line current and a sensitive photographic film, with a controlled electric spark to form a variable source of illumination



Fig. 5.— Specimen transmission produced in 1901, same size, with the Amstutz dot-and-dash system, on smoked paper. Not heretofore reproduced. Compare with Fig. 6 and note lack of pure high lights; tint is automatically retained as desired.

whereby the message is received on the film. This method is now in actual commercial use in England, Germany and France, and it is to be placed in use in this country in a short time. The most formidable rival of Professor Korn in Europe is Edouard Belin, of Lyons, who uses a purely mechanical transmission method and an optical one for receiving. He makes use of a relief photo, a tracer and a rheostat controlled by it, a variable current on the line, a Blondel oscillograph (first described in 1893) at the receiving end to project a beam of light through a graded screen and a diaphragm onto a sensitive photographic film supported by the receiver and shielded from all extraneous light. Within the last few months Pascal Berjouneau, of Neuilly, near Paris, has also brought out a system in which he claims to be able to send half-tones, etc., the same size and receive the result as finished engravings, and a Belgian — M. Carbonnelli — has also devised a method for accomplishing the same ends, which he claims is entirely different from either the Korn or Belin methods. He calls it "The Autotelegraver," and Mr. Belin has named his method the "Telestereographie." The various names applied to the different systems has called forth a protest from some of the London papers, the consensus of opinion being that the name first selected by Shelford Bidwell on March 1, 1881 — Telephotography — should prevail. The opponents to the use of this name refer to the fact that it has been adopted for an entirely different purpose, namely, to designate the use of "telephoto" lenses, so called, to camera work, and they claim that the new art should be called phototelegraphy. In view of the fact that the use of telephotography to camera use was not current until 1891, ten years after its first use in its obvious relation, it should without a doubt be retained in the same sense as at first used. The *British Journal of Photography* of July 7 and 14, 1905, and December 14, 1906, and the *Scientific American* of October 26, 1907, contains extended accounts of the Korn system, and Mr. Belin's method is described in the November 22, 1907, issue of the same journal. We are able to present to our readers quite an array of illustrations dealing with this subject. It is also interesting to refer to the fact that The Inland Printer of May, 1895, contained a description of the Amstutz method. As an evidence that the psychological moment had not arrived for the employment of such systems, one need only note the various attempts that have been made since the actual use of Casselli's apparatus in 1865; in addition the remarks of Mr. Batchelder in The Inland Printer, previously mentioned, also point to this phase of the matter, for he said, "it would appear that the electric current can not be depended upon for precision in this regard or else there is not a sufficient benefit to be derived from its use to warrant its application to modern illustrative purposes." The obverse side of the matter is, however, seen by the optimistic writer, A. Michaut, in the *Revue Universelle*, Paris, of May 9, 1895, who described the Amstutz process in detail and gave illustrations of the machines and diagrams of the circuits, etc., saying: "In conclusion let us congratulate Mr. Amstutz on this new discovery with which he has enriched our civilization, and let us engrave his name on the most



Fig. 6.— Specimen transmission produced in 1901, same size, with the Amstutz dot-and-dash system, on smoked paper. Not heretofore reproduced. Compare with Fig. 5 and note pure high lights automatically secured.

luminous pages of the Golden Book of Inventors of our century." The different illustrations used at this time are described in detail beneath each figure, so they do not require a duplication of such matter in the text. The

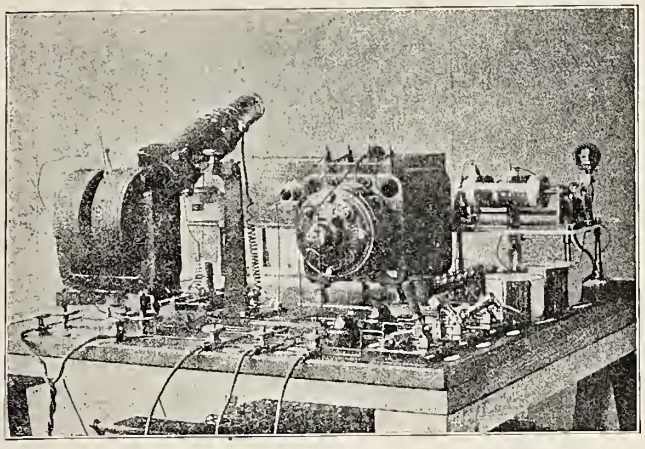


FIG. 7.— Edouard Belin's machines. At the right is the cylinder of the transmitter, on the left the oscillograph of the receiver and in the center is the driving motor. Variable current system.

Korn invention was described in these columns in January, 1905, and also again in January, 1906. Dr. Korn has sent pictures by his device from a newspaper office in Paris to a newspaper in London. One of the figures,

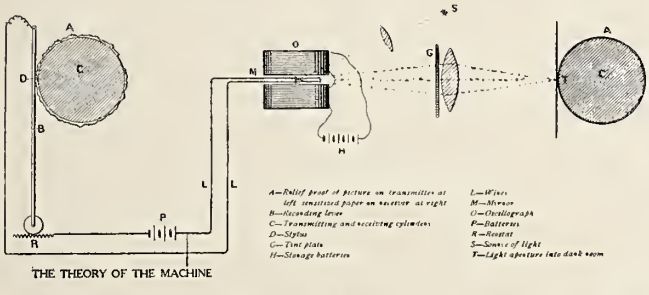


FIG. 8.— Diagram of the circuits of Belin's system. Compare "A" with "A" of Fig. 1.

exact size, shows one of the portraits which was telegraphed under the British Channel. *Collier's Weekly*, in our country, has one of the machines installed, so that we may yet hear of portraits reaching us from Europe by Atlantic cable.



FIG. 9.— Half-tone from a Belin specimen. Figs. 7, 8 and 9 from *The Index*, Pittsburgh, December 14, 1907.

Written for THE INLAND PRINTER.

HALF-TONES AND ZINC ETCHINGS BY THE SQUARE INCH, OUNCE, POUND, QUART OR PECK?

BY GEORGE H. BENEDICT.

MR. PHOTOENGRAVER: If you do not want to be convinced that a sliding scale of prices is right; that the square-inch rate is the curse of photoengraving and that the large cut is a phantom, do not read this.

The object of this article is to explain why the Chicago Photoengravers' Association have abandoned the square-inch rate and adopted a sliding scale for half-tones and zinc etchings.

They are particularly anxious that there shall be no misunderstanding as to their point of view. They sin-

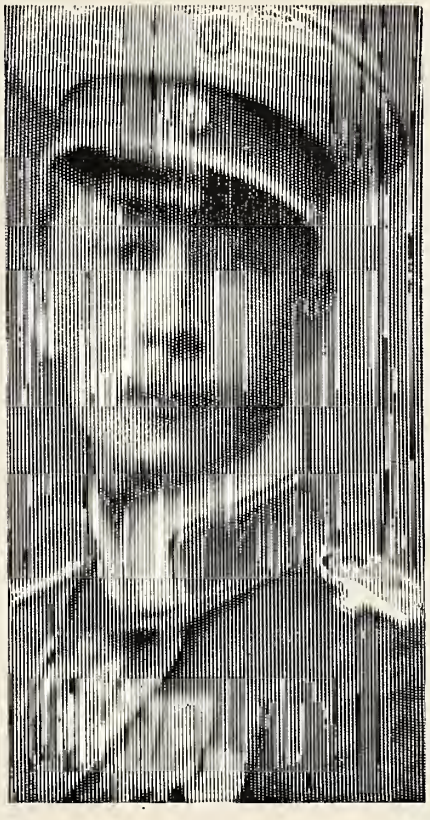


FIG. 10.— The Crown Prince of Prussia. Portrait telegraphed in twelve minutes from Paris to London by Professor Korn. From the December, 1907, *Process Engraver's Monthly*, London.

cerely believe that they have inaugurated a great reform in photoengraving. They are proud of what they have done. They are satisfied that it is only a question of time when every photoengraver in the world will sell his product by a sliding scale.

They believe it is the only right method — for the simple reason that if the cost varies with the size, logically the selling price should also vary with the size.

They believe it is no more consistent to sell half-tones and zinc etchings by the square inch than it would be to sell them by the ounce, or pound, or quart, or peck.

They believe that every photoengraver will admit that they are very nearly right as to the cost of production, and they further expect that most photoengravers will take kindly to their religion "that the only way to correct a wrong theory is to offer one as nearly right as man can make it."

Every photoengraver knows there is no money in small cuts. We believe there is too much money in large cuts.

To reduce the price on large cuts without making a corresponding increase in the price for small cuts will ruin any photoengraving business.

The photoengraving business is an important industry. There are about three hundred photoengraving plants in the United States. If the average business is $50,000 per year, the aggregate business will approximate $15,000,000 per year — a considerable amount, is it not?

Their desire is to improve the business — make it more profitable — with more stability.

While they are satisfied they have done right in adopting the scale, they have no thought of attempting to force their ideas on any one.

Their entire argument is to convince you that it costs three times as much in proportion to make a minimum as to make an 8 by 10, and no matter what you consider a fair price for an 8 by 10, to make the same margin of profit you should get three times as much per square inch for a minimum.

You may have noticed that in a month when the orders run to large cuts there is always a satisfactory profit.

You may likewise have noticed that in a busy month when the orders run to small cuts there is often an actual loss.

When, at the end of any month, you have figured the results and found that you have not made a reasonable profit, have you thought of the possibility of having made a handsome profit on the large cuts and an actual loss on the small cuts you have turned out?

As an evidence that the square-inch rate calls for a cash contribution with every small cut delivered, consider the following figures taken from the monthly reports of a firm that keeps individual cost records on every job turned out:

MONTH.	PROFIT.	LOSS.	NET PROFIT.
July	$1,541.61	$527.09	$1,014.52
August	1,842.26	609.23	1,233.03
September	1,475.08	565.08	910.00
October	1,622.70	849.05	773.65
November	1,330.74	634.93	695.81
December	1,254.25	291.38	962.88

(Scale partly in effect December 1.)

In explanation — the gross profit for six months was $9,066.64; thirty-eight per cent of this amount, or $3,476.76 was the actual loss on portions of the output (the profit on large cuts contributed to the buyers of small cuts), leaving a net profit of $5,589.89 on the six months' business.

What better evidence can be offered that the square-inch rate is *the curse of photoengraving?*

You ask: If the buyers of large cuts are willing to pay 15 cents, why deliberately reduce the price; why not leave the price for large cuts at 15 cents and increase the minimum charge?

There are several consistent reasons: First, an equitable scale of prices must be based on the cost of production. Second, when the loss on small cuts is cut out, there will be no need of anxiety concerning the price for large cuts. Third, the profit on 8 by 10 cuts at 15 cents is over one hundred per cent and is too great — your competitors would not permit you to keep it up — excessive profit invites competition. Fourth, to make the same profit on minimums as on 8 by 10's at 15 cents, the charge for minimums must be $4.50 each; to make a success of a sliding scale with $4.50 for the minimum charge and $12 for an 8 by 10, you would have to allow forty or fifty per cent discount. Fifth, you do not make as many large cuts as you imagine. *You have the copies in mind instead of the cuts.*

As an evidence of the comparatively small number of large cuts made, here are some figures taken from the reports of another concern that has an accurate record of every cut made — size and cost.

These figures cover a total of 22,805 half-tones, aggregating 352,034 square inches, of which 20,840 cuts, or ninety-one per cent, were under thirty square inches; 1,357 cuts, or six per cent, between thirty and fifty square inches; 369 cuts, or two per cent, between fifty and eighty square inches; 239 cuts, or one per cent, over eighty square inches.

The "scale" provides for an increased price for cuts of less than thirty square inches.

If you have no records of your own output to compare with these figures, what better evidence can you ask for to be shown that *the large cut is only a phantom* and should not be considered as a factor in deciding on any plan to reform the method of charging for photoengravings?

DR. ALBERT PATENT LEAD-MOLDING PROCESS.

A notable catalogue has been issued by the F. Wesel Manufacturing Company, 10 Spruce street, New York, and 150 Franklin street, Chicago, who are the owners of the American patents of Doctor Albert's patent lead-molding process. The catalogue is printed entirely from plates made by this process, with the exception of course of the half-tones used for comparison with the electros made from them — no graphite whatever being used in the making of the electros. The theory and practice of metal matrices, historically and practically considered, is the leading article, written by Doctor Albert. Two exquisitely rendered three-color plates, facsimiles, occupy the center of the book, and the reader is asked to decide "Which is the original and which is the duplicate." The advantages of the process are then succinctly stated with diagrammatic illustrations, and with examples of half-tone electros vignetted and square finish. A list of the plants using the process with emphatic endorsements of its merits after practical experience with it in the usual run of work, concludes this most convincing piece of business literature.

A HOPEFUL INDICATION.

A little poem which I wrote has been rejected by fifteen magazine editors — don't you think it is great?

When trouble hits you on the head,
Just smile;
When you wish you were dead,
Just smile;
When you think the world is blue,
Yes, you do; yes, you do,
Tooraloora loora loo,
Just smile. —X. B. C.

Rejected by fifteen magazine editors! — great.— *Wex Jones in the Reflector.*

NOT READY FOR A DRINK.

A Scottish architect was in Palestine when news reached him of an addition to his family circle. He provided himself with some water from the Jordan for the christening of the infant and returned to Scotland. On the Sunday appointed for the ceremony he went to church and sought out the sexton, in order to hand over the precious water to his care. He pulled the flask from his pocket, but the sexton held up a warning hand and came nearer to whisper, "No the noo, sir," he said, "no the noo. Maybe after the kirk's oot!"

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

SLITTING MACHINE (179).—"Can you inform us of the maker of a first-class slitting machine to attach to a cylinder press, one that is guaranteed to slit three-ply cardboard to register." *Answer.*— The Kidder Press Company, Dover, New Hampshire, and the M. D. Knowlton Company, Rochester, New York, make slitting machines, but we believe they are for special purposes.

TROUBLE WITH GOLD BRONZE (178).—"We are enclosing an embossed print of a society emblem, together with the original thereof. Our trouble is that we can not get the gold bronze effect to match the original. We have tried bronzing over a gold size, but this fills up the small letters. This work was done on a Gordon and is in every way satisfactory with this one exception. Can you tell us what to do to improve it, or where to get this gold ink?" *Answer.*— The job should not be printed in gold ink or you will be unable to match the original, as gold bronze was used on it. You should be able to produce the work properly with a good gold size and a suitable gold bronze. The make-ready should be on a hard tympan, as the stock is hard. The rollers should not be damp or sticky when printing with the size. Only enough color should be carried to hold the bronze, and if the size appears to be too tacky do not use vaseline or any non-drying oils to reduce it, as they will affect the color of the bronze later; use a thin gloss varnish instead. Do not allow the feeder to run too many sheets ahead of the bronzers. The sheets should be bronzed before the size has time to set. When printing society emblems on fine stationery the best grades of ink obtainable should be used. In the sample, the blue ink looks washy and the red rather weak. The embossing, however, is very sharp, with exact register, a necessary feature in work of this kind.

UNSUITABLE INK (190).—"We have been asked by one of our customers to print labels on the enclosed stock. We ordered an ink from our inkmaker that they claimed would fill the bill, and we have tried it with the results you see on the enclosed sheets. The solid ink pulls the face off, and when reduced gives the label an oily appearance, which our customers object to. We would be greatly obliged for any suggestion you could make that will enable us to satisfy our customer." *Answer.*— The labels were printed on litho-coated stock, the form being two plates, each having a solid cut of an inch in area. This solid impression with the tacky ink used peeled the highly glazed surface from the stock. To print on coated stock of the character used the ink should be of medium body without any tack whatever. The inkmaker possibly did not see an impression of the form, or have a sample of the stock, both being necessary for his information in mixing the required ink. The doctoring of a job ink for work of this kind usually results in a smeary-looking job, as mentioned frequently in these columns. The inkmaker should know of the quality of the stock and the nature of the form to be able to do his part of the work in mixing a suitable special ink. Without this data he can but guess at the requirements of the compound he furnishes for the job. Reduce the ink with a soft varnish, or with a mixture of paraffin and white vaseline mixed while heated slightly, the proportion of about five to one. This compound will prevent picking if used sparingly, but is not recommended in preference to the proper ink.

TINSEL ON POST CARDS (184).—"We are up against it in regard to printing cards with ink or combination of ink and glue so that tinsel which is commonly used on post cards will properly adhere to the cards. We have tried everything that we can think of. Fish glue, Le Page's glue, mucilage, etc. You being in this line of business may know something of a combination that would properly work so that the tinsel would strongly adhere to the card without rubbing off. We know that some firms are using the common press and some substance that will cause the tinsel to adhere to the card properly. We want to print these cards on our press instead of stamping them with a rubber hand stamp, and if you will figure up some preparation for us that will do this you will have our everlasting thanks. We enclose samples of cards that we have tried to tinsel in the manner above mentioned." *Answer.* —To make the tinsel adhere properly to the smooth surface of the embossed post cards, you should use a "flock" varnish. This varnish may be procured from your inkmaker. In printing, the form is made ready in the usual way, a liberal quantity of the varnish should be distributed on the disk and as each card is printed it should at once be placed in the box or other receptacle where the tinsel is to be applied to it. The cards should not be placed one upon the other before they are tinseled; also they should not be stacked in piles, but should be spread out on racks and allowed to dry before the surplus tinsel is brushed off. This may be done readily with a flat camel's-hair brush, although much of the tinsel will have fallen off while the cards are being gathered and jogged.

IMITATION DUO-TONE PRINTS (181).—"We would like to have you give us the procedure for printing half-tone cuts as shown in the two samples enclosed herewith. We have made several attempts but did not get satisfactory results. We wish to apply it on a four-page booklet, and would like to have exact information on the subject." *Answer.*— These half-tone cuts, one a vignetted portrait, the other a square-cut landscape, were printed on matte surfaced paper in black and reprinted in a varnish tint over the black, side guide being thrown out of register one-half a dot, thus giving a duo-tone appearance to the finished impressions. The effect is striking and at the same time pleasing on account of the softness and delicacy of the blending in the vignetted cut and the rich effect produced in the landscape by the harmonious tints used. A light emerald-green tint was used for the portrait and a light warm brown for the landscape. Apparently the cut overlays were manipulated to give a softer effect where the high lights appeared by a further cutting out at these points previous to the second impression. To produce a fine grade of this class of work requires exceptional conditions, such as suitable cuts, paper and inks; also skill in make-ready and judgment in the use of the aforesaid accessories. There are a number of inkmakers who carry inks which produce this effect with one impression, and the inks may be had in various colors. To produce the duo-tone effect with two impressions first make the form ready in the usual manner, using the best grade of ink of the color desired, the guides should be fixed to prevent any inaccuracy of register, the full color should be carried as though no tint was to follow. When the run is finished the type in the form should be removed, allowing the cuts to remain in the same position. The cuts may then be registered in the tint desired, which may

be made from a suitable gloss varnish to which some color is added and thoroughly incorporated with it. This may be done by using a clean brayer on a slab if only a small amount is required, but if considerable is needed it might be "rubbed up" on a slab or ground in a small mill. Carry enough color to give the desired effect, and spread out on trays until dry. In the selection of the tint much will depend on the subject. In landscapes green tints are usually pleasing, in marine views a greater variety may be used, from warm to cold colors. Where colors other than black are used a tint of the color used will generally be desirable, i. e., for a dark-brown color, a light-brown tint; for a dark green, a light-green tint, etc.

Rollers Wearing on the Ends (183).—"I am having considerable trouble with my small job-press rollers going to pieces on the end where they go over the bearers, and would like to know if you know of any preparation that I can cover the end with so they will not go to pieces. Thought the cause may be due to the trunnions being worn down, but the bearers are always locked with the form. I had the rollermakers make the rollers 1-16 of an inch larger than the trucks. Is that the right size? Any information will be appreciated." *Answer.*—There are several causes for rollers wearing at that point. If the roller trucks are loose on the cores and tend to allow the rollers to slide it will cause cutting. If the ends of the bearers are not rounded off, and they are not broad enough, it will also tend to cut the rollers. The rollers being 1-16 inch larger in diameter than the trucks, would be proper, so the cause of the trouble is not due to the size, unless you began to use the rollers before they were properly seasoned. The bearers, if less than 24-point broad, will not present enough surface to the rollers and may cause the trouble, especially if the rollers are new. See that the roller trucks are not oily and that they have pins to hold them to the cores, and that the bearers are broad enough to offer proper support to the rollers, also that the ends are slightly rounded off. Some pressmen wash the ends of the rollers with a strong solution of alum water, which tends to harden the surface at that place. It is not a good practice, however, as it causes the rollers to crack.

Embossing a Small Form on a Cylinder Press (180).—"We enclose herewith proof of cover-design in colors on which we have to emboss only the small circle in the center. We would like to know if any difficulty should be experienced on account of stock buckling if this embossing is done on a cylinder press. Our platen press is too small to handle the whole cover-sheet satisfactorily, so that we have run the color forms on a cylinder press, which registers very well. As we have never done any embossing of this kind, we shall be glad if you will tell us how to proceed with the work." *Answer.*—You should have no difficulty in embossing the cover on a cylinder press, as the stock is suitable for the work and not difficult to feed to exact register. The only trouble you might experience would come from the change which may take place in the stock due to shrinkage or stretching occasioned by a change in the atmosphere, as most all cover-stock is very susceptible to such changes, and sheets exposed may not register where other sheets out of direct contact with the air will remain normal and register exact. It is a wise plan to keep the stock protected from such changes until the last register form is printed. To emboss a job of that kind on a cylinder press use all the necessary precautions that would apply to the same form on a platen press, modifying where necessary. Beginning with the die, it should be mounted on a metal base and locked up with metal furniture, and secured properly on the press to prevent any movement after the form is once registered. The sheets must of course be fed so the guides will have the same point of contact as on the previous impressions. After the die has been registered with the printing, the tympan can be replaced by a few thicknesses of hard cardboard, which must be larger in area than the sheets to be embossed, these sheets to be held in place with a manila top-sheet drawn tightly. The position on the top-sheet to place the embossing compound may be marked with a pencil from a printed sheet, and after the die has been washed out with benzine and polished with a piece of cheese cloth covered with powdered soapstone the compound may be placed in position and a sheet of paraffined tissue fed to the guides, or it may be pasted over the compound and the impression may be taken after the machine has been allowed to gain headway. Several impressions should be taken before the machine is allowed to come to a stop. The surplus compound should be trimmed away from the counter thus produced. When the register is perfected, and the counter is hard enough to proceed, the machine should be "tripped" for several impressions to allow the press to gain headway, as previously described, so that there may be no damage to the counter die due to imperfect register between the bed and the cylinder. As the embossing continues there may be a tendency of the ink to adhere to the die; this may be prevented by frequent cleaning of the die with benzine, and polishing with a cloth and powdered soapstone.

Color Absorbed by the Stock (182).—"In a three-color job we printed, sample sheet enclosed, the yellow, which was the first color printed, seemed to have become several tones too light. The 'O. K.' sheet which matched the original perfectly is now as light as the rest of the job. We want to know what caused this apparent fading of the yellow, so as to avoid the difficulty in the future." *Answer.*—It is quite possible that the dull finished stock absorbed sufficient of the yellow to make it appear lighter after it had dried. It is a safe plan to test the paper for absorption by printing the yellow on some trial sheets and allow them to dry in order to determine how much stronger the yellow must be printed than the original. In three-color work great care must be exercised in printing the yellow plate, as it is the foundation for the two colors which follow. Therefore this plate should not be printed "flat," but should receive a carefully made cut overlay in order to bring out the various tones represented by it. Also an error made in the amount of color carried—either more or less than the normal—will be pronounced in its effect on the subsequent colors, and most difficult to modify afterward, so a careful pressman will not guess at the tone of color to carry, but will have several sheets for comparison while printing the yellow. Frequent washing out of the plate will tend toward uniformity of tone, as some yellows "cake" and fill in the fine lines, thus obliterating the middle-tones and deepening the high lights. If the yellow shows any tendency to rub or chalk off on the trial sheets, do not print without adding sufficient drier or copal varnish to prevent the trouble. This condition of the ink should be ascertained before the run is commenced. The fault will usually be due to the quality of the stock used, rather than to the neglect of the inkmaker.

"Spotting Up" Half-tone Cuts (176).—"Will you kindly inform me through your valuable journal how you would prepare cut overlays for cuts enclosed marked 1, 2 and 3, also what do you think of the method employed on the back of cut No. 4, French folio being used for short runs of six or seven hundred impressions?" *Answer.*—In making cut overlays for half-tone cuts there are several things to consider which should have a bearing on the construction of the overlay, the material to be used, and the time to spend on it. On long runs it would not be a

wise plan to use a weak or soft grade of stock for an overlay, or to depend on a "spotted up" overlay, because of the loss by compression. On short runs it would be unwise — unless the job warranted that care — to spend a great deal of time on an elaborate hand-cut overlay when a carefully "spotted up" overlay might answer as well. On cut No. 1, a half-tone portrait of fine contrasts, this might be brought out very well with a three-ply overlay; the solids in this case could be easily separated from the adjacent middle-tones, making it an easy overlay to cut. Cut No. 2, a half-tone interior of a store showing strong and varying contrasts, rather more difficult to cut than the portrait, could be rendered with a three-ply overlay; a carefully "spotted up" overlay could be made to bring out the detail of this cut almost as well as a cut overlay if hard tissue was used. Cut No. 3, an oval half-tone portrait with a solid background, contrasts are strong except in the face where the high lights blend into the middle-tones; this cut would require more time to secure proper rendering of values than any of the other cuts. Tissue, French folio and light book paper could be used with good results. Cut No. 4, an oval half-tone portrait with a middle-tone background, contrasts are medium, and could be brought out well by the method you employed, i. e., by marking out on the face of the cut with a carbon sheet beneath, thus giving the lines on the back to "spot up" to; this method of "marking out" has its good points, and if the lines are followed closely the results will be almost equal to a cut overlay. Would recommend that a hard S. & S. C. book be used for cut overlays, the weights, 30, 35, 40 and 50 pound, 25 by 38, are most suitable, furnishing a sufficient gradation of weights for most purposes. If a firm stock is secured there is increased rigidity to the overlay and as a consequence little loss by compression, an invaluable feature in half-tone cut work, especially in vignetted work. The use of a superior grade of French folio and tissue is recommended, insurance policy and onion skin folio should prove valuable material for substantially constructed overlays on account of the firmness and even texture of the stock. Of course it is to be understood that a make-ready should commence at the bottom — that is, the cut should be leveled up and made at least type-high but not higher; in some cases an underlay may be attached beneath the plate on top of the mount where practicable, but avoid if possible the patching on the bottom of the mount. Possibly there will be a time in the near future when a pressman may find all blocks exactly square, true and type-high, and unyielding; then, unless he wishes to reinforce some solid tone, the plate need not be removed from the mount.

NEW YORK CHANGES.

The New York Press Club's plans for their new building provide for a ten-story structure to cost $75,000. The ground and first floors will be rented and the remaining floors will be devoted to club uses — among other features, a dormitory, gymnasium, baths, restaurant, kitchen, library, writing and reception rooms, a bar, billiard rooms, etc.

S. S. McClure Company, New York, has purchased the controlling interest of *Suburban Life*, and the office of the magazine has been transferred to the McClure Company office.

G. P. Putnam's Sons announce the consolidation of *Putnam's Monthly* and the *Reader Magazine* — the latter formerly published by the Bobbs-Merrill Company. The new monthly is named *Putnam's Monthly and the Reader* and bears the imprints of G. P. Putnam's Sons and the Bobbs-Merrill Company.

ELECTROTYPING AND STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

EQUIPMENT OF A SMALL ELECTROTYPING PLANT (185). "Will you kindly inform me, through the columns of THE INLAND PRINTER, what materials and machinery would be necessary for the equipment of a small electrotyping plant?" *Answer.*—A small electrotyping plant calls for practically the same equipment, except in size of the machines, that would be required for a large plant, as all the details of molding and finishing are the same in either case. Taking the items of equipment in the order in which they are employed, you would require first a steam-jacketed wax kettle for melting the wax or molding composition, and a cooling table or stone on which to cast the wax cases. Then a small steam table would be required for melting the old wax molds and for warming cases before molding. A wax shaver would be next in order. This machine would not be indispensable, but its usefulness and convenience would be well worth its cost. A warming closet for keeping the cases uniformly of a suitable temperature for molding is not absolutely essential but is a time-saver, and is both convenient and economical. The molding press comes next, and for the amount of work mentioned by you a small hand machine would answer the purpose. The molder will also require a make-up slab of iron or stone on which to make ready his forms. A builder's bench with stove and irons comes next, and then a leading machine for producing a conductive film of graphite on the molds. A single or double brush machine would be suitable for a small plant. Next in order comes a wash-out tank and force pump for washing out the superfluous graphite and expelling the air film from the face of the molds. A large, deep sink must also be provided with compartments for hot water and hot potash, used in releasing the copper shells from the molds and cleaning them. The most important and most expensive item in the plant will be the dynamo and lead-lined tank with its copper rods, connections and case hooks. A tank 24 by 32 inches and 22 inches deep would be large enough to deposit eight pages at a time, and dynamo of 2⅛ volts and 500 amperes capacity would be about the right size for your generator. A small furnace with a pot 18 by 22 inches, and a backing pan large enough to cast two pages at once would be required, also a leveling stand and blower and a scrubbing trough for cleaning the casts. In the finishing department a circular saw would be needed for cutting up the casts, and a rougher for planing the plates to the proper thickness. A shoot-board with square and bevel planes would be required for finishing the edges of the plates and a router for removing the superfluous metal in the blanks or spaces. The finisher would also need a polished steel finishing plate and numerous small tools for punching up and repairing defective plates. For the manufacture of wood-mounted plates a Daniels planer

and a trimmer would be necessary, and a jig saw and drill would be found very convenient. The materials required for electrotyping include ozokerit or other molding composition, Burgundy pitch, gum turpentine, graphite, sulphate of copper, sulphuric acid, muriatic acid, potash, pumice stone, copper anodes, tin-foil and electrotype metal; also blocking lumber (cherry or birch) if wood-mounted electros are required. The electrotyper's trade consists of two branches and is really two trades, namely, molding and finishing. It is seldom that an apprentice has an opportunity to learn both branches, and it is, therefore, not an easy matter to find a man who is competent to operate a "one-man plant." If your output is not to exceed 128 plates per month your electrotyper should not only be able to mold and finish but willing to do other work as well. Otherwise the cost of your plates would be excessive. An inquiry addressed to the manufacturers of electrotyping machinery will bring you detailed information as to the cost of a plant such as you will require. In some cases, secondhand machines suitable for your purpose might be procured at comparatively small cost.

PHOTOGRAPHIC ACTION WITHOUT LIGHT.

There is a most interesting photographic process described in a recent book, "The Chemistry of Commerce," by Robert Kennedy Duncan, published by Messrs. Harper & Brothers, New York.

During the last few years we have become so accustomed to the advent of new processes, methods, mechanisms, etc., that we are no longer startled by the announcement of any radical proposal or alleged attainment in any of the physical or chemical sciences; but as hardened as we have become by the announcement and realization of marvelous investigations and attainments, it is yet a bit startling to learn that it is possible to produce photographic action in the dark without employing any of the so-called radio-active materials. This new process is based upon that phase of chemistry called Catalysis. The action is a very peculiar one. Its various features may be studied without the procuration of expensive or complicated apparatus of any kind. In fact, the most fascinating feature of the discovery lies in its great simplicity. Quoting from Professor Duncan's book the detail steps are made clear so that they may be carried out at almost any place by any one having ordinary perseverance.

The interesting catalytic process called the "Catatype process" was devised by Professor Ostwald and Doctor Gros. It is concerned with the making of photographic prints without sunlight. Since, thanks to Doctor Gros, the writer was made practically acquainted with this process at the works of the Neue Photographische Gesellschaft, at Steglitz, the reader may try it for himself. We already know how easily peroxid of hydrogen decomposes in the mere presence of metals. This is, here, the primary fact. A piece of cotton is dipped into a mixture of peroxid and ether, and is then quickly rubbed over the face of a negative. It is then left for a brief instant. During this instant the ether evaporates, and wherever there is silver on the negative the peroxid is catalyzed by its presence into water, and wherever there is no silver the peroxid is left unaltered. There is thus on the face of the negative an invisible positive of peroxid. Place, now, the negative in contact with a piece of gelatinized paper in a "printing frame," and this invisible positive is at once transferred to the paper, and on placing this paper immediately into an alkaline solution of manganous sulphate, for example, you will obtain a beautiful picture in brown tones. With an alkaline silver solution the print will be black. The process is peculiarly applicable for the easy production of beautiful "carbon" prints. The pigmented and unsensitized paper is brought into contact, as described above, and is then treated in the ordinary way. The carbon prints by this process ordinarily do not take two minutes to make. By the time the book is printed, the process will be on the German market.

For the benefit of the general reader it is desirable to describe the detail steps of the carbon process. Ordinarily the carbon tissue such as is supplied by the Autotype Company of London, is sensitized in a two per cent solution of bichromate of potash, and when dry is placed under an ordinary photographic negative, and subjected to the electric arc lamp or daylight, when it will be found that underneath the transparent portions of the negative the action of the light will have hardened the gelatin and underneath the opaque portions of the negative no action of the light will have taken place because these dark parts cut off the light and thereby prevent it from reaching the gelatin coating on the carbon tissue, thus certain portions of the gelatin are hard or insoluble and other parts are soft and soluble in hot water.

It should be stated that the so-called carbon tissue is nothing more nor less than a sheet of paper having a coating of gelatin intermixed with a pigment. This pigment in the early days was lampblack or pure carbon, and is simply used as a coloring medium in the same sense as dry or powdered colors are mixed with oils in the formation of ordinary oil color paints. Without the coloring matter in the gelatin it would be difficult to see how the development of the picture proceeds, and besides the more important fact remains that without the color there would be no visible image left after the developing operation was complete.

The film which has been subjected to light action under a negative as already described is next taken and placed into cold water, when it will start to curl in the direction of the gelatin face. It must now be watched very carefully, and the moment it starts to uncurl or rather *before* it has flattened out it must be quickly taken and placed face down upon a piece of glass, celluloid, or any other previously cleaned impervious surface, and immediately squeegeed into intimate contact, and then subjected to a fair degree of pressure for about ten minutes, after which it will be found to adhere to the surface upon which it was placed. The combined support and film is then placed in hot water at about 110° F., wherein it is allowed to remain until the color is seen to ooze out at the edges when the paper backing can be lifted at one corner and cautiously removed. If it still adheres too tenaciously then further soaking is necessary, when the paper is finally removed, which should be accomplished inside of five or six minutes; then the water is gently laved on to the exposed gelatin, and after a few minutes the image will be readily seen. The washing is carried along until the image is quite sharp and clear all over.

The action of the hot water is to remove the unaffected gelatin while allowing that which has been acted on, and thus variably hardened, to form the carbon print.

The Catatype process avoids the sensitizing and the usual printing operations in which the negative is exposed to light. The action of the catalyzed negative on the unsensitized film produces hard and soft areas inversely proportional to the original action of the light in the camera.

B. N. T.

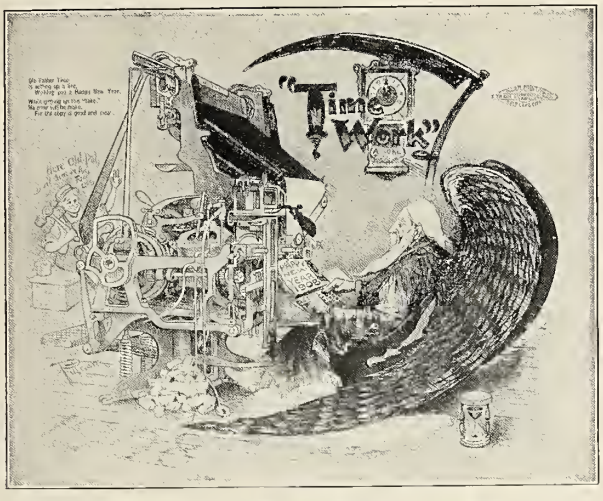
"Money Hunger"—A Brief Study of Commercial Immorality in the United States, by Henry A. Wise Wood, well known to the printing trade as the president of the Autoplate Company, has just been published by G. P. Putnam's Sons, New York.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

J. R. PUTNAM, Linotype machinist for the *Inter-Mountain Republican*, Salt Lake City, Utah, favors THE INLAND PRINTER with a copy of a clever calendar for 1908 designed and drawn by himself, a reproduction of which is herewith shown. That Mr. Putnam's ability is not confined to mechanics is evident. The recipients of his New Year's favor, the edition of which he says was but seventy-five copies, will be honored, and THE INLAND PRINTER joins them in congratulations to the versatile genius.





NEW YEAR'S GREETING FROM A LINOTYPE MACHINIST.

LINOTYPES in the Government Printing-office at Washington, D. C., are equipped with molds for casting slugs from 30 to 36½ ems pica in length. It is understood that models 6 and 7, which are not yet on the market, will be similarly equipped.

POT-WELL SCRAPER.— E. P. W., a Kentucky operator, writes: "Will you kindly inform me where I can secure a brush or other device for cleaning the well of the metal-pot on the Linotype, also the price of same?" *Answer.*— The Mergenthaler Linotype Company manufactures a pot-well scraper, price 25 cents.

5–7

A GOOD story (and a true one) is told of a Linotype operator working on a cascaret shift (12 P.M. to 8 A.M.— "they work while you sleep") in a Chicago print-shop. He was working all alone when hot metal caused a great "squirt," which he proceeded to clean up, as he had seen others do, by lowering the vise and drawing the mold disk forward. In connecting up the disk after removing the metal, he failed to time the gears properly, and when he started up again, the machine stuck and nothing he could do would start it. He closed up the place and went home. The next day he asked the day man: "What was the matter with that machine last night?" "You didn't get the disk back in time," replied the day man. "Huh," said the cascaret, "I got it back as quick as I could."



S. F. JOSEPH.



JOHN A. CARRIER.

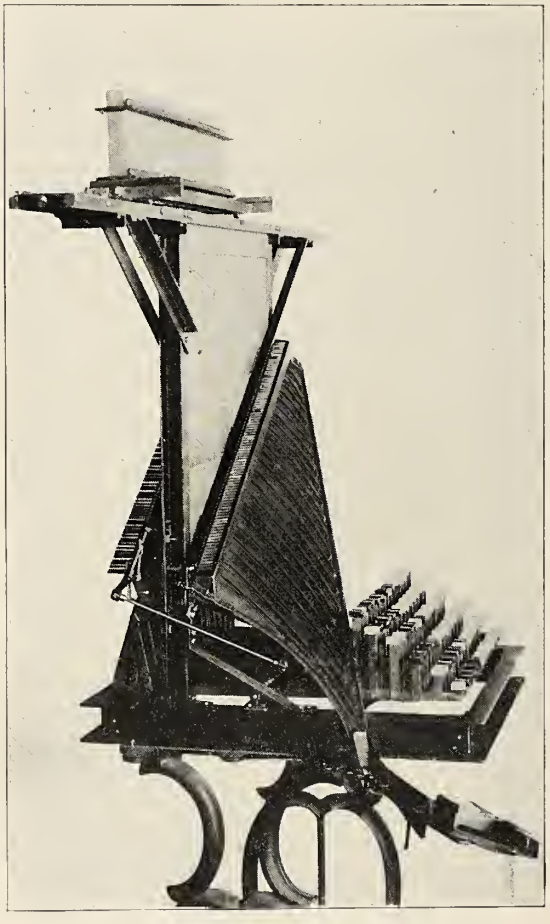
GRADUATES LINOTYPE DEPARTMENT INLAND PRINTER TECHNICAL SCHOOL.

MOLD-DISK TROUBLES.—A Western operator writes: "(1) My latest trouble has been with squirts on the left-hand end of the line on long measure. I thought the mold disk was locking up too tight against the matrices and adjusted this by the eccentric pin in the cam roller. This fixed the squirting at the end of the line, but it seems that it is now so loose that the mold disk does not come far enough forward to catch the ears of the matrices and keep them from raising too high during justification and seems to allow the first elevator to raise them so high that when the pot pushed the mold disk forward for the cast, the mold catches the lower ears of the matrices and shears them. I tried tightening the eccentric pin a little and then I had the same trouble with the squirts. I then thought that maybe the first elevator was not going low enough and adjusted it so as to let it go lower. This apparently remedied the trouble for the time being. (2) One of the operators is always pulling the controlling lever whenever the machine stops, instead of calling me, or trying to find out what the trouble is. In this way he causes a great deal of trouble with adjustments. I have tried to pound it into his head to let the controlling lever alone, but to no avail. If you can tell me what to do in this case, I will be a thousand times obliged." *Answer.*—(1) To adjust the mold slide, proceed as follows: Close the vise jaw. Start the machine and when first elevator is at the lowest point (before the disk advances) stop the machine; raise the elevator by hand and insert two pieces of print paper between the mold and vise jaw. Next pull out on the controlling lever and at once push it back again. Then go to the back of the machine and loosen the set-screw and change the eccentric pin so that the two pieces of print paper have "play" and do not bind. Then tighten the set-screw. Next you should get the machine back to normal. Then assemble a line and send it into the first elevator. Just as the plunger descends to cast the slug, stop the machine and note carefully how much space there is between the screw in the first elevator head (which limits the down stroke of the elevator) and the vise cap; there

should be only about 1-64 inch. If you have too much space, turn down the screw; if not enough, turn up, and then tighten the lock-nut on the screw. It may be necessary to compress the two large springs at the rear of the machine; this will give a greater pressure when a long line is justified. (2) You can prevent the controlling lever being pulled out by indifferent operators by taking off the controlling-lever bracket and drilling and tapping a hole in the flange so that a screw can be inserted that will contact with the short arm of the handle and limit its forward movement.

LINE-DELIVERY CARRIAGE.—A. G., an Illinois operator, writes: "When I wrote before I told you about the matrices on the end of line jumping out when first elevator started to descend. I discovered the cause the next day after writing and also learned something new, or rather several things, at the same time. The long finger of the line-delivery carriage had previously been bent and not exactly straightened out again. It got caught in some manner when I sent over a line, and the carriage disconnected, also bending the long finger a great deal more. I took it off and got it about as straight as it can be made. I put it back on and when I sent it over again as quick as the roller left the stopping pawl and went on the cam the finger jumped back halfway of the line. So I adjusted split bearing to allow the long finger to remain stationary while the first elevator was descending. Then I found that cam No. 10 would not return the line-delivery carriage to lock. I put a wire wrapping around the cam surface and it returns all right. The matrices do not jump out any more. I now have my line-delivery carriage stopping by the screw above the mouth of pot as it should." *Answer.*—The proper way to make the adjustments necessary, after straightening the long finger, is as follows: First set the screw-stop in the line-delivery carriage track to stop the carriage when the inside face of the line-delivery carriage short finger is 13-32 of an inch inside the end of the first-elevator jaws. Next set the stopping pawl so that the right-hand surface of the pawl is 15-16 of an inch from the right-hand edge of the cam. Then set the stopping lever so that the pawl rests on the stop lever one-quarter of an inch. Loosen the split bearing and press the arm as far toward the stopping pawl as it will go, when the line-delivery carriage is at its full stroke to the left. Slightly tighten the split bearing (just enough to hold a little) and let the machine turn over. When the line-delivery carriage is returned by the cam as far as it can go to the right, the split bearing will slip on the shaft if it is set over too far. If the carriage does not return far enough, tap the arm over toward the cam a little more. Then tighten the split bearing. Set the plate on the stopping pawl next so that the roller knocks the pawl off the stop lever 1-64 of an inch.

THE UNIVERSAL TYPESETTING MACHINE.—The day of the individual typesetting machine is not past, notwithstanding that this is the oldest form of composing machine. The Universal Machine Company, of Albion, Michigan, is the latest to venture on the market with a machine of this class, and it possesses some unusual features. No power whatever, except that which is applied to the keys by the operator, is required, and thus the machine can be placed in any position desired and moved about at will. It is small and light in construction, being only 16 by 16 inches and 28 inches high, and weighs about 125 pounds. The type is contained in upright channels, on its sides, all channels being thus of the same width. The lowermost type is ejected from the rear by the operation of the keyboard, and slides down an incline, which tapers to a point at the discharge end, where a bell-crank tilts it onto its feet and pushes it forward into the raceway. There is no justifier, this being a hand operation, as in the Simplex. The distribution scheme is similar to the above-mentioned machine. The dead type is placed on a galley and loose partitions or plates inserted between the lines. A cover is placed over the type and it is then lifted onto a carriage mounted on the top of the type channels. The type is nicked like that for the Simplex machine, each character having a special group or combination of nicks. At the entrance of each channel are corresponding combinations of wards which prevent any but the proper type entering



THE UNIVERSAL TYPESETTER.

any channel. The carriage is advanced step by step over the channels as the keyboard is operated and the type which fits the wards falls into the channels beneath. Only one size of type-body can be set on the machine, though it can be built to accommodate any body size desired. Mr. A. G. Baker, the inventor, is a practical printer, and knows the needs of the small publisher as well as those of the larger printer. The stock of the company, of which he is the president, is being sold to small investors.

A WRITER in *Pointers*, published by the Great Western Type Foundry, Kansas City, Missouri, under the caption "Can the Average Printer Afford a Typesetting Machine," points out some of the amusing statements made by opposing salesmen regarding the faults of their rival's proposition. He says that "a salesman once gravely told the writer that the paper ribbon used on the Monotype caused its type to vary in height, for, he said, "every one knows a sheet of paper varies in thickness, scarcely any two square inches of its surface being the same; so, of course, as the paper makes the matrix, the type *must* vary in height!" Only the other day a prominent type salesman, talking with me concerning the same machine, made the assertion the press make-ready time was greatly increased by reason

of an utter lack of uniformity in height-to-paper in its output. I told him he would do well to put in a few days' time absorbing a little accurate knowledge of both Monotype and Linotype, as statements, founded on prejudice and lacking foundation, would carry no weight with printers." What the writer has to say regarding output and cost of machine composition will appeal to many who have figured on the maximum of the former and the minimum of the latter, only to find later that the proposition should have been reversed. He says: "Almost invariably the buyer has greatly exaggerated ideas of the possible output of his machine, as is shown by the ridiculously low prices at which he sells the product. It is a lamentable fact that machine composition is sold in all parts of the country at prices that do not give a profit, and which in many cases entail an actual loss. Machine composition is sold at from 20 to 40 cents per thousand ems in most places. Even in New York, where wages and other expenses are higher than in smaller cities and towns, Linotype composition can be bought as low as 35 cents. The output, too, is small, being less than three thousand per hour in book and job offices, and from four thousand to four thousand five hundred on newspapers."

RECENT PATENTS ON TYPESETTING MACHINERY.

Keyboard Mechanism.— J. S. Bancroft, Philadelphia, Pennsylvania, assignor to Lanston Monotype Machine Company, Philadelphia, Pennsylvania. Filed October 29, 1903. Issued November 12, 1907. Nos. 871,080 and 871,081.

Assembler Gauge.— J. T. Wilson, Cynthiana, Kentucky. Filed July 13, 1906. Issued November 26, 1907. No. 871,902.

Duplex Matrix Assembler Rail.— B. J. Parkinson, London, Ontario, Canada, assignor to London Free Press Printing Company, Limited, London, Canada. Filed May 13, 1907. Issued December 3, 1907. No. 872,962.

Assembler Lift.— G. G. Babcock, Portland, Maine, assignor to C. T. Libby, Portland, Maine. Filed August 29, 1904. Issued December 10, 1907. No. 873,203.

Assembler Lift.— C. T. Libby and G. G. Babcock, Portland, Maine, said Babcock assignor to said Libby. Filed December 26, 1905. Issued December 10, 1907. No. 873,251.

Linotype Slug Receiver.— G. E. Wallin, Pocatello, Idaho, assignor to the Wallin Addressing Machine Manufacturing Company, Kansas City, Missouri. Filed March 26, 1907. Issued December 10, 1907. No. 873,642.

HENRY WOLF AS ILLUSTRATOR AND ARTIST.

It is occasionally said that the way of the illustrator is hard along the road whose goal is high art. Among the names to conjure with on the opposite side of the argument is that of Henry Wolf, whose work as an engraver — he has been called the last great American wood engraver — has taken him to the eminence of master workman and first-rank landscape artist. While the magazines, notably *Harper's*, gave Wolf his first avenue to the public, they have served not to limit his field, but to widen it, owing to his own progressive ideals. Such artists as Sargent, Constant, John W. Alexander, and Cecilia Beaux have offered Henry Wolf the most distinguished praise, and his list of medals is a long one. A specimen of his recent work is hanging in the Metropolitan Museum, the Marquand Vermeer, pronounced a marvelous accomplishment in making black and white resemble the colorings of nature. Henry Wolf is an Alsacian by birth, and was born in 1852. He came to New York thirty-seven years ago.

Written for THE INLAND PRINTER.

JOURNALISM AND LITERATURE IN INDIA.

BY W. M. KELLY.



HE growth of journalistic and literary activity among the natives of India is a subject intimately connected with the development of the educational system. One hundred and twenty-eight distinct languages are spoken by India's three hundred million people, but less than a score of these divers tongues are represented in print. The annual output of newspapers, periodicals, pamphlets and books is considerable in quantity, and though much of the work produced is unimportant, modern India has given birth to able journalists and authors.

Rudyard Kipling, while not born in India, came out from England at the age of twenty-two and began as a reporter on the *Pioneer*, of Allahabad. When his day's work was done he loved to wander about alone in the native quarters of the city, studying and making note of the types. He mastered more than one of the native tongues and made good use of his knowledge in his word-pictures in his well-known books.

During the ten years ending 1901-02, according to the Indian *Gazetteer*, the number of registered printing-presses increased from 1,649 to 2,193; the number of newspapers from 602 to 708; the number of periodical publications, other than newspapers, from 349 to 575; the number of books in European languages from 769 to 1,312, and the number of books published in Indian languages from 4,751 to 7,081.

The missionaries were the pioneers of Indian vernacular journalism. The Serampore missionaries first cast type for the vernacular languages and employed native compositors. The earliest vernacular newspaper was issued in Bengali by the Baptist Mission at Serampore in 1818. For many years the vernacular press preserved the marks of its origin, being limited almost exclusively to theological controversy. The missionaries were encountered with their own weapons by the theistic sect of the Brahmo Somaj and also by orthodox Hindus. As late as 1859, the year of the mutiny, the vernacular papers were still religious or sectarian, rather than political.

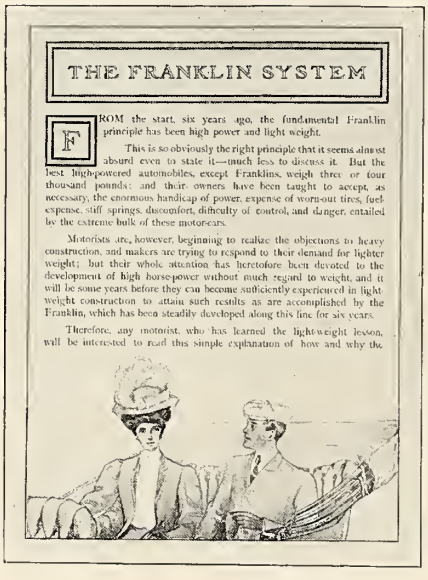
The division of Bengal into two distinct provinces has furnished a theme for much political discussion throughout India among the vernacular press, and discussion has reached the point of seditious writings. Numberless small-fry journals have sprung into existence, until the British Government has found it necessary to begin a work of suppression. Two prominent editors of native newspapers have lately been imprisoned for their vituperation, and the courts have been taken up in Calcutta for months prosecuting other offenders. One case occupied the boards for some months. The Government made desperate efforts to fasten the authorship of certain seditious articles on the editor of the journal publishing them, but no one came forth to claim the position of editor, and after futile efforts the Government finally concluded that as no editorship could be established the printer must be to blame, and forthwith passed sentence on the compositor, a native boy of fifteen. He was imprisoned, served his sentence, and when released from jail was carried on the shoulders of his countrymen and garlanded with flowers. The patriots were set upon by the police, unmercifully mauled with bamboo "lathies" — and thus doth journalism in India progress and furnish material for scare heads of journalistic "yellers" in foreign lands.

IDEAS are as essential to progress as a hub to a wheel, for they form the center around which all things revolve. — *Thoughts on Business.*

ADVERTISING

THE latest product of the Nernst Lamp Company, Pittsburg, Pennsylvania — a fixture catalogue — is thoroughly in keeping with the advertising literature previously issued by this concern. Neat in arrangement, and well printed on good stock, it presents an attractive appearance.

AMONG the advertising literature of the month the 1908 catalogue of the H. H. Franklin Manufacturing Company stands preëminent. It consists of thirty-six pages and cover, 8 by 10½ inches in size. The cover is bronzed in gold on dark-green stock with specially designed end papers to match. The body of the catalogue is printed in black and yellow-orange on heavy enameled stock, the half-tone decorations being in two colors. Three of the pages are reproduced herewith. The catalogue was prepared by Powers & Armstrong, Philadelphia, the engravings and printing being by the Bartlett-Orr Press, New York, to both of which firms great credit is due for the excellence of the product.

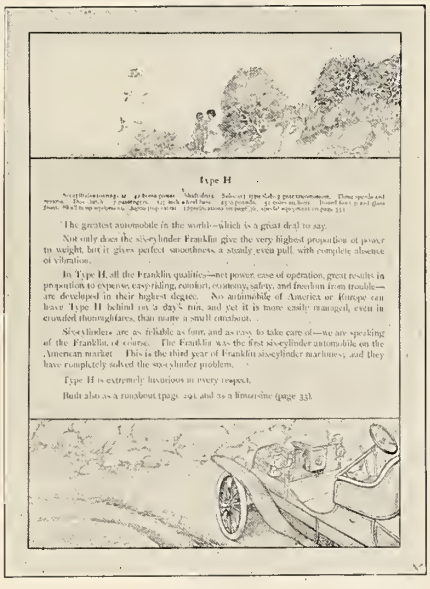

THE FRANKLIN SYSTEM

FROM the start, six years ago, the fundamental Franklin principle has been high power and light weight.

This is so obviously the right principle that it seems almost absurd even to state it—much less to discuss it. But the best high-powered automobiles, except Franklins, weigh three or four thousand pounds; and their owners have been taught to accept, as necessary, the enormous handicap of power, expense of worn-out tires, fuel-expense, stiff springs, discomfort, difficulty of control, and danger, entailed by the extreme bulk of these motor-cars.

Motorists are, however, beginning to realize the objections to heavy construction, and makers are trying to respond to their demand for lighter weight; but their whole attention has heretofore been devoted to the development of high horse-power without much regard to weight, and it will be some years before they can become sufficiently experienced in light weight construction to attain such results as are accomplished by the Franklin, which has been steadily developed along this line for six years.

Therefore, any motorist, who has learned the light-weight lesson, will be interested to read this simple explanation of how and why the


Type H

The greatest automobile in the world—which is a great deal to say.

Not only does the six-cylinder Franklin give the very highest proportion of power to weight, but it gives perfect smoothness, a steady, even pull, with complete absence of vibration.

In Type H, all the Franklin qualities—net power, ease of operation, great results in proportion to expense, easy riding, comfort, economy, safety, and freedom from trouble—are developed in their highest degree. No automobile of America or Europe can leave Type H behind on a day's run, and yet it is more easily managed, even in crowded thoroughfares, than many a small runabout.

Six-cylinders are as reliable as four, and as easy to take care of—we are speaking of the Franklin, of course. The Franklin was the first six-cylinder automobile on the American market. This is the third year of Franklin six-cylinder machinery, and they have completely solved the six-cylinder problem.

Type H is extremely luxurious in every respect.

Built also as a runabout (page 340, and as a limousine (page 338.


TOWN-CARRIAGES

THE main advantages of the Franklin as a town-carriage are its ease of control, complete freedom from freezing troubles, and, most important of all for this luxurious purpose, its unique and remarkable degree of comfort over inequalities in the pavements, car-tracks, ruts and cobble-stones. Of course, these town-carriages are fitted and upholstered in correct and luxurious fashion. The bodies are designed by Quinby.

Color is royal blue. Front seats are upholstered in leather. Inside seats in heavy broadcloth.

Type D Four-Cylinder Landaulet

Three pages from the handsome new catalogue of the H. H. Franklin Manufacturing Company.

IN a circular letter which accompanies specimens of Old Hampshire stationery, the Hampshire Paper Company makes a strong plea for high-class printing, as follows:

A well-known business man says:

"Show me a prosperous, busy print-shop and I will show you where to go for high-class work."

It works both ways.

We say: "Show us a print-shop that seeks high-class work and we will show you a busy, prosperous concern."

Cheap work dies with the day. It is sold on price alone, and when Smith bids two cents under you, your customer is gone.

But if you seek to produce work which, as long as it lives, will be an advertisement for your shop, you will cultivate only well-satisfied, liberal and permanent customers. You will be proof against the price-cutter.

The specimens of stationery are fifteen in number, of various colors, and each contains an attractive advertisement printed in two or more colors. The following quotations will give an idea of the character of these advertisements:

A man gets an estimate written on cheap paper, says to himself: "If this man skimps so on letter paper, he is apt to skimp on my work." Using poor paper is poor business, however you look at it, because the paper represents you, and you can not prevent it. The safe thing is to use paper so good that you are willing to have your work or your goods judged by it.

It is said that first impressions are strongest. The first impression produced by your letter comes from the paper upon which it is written. Before the text of the letter is reached, the "feel" and looks of the paper as it is unfolded creates a prejudice — good or bad.

Remember — the light in your eye and the grasp of your hand are absent in the written word. Avail yourself of every means to win a favorable reception for your letter — your silent representative.

After we have heard a man talk, it doesn't make so much difference what kind of clothes he wears. After we have read a letter, it doesn't make so much difference what sort of paper it is written upon. But as we see the man before we hear him, and the paper before we read the letter, it behooves the caller to give care to his dress, and the correspondent thought to his stationery.

A CONTRIBUTOR says: "Printers on the lookout for ways of gaining new business may use this scheme to advantage; it is not new, but has been satisfactorily tried, yet is not generally known. It should yield a nice run of work for dull times. You set a form containing a complete list of goods sold in a grocery, arranged alphabetically, and with leaders beside each item for insertion of number or quantity desired. Then you approach the retail grocer, by mail or in person, suggesting it would be a good advertisement and business producer to place a pad of these order blanks in the home of all of his customers and prospective customers. To make it more attractive to the housewife, attach a pencil to the pad. It is surprising how the use of such a handy pad becomes a habit with the busy matron, who can not always find her own pad and pencil. After securing orders from a number of grocers you add their name and address, etc., at the top of your form, and by running "several on" you have a profitable line of work. The same idea may be improved on and adapted to other lines than the grocer's.

OF recent years, since sky-scrapers have multiplied so rapidly, a class of printers has sprung up unknown to the last generation. These are the "office-building printers." In some of the larger office buildings throughout the country there are from three to ten thousand tenants, equivalent to the population of a small town, and a good class of customers at that. The wise printer who locates in an

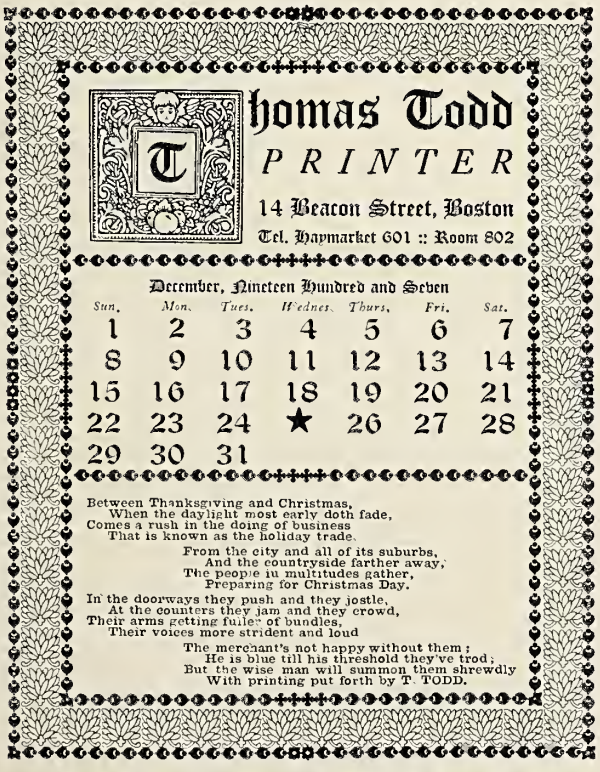
office building has his customers right under his nose, as it were, and with tact can build up a nice trade that should enable him to keep busy with very little soliciting outside of his own building. If he can please his customers he can keep them, for they would naturally prefer to deal with their convenient neighbor, other things being equal. Platen presses may be operated from the same current that supplies the electric lights of the building. All up-to-date office buildings have freight elevators. A typical case is a printer in New York who made a success in this field. He began on a small scale. In a short while he did about all the "small-form" work of his building and as a side line he picked up numerous printing orders from stationery and department stores.

THE Drummer Printing Company, Lecompte, Louisiana, makes effective use of a series of private mailing



One of a series of private mailing cards being sent out by the Drummer Printing Company, Lecompte, Louisiana.

cards in advertising its business. One of them, showing the interior of the plant, is shown herewith, and the neatness and cleanliness displayed therein are an excellent advertisement for the company.


Thomas Todd
PRINTER
14 Beacon Street, Boston
Tel. Haymarket 601 :: Room 802

December, Nineteen Hundred and Seven

Sun.	Mon.	Tues.	Wednes.	Thurs.	Fri.	Sat.
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	★	26	27	28
29	30	31				

Between Thanksgiving and Christmas,
When the daylight most early doth fade,
Comes a rush in the doing of business
That is known as the holiday trade.

From the city and all of its suburbs,
And the countryside farther away,
The people in multitudes gather,
Preparing for Christmas Day.

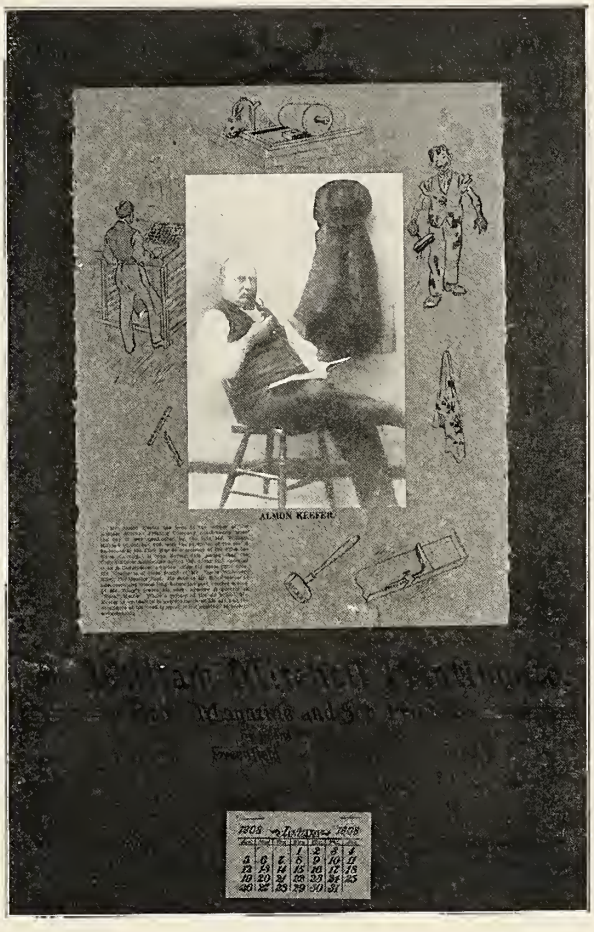
In the doorways they push and they jostle,
At the counters they jam and they crowd,
Their arms getting fuller of bundles,
Their voices more strident and loud

The merchant's not happy without them;
He is blue till his threshold they've trod;
But the wise man will summon them shrewdly
With printing put forth by T. TODD.

One of the effective monthly calendars of Thomas Todd, Boston, Massachusetts. Original in green and gold on white stock.

THE monthly calendars of Thomas Todd, printer, Boston, Massachusetts, are invariably neat and attractive. The original of the one reproduced herewith is in green and gold on white stock and presents a very pleasing appearance.

IN the issuing of its calendar for 1908, the William Mitchell Printing Company, Greenfield, Indiana, pays tribute to the long-continued service of one of its employees, Mr. Almon Keefer. As will be seen by the reproduction of the calendar herewith, the portrait of Mr. Keefer is



The 1908 calendar of the William Mitchell Printing Company, Greenfield, Indiana.

tipped on the calendar and surrounded by suggestive decoration. Beneath the cut is the following interesting text:

Mr. Almon Keefer has been in the employ of the William Mitchell Printing Company continuously since the day it was established by the late Mr. William Mitchell in October, 1859, with the exception of the period he served in the Civil War as a member of the Fifth Indiana Cavalry. It was during this period that the United States authorities seized this plant and operated it as a Government printing-office for some little time. Mr. Keefer is a close friend of Mr. James Whitcomb Riley, the Hoosier Poet. He read to Mr. Riley stories of adventure and travel long before the poet entered school. In Mr. Riley's poems his name appears frequently as "Buck" Keefer. While a printer of the old school, Mr. Keefer is up-to-date in every branch of his art and the excellence of his work is equal, if not superior, to modern workmanship.

A BOOKLET of eight pages and cover designed, illustrated and printed by The Hall-Taylor Company, of Milwaukee, for the Philip Gross Hardware Company of that city, is an excellent piece of advertising literature. The text is in green and the illustrations are in black on india-tint stock, with specially designed running heads.

THE Denver & Rio Grande Railroad is sending out a unique advertisement in the interests of the San Luis Valley, Colorado. It is in the shape of a small mailing

tube on the outside of which is printed in large type the words, "There's Wheat in It." This statement is literally true, for on opening the tube one finds a large head of wheat, the product of the San Luis Valley. In addition to this are several effective arguments in favor of the locality advertised.

THE *Record-Herald*, of Chicago, has been putting out a series of attractive folders in the interest of its circulation and advertising departments. The latest, printed in brown, green and gold on light-brown stock, is very effective.

THE advertising department of the Cutler-Hammer Clutch Company, Milwaukee, Wisconsin, has recently issued an attractive booklet descriptive of the lifting magnets manufactured by that firm. It is neatly arranged and well printed, the cover being embossed in gold.

A CONVINCING booklet has recently been sent to the trade by The Taft-Peirce Manufacturing Company, Woonsocket, Rhode Island. The cover is a strong design in three colors, while the inner pages are in black and red. It is the product of R. S. Peck & Co., Hartford, Connecticut.

THE monthly calendar of Fred W. Haigh, Toledo, Ohio, invariably contains an original and clever application of a catch phrase. The latest calendar contains the heading, "You'll get it in the neck," at the side of which wording is fastened, by means of slits cut in the cardboard, an ordinary collar-button.

"COVER CHAT," the house organ of the Peninsular Paper Company, Ypsilanti, Michigan, contains many clever remarks on advertising. Among the other good things in the last number is the following:

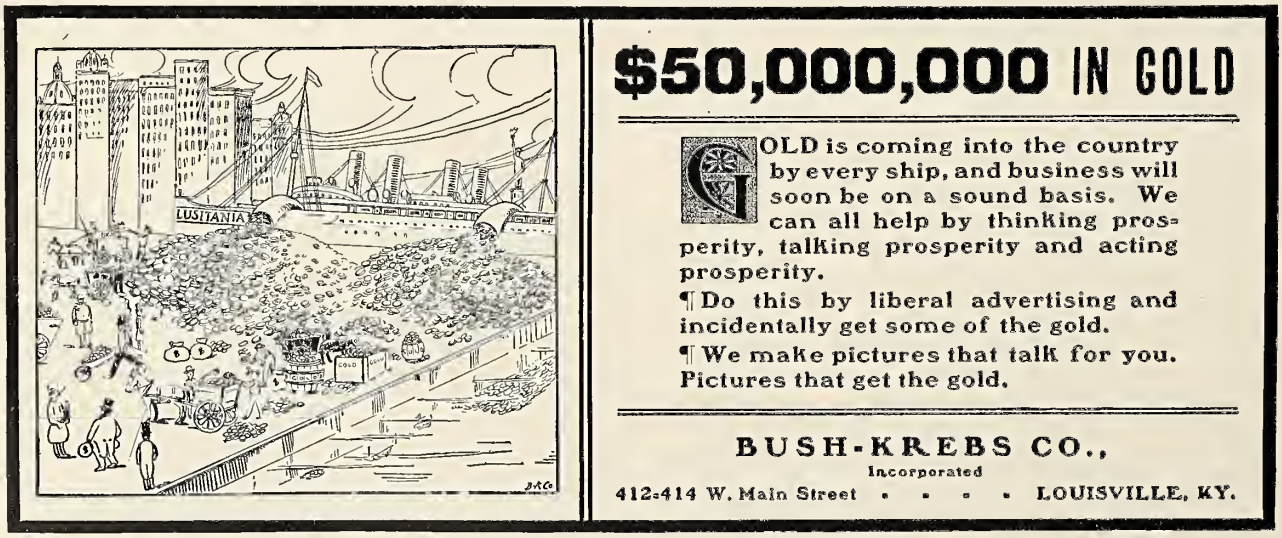
There is a certain locality up North where, if a drop of water falls on one side of a given point it heads immediately for the Gulf of Mexico, and, if it falls on the other side, it lands in the Hudson Bay. Now there's a pretty definite point like that in advertising. Pass it on the side of "Attractiveness" and your catalogue or booklet is pretty sure to reach "Success." Pass it on the other side — the "Ordinary" side — and it is most apt to sink into "Mediocrity."

A BOOKLET recently sent out by E. F. Harman & Co., Chicago, has proven a good business-getter. The reproductions of the cover and two inner pages, shown herewith, will give an idea of the arrangement. The word "Think" on the cover is bronzed in gold and outlined in green, while the flap is fastened by a gold seal and orange ribbon. The inner pages are in orange and blue on white, rough-finished stock. The whole forms a very effective advertisement.

THE Warnock-Towner Company, Chicago, has recently issued a handsome catalogue descriptive of the Warnock register hooks and block system. It is printed in colors, the half-tones being run over vignetted tint-blocks — the illustrations in black and the tint-blocks in light brown. The cover is an effective design in three colors. The booklet bears the imprint of the Peninsular Press, Detroit.

A NEW CELLULOID SUBSTITUTE.

From time to time there have been reports from different quarters as to the discovery of various celluloid substitutes. The search for such substitutes has been to a large degree induced by the well-known inflammability and liability to fire hazard that celluloid is heir to. The investigations of the past have sought the solution in specially treating the celluloid during the process of manufacture in some cases with tungstate of lead, and in other cases with other chemicals, and again other proposals have looked to its entire substitution by a new material. One of these has recently been noted in the "Consular and Trade Reports" by John E. Kehl, located at Stettin. This new German composition, says *Technical Literature*, possesses the characteristics of vulcanized rubber and celluloid excepting that it does not possess the marked, and at times disagreeable odor of the rubber, nor the inflammability of the celluloid. Strange to say the article is manufactured from skimmed milk, which has been freed from water, and when so freed the residue is vulcanized, and the then plastic material molded in any desired shape or form, under very heavy pressure. The amount of material produced from sixty quarts of skimmed milk is about eighteen ounces, and the pure article is transparent and can be colored with the aid of an acid, so as to imitate ivory, tortoise shell, vulcanized rubber, amber, marble, coral, etc. It is called "Galalith." When thoroughly warmed by immersion in water at 212° F. it can be placed into molds of any suitable form and on setting will retain its shape, and the claim is made that "Galalith" can be worked the same as natural horn by sawing, cutting, polishing, etc., and further it is said that the material is unaffected by coming in contact with oils, grease, ether, benzine, etc. At last reports these celluloid substitutes were selling at 45 cents to 90 cents per pound. B. O. K.



Reduced from the blotter of the Bush-Krebs Co., mailed on the day the Lusitania arrived with $12,000,000. The cash and the figures and the firm name were printed in gold ink.

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

FRANK J. F. WARG, Hawley, Pennsylvania.— Where green and black are used as a color combination the green should be of a tint instead of a full color. The green in its full tone does not present sufficient contrast to the black. Both colors being dark in tone, the effect is rather somber, whereas if a tint of the green were used the job would be brightened up wonderfully. If in mixing the green tint a little yellow is used instead of white, making it a yellow-green, the effect when combined with black is still more pleasing. The same holds true of combinations of blue and black and violet and black, except that in making the blue tint white should be used, while in making the violet tint the addition of a little red will give a tint of red-violet, which is very pleasing when used in combination with black. The warm colors — red, yellow and orange — may be used with black in their full tones with satisfactory results. The typographical arrangements on the specimens submitted are very good indeed.

COMMERCIAL specimens from L. R. Scott, Vinita, Oklahoma, are of the very best. The typography is excellent, the color selections are pleasing and the presswork is all that could be desired. Especially satisfactory is the manner in which the rules are joined in the panelwork, showing as it does a very careful workmanship.

FRANK B. THOMAS, Fulton, Missouri.— In the booklet, "Glimpses of Fulton, Missouri," we note that the cut of the Presbyterian church is on a right-hand page and is placed with the foot of the cut toward the binding margin. The question of the position of cuts and tabular matter the bottom edges of which do not parallel the bottom of the page is often confusing and frequently leads to differences of opinion. It is generally conceded, however, that the head of the cut or table should be toward the outer margin on the pages of even folio and toward the back or binding margin on pages of odd folio. Your type arrangements are very creditable.

ARMSTRONG BROTHERS, Edmonton, Alberta.— Your specimens are very neat and attractive, the announcement being especially pleasing. Would suggest, however, that the green on the announcement be a trifle lighter, as it would not only form a better contrast with the black but would provide a more satisfactory background for the initial letter.

R. LEE SHARPE, Carrollton, Georgia.— The use of blue and red on a blue-tinted stock as a color combination is not satisfactory. The addition of a little yellow to the red, making it an orange, would give much more pleasing results. Typographically your work is excellent.

ISRAEL DOAN, Jersey City, New Jersey.— There is not sufficient contrast in the colors on your cards. Read the first criticism in this department in connection with this subject. The only objection to the bronzing of the entire letter-head is that the reflection makes it rather hard to read.



A novel and pleasing note-head design by O. L. Lilliston, Philadelphia, Pennsylvania.

THE note-head of O. L. Lilliston, reproduced herewith, is a decidedly novel and pleasing conception. The original, on which the type is in black, the rules in red and the decorative panel in yellow-green, is very effective.

ERNEST E. ADAMS, London, Ontario.—A trifle more attention given to securing a harmony of tone between type and rules would greatly improve your work. Take the organ recital page, on which the ornaments are used at the ends of the rules, for example. In this case if the rules had been of half-point or one-point face the result would have been far more pleasing.

THE special souvenir number of *The Standard*, St. Catharines, Ontario, is an excellent piece of printing. It contains some fifty-two pages, 9 by 12 inches in size, and gives a comprehensive review of the natural advantages and resources of the Niagara district, with historical sketches of representative concerns. It is profusely illustrated, the half-tones being well made and well printed.

The cover is a handsome design, printed in black, violet and yellow-orange.

A PACKAGE of commercial specimens from H. Emmet Green, Cherokee, Kansas, shows much originality in design and careful workmanship. The letter-heads are especially pleasing.

AN excess of ornamentation characterizes the work of Ralph H. Abbey, East Orange, New Jersey. The specimen herewith reproduced, the title-page of a four-page leaflet, is a striking example of this lack of restraint in typography. The following quotation is apt in this connection: "It is a hard matter for the printer who is given copy for a *fine* job to do a five-minute piece of practical



A striking example of the lack of restraint in the use of ornamentation.

composition and then let good presswork, good ink and good stock combine to make a good job. The man who learns to hold himself to the simple things can be relied upon to do the elaborate kind when the occasion will permit."

H. G. DWINELL, Hamilton, Ohio.— The folder for the Y. M. C. A. night school is a very pleasing piece of work, the panel arrangements being especially good. We reproduce herewith the business card of the Sortman Furniture Company, an excellent handling of a large amount of matter in one series of type. The rule also harmonizes very pleasingly in tone with the type-face.



An excellent handling of a large amount of matter in one series of type. By H. G. Dwinell, Hamilton, Ohio.

JAMES B. SIMONTON, Atlantic, Iowa.— Your letter-head for the Atlantic Fire Department is a clever conception and is well carried out. It shows an excellent appreciation of both good typography and color harmony.

J. BURTON BROWN, Pittsfield, Massachusetts.— The letter-head design which you have submitted is unique and clever and speaks well for your originality. The typography and presswork are also very creditable.

IN our notice of the *Carriage Monthly Daily* in the December issue we omitted to state that this notable effort in trade journalism consists of four hundred pages, showing a strong appreciation on the part of the advertisers and of notable enterprise on the part of the publishers.

ORIGINAL conceptions characterize the productions of E. W. Stutes, Spokane, Washington. Among his latest specimens a letter-head for the Empire Printing Company stands out prominently. We show herewith a reproduction of it. The original is in several colors. The heavy rule around the type panel and the initial in the word "printers" are in red, balance of rules and type matter in black, and decorations in end panels in green on a buff background. A light tint is also run between the parallel rules. The effect as a whole is very pleasing.



An original conception by E. W. Stutes, Spokane, Washington. The original is in five colors.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

AD.-SETTING CONTEST NO. 23.— There were 124 specimens entered in THE INLAND PRINTER'S twenty-third ad.-setting contest by 102 contestants, and the full result will be published next month. While the space was unusually small, still there are many excellent ideas shown among the ads. submitted and it is surprising what a great variety of treatment it was possible to devise. Full sets of the ads. submitted were mailed to all contestants a few days before Christmas, and the selections of the best ads. were coming in rapidly as this department of THE INLAND PRINTER closed for February. It is expected that the winners of the contest will be determined and everything will be in readiness for the complete announcement in the March number.

LAST month, in an argument for higher advertising rates, I urged publishers to overcome the present undervaluation of their papers, and charge the prices which their space is really worth. Up in Alaska publishers are not so modest, but have a pretty good opinion of their publications, as is evidenced by the following note on the margin of a copy of the Hot Springs (Alaska) *Echo* recently received: "Forward us the difference in price of subscription and we will exchange with you if you will send THE PRINTER by first-class mail." Reproduced herewith is the first page of the *Echo*, which is a four-page weekly with a subscription price of $10 a year. THE INLAND PRINTER has no newspaper exchange list, but if it was inclined to take advantage of this liberal offer it would figure out like this: Difference in subscription rate, $7; first-class postage at 60 cents a copy, $7.20; total cost, twelve copies of THE INLAND PRINTER and $14.20 cash. Imagine a publisher having "nerve" enough to make a proposition of this kind! If publishers down in the States could get a little of this spirit, profits would be considerably more in evidence.

THE Rockford (Ill.) *Register-Gazette* has made another move in the interest of its fifty or more carriers by the erection of a gymnasium for their use. The building was recently opened and promises to be very popular with the lads.

A QUESTION IN PROOFREADING.— The following letter, technically, should have been referred to the "Proofroom" department:

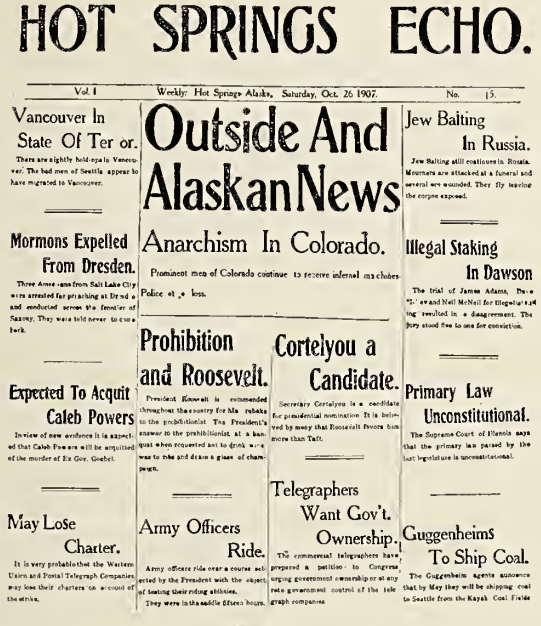
Mr. O. F. Byxbee, Chicago, Illinois:

DEAR SIR,— In reading proof on the enclosed ad. which was set by a "two-thirder" in this office, I was criticized by another printer for not marking the article "a" in the second display line "up." One of my reasons for not doing so was that none of the display words were up except at the beginning of a sentence, and further that, in my opinion, where a display line is simply a continuation of the same sentence preceding in the body of the ad. "a," "an," "the," etc., are too unimportant to be capitalized. My critic, however, contends that the first word of any display line should be capitalized, regardless of whether it is the beginning of a sentence or not. Will you kindly decide the matter for us in the columns of THE INLAND PRINTER? Respectfully,

O. W. ATTERBURY.

The ad. in question is reproduced (No. 2). Your reasoning is correct. Even if the more important words had been capitalized, there would have been no reason for marking the "a" up. There does not appear to be any excuse for displaying the three lines, as they do not read in conjunction.

GOOD AD. DISPLAY.—Among the many ads. submitted for criticism are two which deserve reproduction. The first of these (No. 4) comes from the Pomona (Cal.) *Review*. The holly ornaments in this are very appropriate, and those in the upper corners serve to give the ad. proper balance. If these two ornaments had been omitted the character of the ad. would have been changed entirely. H. Emmet Green, of Cherokee, Kansas, sent two specimens, one of which (No. 3) is shown. This was a difficult ad. to display, as there were a number of different cuts to


HOT SPRINGS ECHO.

Vol. I Weekly: Hot Springs Alaska, Saturday, Oct. 26 1907. No. 15.

Vancouver In State Of Ter or.

There are eighty hold-outs in Vancouver. The bad men of Seattle appear to have migrated to Vancouver.

Outside And Alaskan News

Jew Baiting In Russia.

Jew baiting still continues in Russia. Mourners are attacked at a funeral and several are wounded. They fly leaving the corpse exposed.

Mormons Expelled From Dresden.

Three Amer ans from Salt Lake City were arrested for preaching at Dr sd n and conducted across the frontier of Saxony. They were told never to come back.

Anarchism In Colorado.

Prominent men of Colorado continue to receive infernal machines. Police at a loss.

Illegal Staking In Dawson

The trial of James Adams, Pete [illegible] and Neil McNeil for illegal staking resulted in a disagreement. The jury stood five to one for conviction.

Expected To Acquit Caleb Powers

In view of new evidence it is expected that Caleb Powers will be acquitted of the murder of Ex Gov. Goebel.

Prohibition and Roosevelt.

President Roosevelt is commended throughout the country for his rebuke to the prohibitionist Tea President's answer to the prohibitionist at a banquet when requested not to drink wine was to take and drain a glass of champagne.

Cortelyou a Candidate.

Secretary Cortelyou is a candidate for presidential nomination. It is believed by many that Roosevelt favors him more than Taft.

Primary Law Unconstitutional.

The Supreme Court of Illinois says that the primary law passed by the last legislature is unconstitutional.

May Lose Charter.

It is very probable that the Western Union and Postal Telegraph Companies may lose their charters on account of the strike.

Army Officers Ride.

Army officers ride over a course selected by the President with the object of testing their riding abilities. They were in the saddle fifteen hours.

Telegraphers Want Gov't. Ownership.

The commercial telegraphers have prepared a petition to Congress, urging government ownership or at any rate government control of the telegraph companies.

Guggenheims To Ship Coal.

The Guggenheim agents announce that by May they will be shipping coal to Seattle from the Kayak Coal Fields

No. 1.


Do you ask

where you can find dependable goods at the right prices? Do you wish something in the diamond line, or perhaps a good reliable watch? I mean goods backed by

a guarantee

that means something. With the ten years experience I have had I am sure I can be of great assistance to you in selecting such goods

My line

of the wireless detachable handle umbrellas, art goods, china, silverware and cut glass are unequalled in the city. Rings, chains, bracelets, necklaces and all kinds of solid gold and gold filled jewelry, you will find in the latest styles and lowest prices for fine goods. You must not fail to see my line in your rummage for Xmas presents.

O. J. Davis

Jeweler and Optician.

No. 2.


KILLAM JEWELRY CO.

324 Broadway, Cor 4th St

PITTSBURG, KANS.

Crosses Lockets Neck Chains Guard " Emblem Charms

Holiday Gifts of Individuality

Knives Forks and Spoons, Plated and Sterling

DIAMOND RINGS

Diamonds

No. 3.

arrange with no prices, and the result is commendable. Another ad. with a good panel arrangement was submitted by H. W. Puncheon, of the Yankton (S. D.) *Press and Dakotan*. Joseph F. Sippel, of Allentown, Pennsylvania, sent an excellently arranged ad., although it was badly crowded.

now the newsboy walks up one street and down another, the dog making all deliveries on the run. He takes the papers in his mouth and simply drops them at the door indicated. Young Farrington started carrying papers when he was only six years old and the dog makes his work much easier.



No. 4.

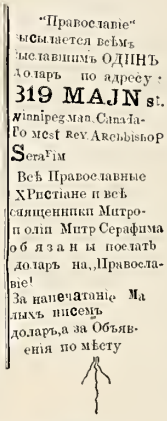

"Православіе"
ыслыветеся вебмъ
ыславанимъ ОДИНЪ
долларъ по адресу:
319 MAJN st.
Winnipeg Man. Canada
Го мсѣ Rev Archbishop
Serafim
Всѣ Православные
ХРистіане и всѣ
сияющенники Митро-
п олии Митр Серафима
об язаны послать
долларъ на „Православіе"
За напечатаніе Ма
лыхъ писемъ
долларъ, а за Объяв-
енія по мѣсту

Exhibit A.

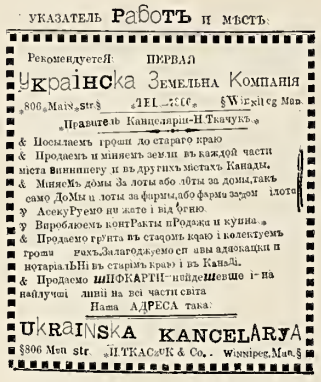

УКАЗАТЕЛЬ РАБОТЪ И МѢСТЪ.
Рекомендуется ПЕРВАЯ
УКРАІНСКА ЗЕМЕЛЬНА КОМПАНІЯ
§806 Main Str § TEL. § Winnipeg Man
„Правитель Канцеляріи-Н. Ткачукъ."
& Посылаемъ грошi до старого краю
& Продаемъ и минаемъ земли въ каждой части
мѣста Виннипегу и въ другихъ мѣстахъ Канады.
& МинаемъБ домы За лоты або лоты за домы, такъ
самоДомы и лоты за фермы, або фермы за
У АсекуРуемо ни жите i вiд огню.
У ВиробляемъБ контракты пРодажи и купна.
& Продаемо грунта въ стародмъ краю i колектуемъ
грошi рахъ. Залагодаемо спiвы вдокацiи и
нотарiальНi въ старiмъ краю i въ Канадi.
& Продаемо ШИФКАРТИ-найдешевше i на
найлучшi линiи на всi части свiта
Нама АДРЕСА така:
UKRAINSKA KANCELARYA
§806 Main str. „ТКАСЧУК & Co.. Winnipeg, Man.§

Exhibit B.

O. H. POLLARD, secretary of the Winnipeg (Canada) *Free Press*, in sending a copy of a Russian paper, writes as follows: "In your November issue you refer to the Hot Springs *Echo* as a 'typographical wonder.' We agree with you, but think it remains for Winnipeg, Canada, to produce not only a 'wonder' but a 'freak' which entirely puts the *Echo* effort in the shade, as witness the enclosed second issue of the ———, well, by gum we don't know the name of our own Russian home paper — figure it out yourself." Exhibit A shows what is apparently the publisher's announcement, and Exhibit B is an example of the advertising. It is hard to realize how any one so ignorant of typography should attempt to handle type or publish a paper.



A DOG THAT DELIVERS NEWSPAPERS.

VERNAL FARRINGTON, a 16-year-old newsboy at Franklinville, New York, has a little dog which is a great help to him in carrying his papers. The dog, whose photograph is shown herewith, is a cross between a collie and a terrier, nearly five years old, and is a very intelligent little fellow. Vernal says he has taught him many tricks and two years ago started him carrying papers. The dog soon learned the route, entered into the business with enthusiasm, and

LATE in November the Columbus (Ga.) *Enquirer-Sun* published its annual "Trade Edition," consisting of sixty pages in nine sections. For years the *Enquirer-Sun* has made a special feature of these trade editions and this is said to be the largest paper ever published in Columbus. It is a remarkably prosperous looking issue and appears to be an idea which it has paid to duplicate each year. Coming about a month before the holidays it does not interfere with the regular holiday advertising, and yet is near enough to the Christmas season to draw considerable extra business of this character.

NEWSPAPER CRITICISMS.— Criticism of the following papers has been requested, and brief suggestions are made for their improvement:

Scottdale (Pa.) *Review*.— In the date line of your first page should appear the name of the town where your paper is published — this information is to be gleaned only from the advertising. If you omit the line, "Published every Friday morning," which is unnecessary, it will make a better arrangement of the heading and allow the first-page columns to be made a quarter of an inch longer.

Daily National Live Stock Reporter, St. Louis National Stock Yards, Illinois.— A good black ink is all that your paper needs.

Alexandria (S. D.) *Herald*.— A creditable paper throughout. The arrangement of "Professional Cards" is very neat.

Kingsburg (Cal.) *Recorder*.— The presswork could be considerably improved. The color is uneven and foot slugs have been allowed to work up in a number of places. Possibly the footstick binds on the column rules, as most of the columns are about a pica short.

St. Mary's (Ont.) *Journal*.— A box head would be very attractive for the department, "Village and Countryside." On page 5 of your issue of November 28, the first part of the double-column heading should have been in caps, with a dash following, and there should have been more leads all through. The "smudged" appearance you complain of on the fourth page would be overcome by the use of a little better quality of ink, although it is not bad, and the effect is largely due to the unusual number of caps in almost every line.

CHRISTMAS EDITIONS.— The usual large number of Christmas issues made their appearance this season, all with columns bulging with advertising and resplendent with illuminated covers and illustrated with the usual pictures of Santa Claus. The syndicate cover appears to have been more popular than ever this year, and the same design is duplicated in literally hundreds of instances. These designs are made so as to be adjusted to either a six or seven column page, and make elaborate covers for the holiday issues of weekly papers. Those papers which try to get up something original and exclusive in every instance spend much more money than the syndicate cover costs, with results far less satisfactory. There is no rea-

son why these syndicate covers should not be used extensively, as the papers using them do not come into competition with each other and readers will give each paper credit for an exclusive design. However, there is room for much improvement on the part of the concerns who furnish these covers. There is a lamentable sameness in the designs year after year. It is certainly poor economy not to lay out more effort on original designs, making radical changes each season. A few extra dollars expended on something really new will produce many extra sales, paying a handsome return on the investment. A few of the more attractive issues received were the following: Gallatin (Mo.) *Democrat*, Riverhead (N. Y.) *County Review*, Washington (N. J.) *Star*, Wilcox (Neb.) *Herald*, Hillsdale (Mich.) *Democrat*, Nunda (N. Y.) *News*, Whitesville (N. Y.) *News*, La Junta (Colo.) *Tribune*, Bandon (Ore.) *Recorder*; *Fresno County Enterprise*, Selma, California; *Chase County Leader*, Cottonwood Falls, Kansas; *Spink County Spike*, Brentford, S. D.

A MICHIGAN weekly, with a circulation of about three thousand, requests a suitable rate card. The following card is carefully graded and is designed to meet the needs of a paper of this circulation:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.50	$0.80	$1.10	$1.40	$3.95	$7.15	$12.25
2 inches	.80	1.40	2.00	2.60	7.15	12.25	21.50
3 "	1.10	2.00	2.90	3.70	9.75	17.00	30.00
4 "	1.40	2.60	3.70	4.70	12.25	21.50	38.00
5 "	1.70	3.20	4.45	5.70	14.75	26.00	45.00
6 "	2.00	3.70	5.20	6.70	17.00	30.00	52.00
8 "	2.60	4.70	6.70	8.35	21.50	38.00	64.00
10 "	3.20	5.70	7.95	9.95	26.00	45.00	77.00
20 "	5.70	9.95	13.75	17.25	45.00	77.00	126.00

A VERY concise rate card comes from the *Nevada State Journal*, of Reno, Nevada. The display rates per inch are as follows:

1 to 50 inches	$0.32½
51 to 100 inches	.30
101 inches or more:	
Full position	.27½
Next to reading	.25
Run of paper	.22½

CLERGYMEN AND THE UNIONS.

"The greatest tyranny on earth is the tyranny of an unsanctified labor union." So declared the Rev. Dr. H. C. Jennings, head of the Western Methodist book concern in his talk on "The Church and Labor" at a meeting of Cincinnati Methodist ministers, according to recent press dispatches.

"The church is with the workingman in every sane and proper movement, but it must recognize that there are two sides to every question and we must give the employer as well as the workingman his rights," declared Doctor Cole. "It is just as wrong for the workingman to demand eight hours' pay for six hours' work as it is for the employer to pay only six hours' wage for eight hours' work.

HOARSE MOUTHINGS OF AGITATORS.

"In some places there is a belief on the part of the workingman that the church is prejudiced against him. This is not so. This idea has originated largely from the hoarse mouthings of anarchistic agitators and from those who spend $1,000 a year in saloons and not a cent in church. Hardly anything more than such a misconception can be expected from those who hold their meetings on Sundays in saloons or back of saloons.

"The wage question has been crowded to the limit. If this thing keeps on much farther the breaking point certainly will be reached. The workingman has no right to hold the boycott over his employer's head as a stuffed club. He has no right to come to you as if to treat and then to smash a piece of machinery before leaving your shop.

CAROUSING HARDER THAN WORK.

"Why, brethren, I could tell you things that have happened in this book concern within the last fifteen months that would open your eyes. The Saturday night's work is not half so hard on the workingman as is his Sunday night's carousing.

"If the workingman does not go to church it is because the workingman does not want to go to church. I don't see that he goes to church any more when he gets his Saturday half holiday for recreation than he does when he has to work all day Saturday. It's the whisky bill that the working man pays that is his ruination."

"OPEN-SHOP COERCION."

The Rev. Dr. Cole took occasion to inform his brethren of the cloth that "A better understanding would soon be reached if all clergymen would fully grasp and acknowledge the fact that the 'all-union' (or misnamed 'closed-shop') agreement is as vital an enabling act to enforce settlements of labor disputes as is the insistence of the Church that none but accredited ministers compose its clergy body in order to preserve its integrity.

"The 'all-union shop' is the last redoubt, which organized labor will defend while there is life. Organized capital knows it full well, and is studiously training its guns of 'open-shop' coercion and misrepresentation toward that bulwark of unionism, aided, unwittingly, no doubt, by professional and clerical gentlemen whose vision has been impaired with liberal strewings of 'free and independent' sand by the manufacturers' and employers' associations."

LABOR MOVEMENT A MORAL CRUSADE.

Speaking from a somewhat higher point of view, Rev. Charles Stelzle, of the Presbyterian church, says:

"Too long have we been hearing arguments in favor of things which have been recognized for many generations, but the era of the common man has arrived, and this great labor movement is bound to win. No human power can prevent it, and no divine power will, because fundamentally this great labor movement is a moral and religious crusade. Thousands of men are being deluded by the vain hope that if they can abolish the labor unions, they will have solved the labor question. These men forget that the labor union is not the labor question."

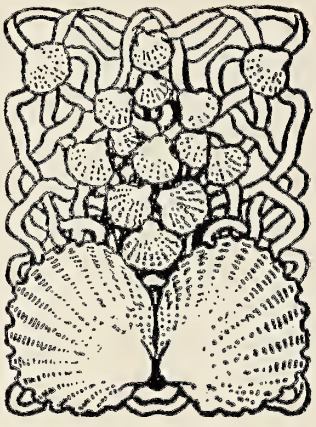
DOING BIG THINGS.

Big things are only little things put together. I was greatly impressed with this fact one morning as I stood watching the workmen erecting the steel framework for a tall office building. A shrill whistle rang out as a signal, a man over at the engine pulled a lever, a chain from the derrick was lowered, and the whistle rang out again. A man stooped down and fastened the chain around the center of a steel beam, stepped back and blew the whistle once more. Again the lever was moved at the engine, and the steel beam soared into the air up to the sixteenth story, where it was made fast by little bolts.

The entire structure, great as it was, towering far above all the neighboring buildings, was made up of pieces of steel, and stone, and wood, put together according to a plan. The plan was first imagined, then penciled, then carefully drawn, and then followed by the workmen. It was all a combination of little things.

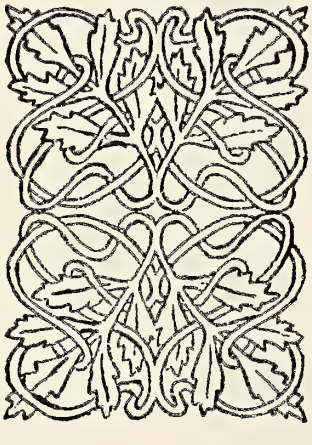
It is encouraging to think of this when you are confronted by a big task. Remember that it is only a group of little tasks, any one of which you can easily do. It is ignorance of this fact that makes some men afraid to try. — *Thoughts on Business, Forbes & Company, Chicago.*

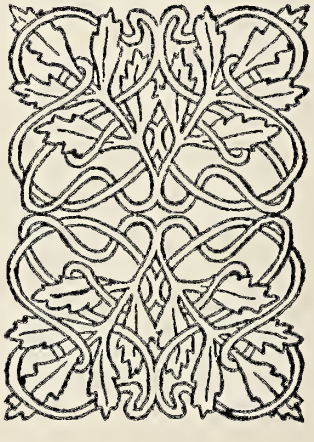








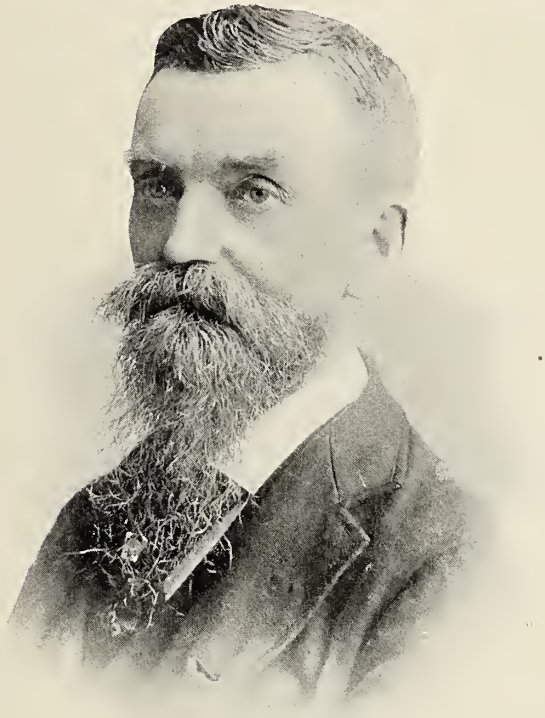


Suggestions from calendar of Genzsch & Heyse, typefounders, Hamburg, Germany.

OBITUARY

HENRY R. BOSS.

On December 8, 1907, died at his home in Chicago, after a long illness from cancer of the throat and mouth, borne with remarkable fortitude and patience, Henry R. Boss, aged seventy-two years. Mr. Boss was one of the most widely known printers in the West, and was notable for unusual energy and enterprise in attempts to simplify and place on a more scientific basis the modern practice of printing. In the spring of 1883 Mr. Boss issued a little magazine for printers, local in its scope as its name signified. It was called *The Chicago Printer*, and was printed at the office of Shepard & Johnston. A few issues appeared and the venture went on the financial rocks. Its remains were sold to Mr. H. O. Shepard and a few associates, who in October of the same year launched THE INLAND PRINTER. Mr. Boss was born at Forestville, Chautauqua county, New York, on April 19, 1835. He married Sarah Melissa Evry, of Fredonia, New York, July 10, 1855. He began his apprenticeship to the printing trade on September 20, 1849, in the *Bee* office, Ripley, Ohio. As printer, foreman, editor and newspaper publisher, Mr. Boss served in New York State, Michigan and Illinois, finally settling in Chicago in 1861. He was a member of the Old Time Printers' Association, and of Chicago Typographical Union. His widow and daughter and four grandchildren survive him.



HENRY R. BOSS.

VALERIAN GRIBAYEDOFF.

On January 6, 1908, Valerian Gribayedoff, the well-known Russian-American artist and journalist, died at Lausanne, Switzerland, from pneumonia. Readers of THE INLAND PRINTER will remember some notable specimens of Mr. Gribayedoff's work which appeared in its pages in 1895 and 1896. A full biographical sketch appeared on page 571 of Volume XIV. M. Gribayedoff, who was one of the most familiar figures in the American colony in Paris, was best known in America as a pioneer newspaper illustrator, his pen-and-ink drawings and caricatures of famous men gaining him a solid reputation nearly a quarter of a century ago. He was born at Oranienburg, Russia, in 1858, and was educated in England, France and Germany. In March, 1879, he came to the United States and joined the staff of *Truth* as a special writer, afterward serving in the same capacity on the New York *Tribune* and *Evening Express*. He also did work for the leading magazines both as a writer and as an artist. It was on the New York *World* that he first made pictures a feature of daily journalism. Of late years he passed most of his time in Paris, where he was interested in a company supplying newspapers and periodicals with photographs for illustrating news events.

SHOULD BOOK EDGES BE CUT.

There are many who will welcome the suggestion contained in Mr. T. P. O'Connor's speech on books and reading at one of the reopening days of the *Daily Chronicle* Book Show, in Old Bond street, last week, that the leaves of all books should be cut before publication. "It is related of Doctor Johnson," said Mr. O'Connor, "that when he received a new book the first thing he did was to send it to the nearest bookbinder to get the leaves cut. I have heard people say that they rather resented this kind of thing on the part of Johnson, and that it showed that he was not a true lover of books. I confess I am entirely of Doctor Johnson's way of thinking, and the friendly word I want to put to the publisher is this: Why does any publisher to-day produce a book with uncut leaves? When I started journalistic life very few newspapers were cut; you had to cut the leaves yourselves. I believe there is an idea that cutting the leaves of books with an elegant paper-knife is one of the favorite occupations of ladies and gentlemen of leisure. Ladies and gentlemen of leisure are not usually the chief readers of books, but those who lead strenuous lives are usually most interested in literature. But I put it to the publishers whether, in an age like this, when every moment of one's time has to be economized, any one should be subject to the trouble and loss of time of cutting a book when no newspaper is published which has not its leaves cut." Mr. O'Connor's complaint received support from the chairman of the Publishers' Association, Mr. Edward Bell, representative of the firm which issues the famous Bohn editions. He sympathized to a considerable extent, he said, with the complaint as to the difficulty of reading a book, the edges of which had not been cut. He would not be sorry if the fiat went forth for the cutting of all books before publication. He thought perhaps the only reason which could be offered for the present practice was that books in the catalogues of the secondhand dealers sometimes had a higher value when their leaves were uncut.—*The British and Colonial Printer and Stationer.*

EXAMINE into the lives and actions of men who have made the real successes in any wholesome line of activity and you will see how that vital spark made all their achievements possible — and maybe you will find the spark yourself.— *Thoughts on Business.*



Guild emblems, executed and published by Klingspor Bros., Typefounders, Offenbach-on-Main, Germany. Designed by Ehmcke, Kleuken and other artists.

Taken from *Deutsche Kunst und Dekoration.*

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

WASTE PAPER (162).—"Can you furnish me the name and address of some firm that buys waste paper?" *Answer.*—The Pioneer Paper Stock Company, 1 East Ohio street, Chicago, buys waste paper.

WRAPPING MACHINERY (164).—"Do you know of a machine for wrapping single wraps?" *Answer.*—The Agnew Automatic Machine Company, Boston, Massachusetts, can furnish you with the machine you desire for wrapping.

JONES LOOSE-LEAF DEVICES (167).—"I wish to know the name and address of the manufacturers or jobbers of the 'Jones Improved' Loose-leaf devices." *Answer.*—The Jones loose-leaf devices are manufactured and sold by the Jones Perpetual Ledger Company, Tribune building, Chicago.

ARTOTYPES (189).—"I am seeking information about Artotypes." *Answer.*—This is simply a modified Collotype process, and we believe you will be able to secure full working information in the book called "Photo-mechanical Processes," by W. T. Wilkinson, for sale by The Inland Printer Company for $2.10.

PRINTING ON TIN (172).—"We desire to know where we can procure a special ink to use on tin with rubber type." *Answer.*—Charles Hellmuth, 355 South Clark street, Chicago, advertises an ink for printing on tin. We do not know whether or not that can be used with rubber type. We would suggest that you write to Mr. Hellmuth.

LABELS (153).—"Please advise us of the names of Chicago firms capable of printing and dieing out round labels similar to the one attached herewith." *Answer.*—American Finishing Company, 113 West Harrison street; Tablet & Ticket Company, 70 West Jackson boulevard; Story Finishing Company, 209 South Clinton street, all of Chicago.

ZINC AND INSTRUCTIONS FOR MAKING METALLIC OVERLAYS (169).—"Can you tell me where I can purchase the zinc for making metallic overlays, and also where can I obtain information about making them for my own use?" *Answer.*—The only place we know of where you can secure the zinc and instructions for making metallic overlays is the Gilbert-Harris Company, 158 Harrison street, Chicago.

INTERNATIONAL SECRETARY OF INTERNATIONAL PRINTING PRESSMEN AND ASSISTANTS' UNION OF NORTH AMERICA (171).—"Would you kindly inform me who the International Secretary of the International Printing Pressmen and Assistants' Union of North America is, and where his official address is?" *Answer.*—Patrick J. McMullen, Lyric Theater building, Columbus, Ohio, is the International Secretary-Treasurer of the International Printing Pressmen and Assistants' Union of North America.

OVERLAYS (163).—"Will you kindly inform me where I can obtain the Bierstadt-De Vinne swelled gelatin process, and the Lankes & Schwarzler chalk relief process of overlaying?" *Answer.*—The Bierstadt-De Vinne Overlay Process Company is located at 17 Spruce street, New York. There is no American agency for the Lankes & Schwarzler chalk relief overlays. Their address is No. 2 Finkenstrasse, Munich, Bavaria.

RUBBER-STAMP SUPPLIES (188).—"Would you please give us the addresses of some makers of rubber-stamp supplies?" *Answer.*—The following firms can furnish you complete outfits for rubber-stamp making: J. F. W. Dorman Company, 526 North Calvert street, Baltimore, Maryland; Peare E. Crowl Company, 1 East German street, Baltimore, Maryland, and R. H. Smith Manufacturing Company, 293 Main street, Springfield, Massachusetts.

LIST OF FIRMS SELLING NAMES OF MANUFACTURING PLANTS (170).—"Can you give me the names of one or two firms in Chicago or New York who sell the names of manufacturing plants by the hundred?" *Answer.*—Boyd's City Despatch, New York city; The Chicago Addressing Company, 351 Dearborn street, Chicago, and the Rapid Addressing Machine Company, 173 Adams street, Chicago, can furnish you almost any kind of a list of names you require.

DIES FOR CUTTING OUT FORMS (174).—"Can you furnish us with the address of some firm that makes dies and cut-out forms for using on printing-presses?" *Answer.*—The American Finishing Company, 111-113 West Harrison street, Chicago; Story Finishing Company, 209-213 South Clinton street, Chicago, and Tablet & Ticket Company, 70 West Jackson boulevard, Chicago, make dies for cutting out forms on a printing-press. They do this cutting out themselves, and also furnish the die.

TWO-COLOR ATTACHMENT FOR JOB PRESSES (165).—"Can you tell me where information can be obtained regarding the Post two-color printing attachment?" *Answer.*—We have no information recently regarding this device. Irving L. Wild, 131 Oakland street, Redbank, New Jersey, has exhibited some interesting specimens of two-color work printed by an attachment which he has invented. The colored inks are automatically distributed. The attachment can be used with any job press.

PLATES AND COLOR-PRINTING (161).—"Will you be kind enough to give me the names of two or three printers who make plates and do printing for fine colorwork?" *Answer.*—The following firms make plates and do printing for fine colorwork: United States Colortype Company, 1633 Arapahoe street, Denver, Colorado; Quadri-Color Company, 310 East Twenty-third street, New York; Zeese-Wilkinson Company, 213-217 East Twenty-fourth street, New York; American Colortype Company, 1205 Roscoe street, Chicago.

ADVERTISING NOVELTIES (168).—"I will appreciate it if you will give me the addresses of some concerns who deal in advertising novelties, selling to the trade." *Answer.*—The following firms deal in advertising novelties: American Manufacturing Concern, Jamestown, New York; North-Western Novelty Company, Geneva, Illinois; Crescent Embossing Company, Plainfield, New Jersey; Taylor Brothers' Company, Rochester, New York; Bennett-Thomas Manufacturing Company, 158 West Van Buren street, Chicago; J. L. Bieder Company, 53-55 Lake street, Chicago; Donker & Williams Company, 132 Wabash avenue, Chicago; The Meek Company, First National Bank building, Chicago; Parisian Novelty Company, 161 South

Canal street, Chicago; F. L. Shafer & Company, 161 Market street, Chicago.

MANUFACTURERS OF LOOSE-LEAF BINDERS (173).—"Will you be kind enough to furnish us with the names and addresses of the leading manufacturers of loose-leaf binders, who supply the trade?" *Answer.*—We give the names of four of them, and if these are not sufficient, we would suggest that you write to the *System Magazine*, Chicago, or to the *Business Men's Magazine*, Detroit, Michigan, both of which are in a position to give you full information; Baker-Vawter Company, Tribune building, Chicago; Henry O. Shepard Company, 130 Sherman street, Chicago; John C. Moore Corporation, Rochester, New York; and Sieber & Trussell, St. Louis, Missouri.

ELECTRICITY IN PAPER (187).—"Can you give us a list of remedies to overcome electricity in paper?" *Answer.*—The United Printing Machinery Company, 337 Dearborn street, Chicago, handle the Chapman Electric Neutralizer. We have no practical knowledge of the success this device has attained, but it seems to us that the principle is correct. They pass an alternating current close to the stock as it is delivered from the press, the idea being that whether the charge in the stock be negative or positive it will be neutralized by the positive or negative phase of the alternating current. They will no doubt be pleased to give you full information in regard to it.

LIST OF PRINTERS (186).—"I should like to be informed how and where I can get a complete, up-to-date list or directory of all job, book and newspaper printers and publishers, large and small, in business in the United States." *Answer.*—The best list of printers we know of is contained in the credit book of the Typo Mercantile Agency, 116 Nassau street, New York city. The rental of this book is rather expensive and they do not furnish independent lists. Boyd's City Despatch, New York city, and the Chicago Addressing Company, 351 Dearborn street, Chicago, can furnish you classified lists of printers, either a complete list or a list of those having not less than a certain commercial rating.

PRINTING CARDS FROM A STEEL PLATE ON A JOB PRESS (175).—"Will you please inform me how to print calling cards from a steel plate on a common job press?" *Answer.* Calling cards from a steel or copper plate can not be printed on a common job press. The steel-plate card requires a special embossing press and the copper-plate card a still different machine. It would not pay the average printshop to install an equipment for this class of work. We would suggest that you write to the Stationers Engraving Company, 147 Fifth avenue, Chicago, or to William Freund & Sons, 45 Randolph street, Chicago, who make a specialty of this work for the trade, and will do the work at a price which will allow you to make a profit on it.

RUSTING OF COMPOSING STICKS (80).—"Can you tell me of some compound or substance to keep rust off of composing sticks? I have a great deal of trouble on account of this, also with the paper-cutter. No matter how many times we clean it, the next day or morning the rust is there as if never cleaned. We use sandpaper, but can not use oil afterward for fear of spoiling the stock." *Answer.*—Regarding rusting of composing sticks, there is no practical way to overcome this except to have the sticks nickel-plated. Tools which rust readily should be wrapped in an oiled cloth over night, and this will prevent the trouble to a great extent. If the oil is carefully wiped off of the steel, there should be no spoiling of work from the amount of oil left on the steel.

CUTTING AND SCORING PRESSES (192).—"Please give me the names of manufacturers of knock-down carton machinery, such as cutting and scoring presses, gluing machines and for paraffin lining boxes." *Answer.*—John Thomson Press Company, Nott & East avenues, Long Island city, New York; National Machine Company, Hartford, Connecticut, and Andrews-Marsh Manufacturing Company, 286 Greenwich street, New York city, manufacture cutting and scoring presses. The following concerns manufacture gluing machines: M. D. Knowlton Company, 39 Elizabeth street, Rochester, New York; Fuchs & Lang Manufacturing Company, 29 Warren street, New York city, and Charles Beck Paper Company, 609 Chestnut street, Philadelphia, Pennsylvania.

"PRINTER'S PI."—Mr. A. A. Stewart, instructor of The School of Printing of the North End Union, Parmenter street, Boston, Massachusetts, furnishes the following information in reply to Query No. 119 in the "Question Box" for December: "Replying to inquiry of a correspondent in the current issue, I have a copy (not for sale) of 'Pi—A Collection of Selections Relating to Workers in Printing Offices,' which bears the imprint of 'Griffin & Kidner, King William street, Hamilton, Ontario.' It was published in 1890." The Griffin & Richmond Company, 14 and 16 Seneca street, Hamilton, Ontario, write confirming the above. The book was written by Mr. Kidner, whose nom-de-plume is "Red Ink." There are a few of the books left; paper, 30 cents; cloth, 75 cents.

TRIMMING A WIRE-STITCHED JOB (191).—"We experience difficulty in trimming up a job that has been wire-stitched on our cutting machine. When we put on the pressure to hold the job in place before bringing down the knife it punches some of the staples through. Can you suggest how to avoid this?" *Answer.*—We presume your difficulty is with jobs wire-stapled through the side. You can overcome the trouble by making blocks of soft binders' boards, two or three glued together, then bevel one side of each block and fasten them to the clamp, with glue, bevel side down. The blocks are so placed that the job to be trimmed can be pushed against the back and side gages, leaving the backs and staples under part of the bevel. The clamp pressure is thus applied inside the staples only.

PRINTED TAPE (155).—"Can you advise us who manufactures the article we enclose herewith?" *Answer.*—The Hutchins Narrow Fabric Company, Springfield, Massachusetts, are large tape manufacturers and can no doubt fulfill your wants along this line. The printing you can arrange to have done at your establishment by having a brass wheel deeply cut with the desired lettering. Any special machine builder can do this work, if you furnish him the idea for what purpose you wish to use the same. The roll can be made to print one or more lines per revolution. The machine is very simple and can be operated by hand power, by a boy or girl, by turning the crank with the right hand and the ink with the left hand, the tape being fed into the machine from the spool as furnished by the manufacturer. The printing can be done in any lengths desired and must be hung on frames to dry before cutting into lengths.

STEEL DIES AND COPPERPLATE ENGRAVING, ETC. (154).—"Will you kindly advise us where we can secure steel dies and copperplate engraving, and where we can secure a good line of advertising calendars? Also, where can we secure a good line of stationery to job to dealers?" *Answer.*—We refer you to the following firms for steel dies and copperplate engraving: William Freund & Sons, 45 Randolph street, Chicago; Stationers Engraving Company, 147 Fifth avenue, Chicago, and the American Embossing Company, Buffalo, New York. The following firms can supply you with calendars: Oliver Baker Manufacturing Company, Minneapolis, Minnesota; Crescent Embossing Company, Plainfield, New Jersey; Meyer-

Rotier Printing Company, Milwaukee, Wisconsin; H. E. Smith Company, Indianapolis, Indiana; James H. Shane & Co., 106 Duane street, New York city. For stationery, we beg to refer you to Z. & W. M. Crane, Dalton, Massachusetts, and George B. Hurd, 425 Broome street, New York city.

Sentences Containing Every Letter of the Alphabet.— W. A. Ramsdell, Chicago, writes: "I am very desirous of obtaining the shortest sentence or smallest list of words containing *every* letter in the alphabet *used twice* — no more — no less. If you can furnish the information it will be greatly appreciated." *Answer.*—A correspondent of the *Boston Globe* gives the following sentences, each of which contains all the letters of the alphabet:

The quick brown fox jumps over the lazy dog.
Pack my box with five dozen liquor jugs.
John quickly extemporized five tow bags.
Frowzy quacks vex, jump and blight.
Quack! Glad zephyrs, wave my javelin box.
Please give the money to Dr. J. Z. Quack's wife.

Any of our readers who have a taste for compilations of this kind may be able to meet the requirements of our correspondent, with these suggestions as a basis.

Paper-box Machinery and Printing-press Automatic Feeding Devices (166).— "Will you please send us a list of manufacturers of paper-box machinery and printing-press automatic feeding devices?" *Answer.*— The following manufacture paper-box machinery: Hobbs Manufacturing Company, 26 Salisbury street, Worcester, Massachusetts; M. D. Knowlton Company, Rochester, New York; L. F. Grammes & Son, 721 Maple street, Allentown, Pennsylvania; Charles Beck Paper Company, 609 Chestnut street, Philadelphia, Pennsylvania. Automatic cylinder press feeders are manufactured by the Dexter Folder Company, Pearl River, New York; Cross Paper Feeder Company, 185 Summer street, Boston, Massachusetts; E. C. Fuller Company, 28 Reade street, New York; United Printing Machinery Company, 246 Summer street, Boston, Massachusetts; Chambers Brothers Company, Fifty-second and Media streets, Philadelphia, Pennsylvania; Williams Web Company, 131 South Seventh street, Philadelphia, Pennsylvania, and Kramer Web Manufacturing Company, 304 Race street, Philadelphia, Pennsylvania, make automatic platen press feeders.

Brass Name Plates (156).— "Will you be kind enough to inform us through your publication as to the process of manufacture of brass name plates, etched or rolled in solid metal, showing letters raised with black background?" *Answer.*— Brass name plates can be made by starting with a large pen drawing from which a non-reversing zinc etching is made, care being taken to powder up four or five times, so as to approximate pyramidal-shaped side walls on the ridges and secure as great a depth as possible, thereafter carefully hand-tooling the edges of the raised portions, in order to make a fairly smooth beveled face. Be sure that the width of letters, etc., is a little less than what is intended in finished name plate. The zinc etching is used in making as many molds in plaster paris as there are name plates wanted. If the etching is slightly oiled, and surplus oil wiped off, plate can be more easily removed from plaster. It is possible to make more than one brass casting from a single plaster impression, but the results will not be as good as when separate plaster casts are made for each plate. It is best for the person who desires to make name plates to undertake neither the production of the plaster casts nor the preparation of molds for the making of the brass casting, because this line of work can only be satisfactorily done by experts, and it is best to simply turn the zinc-etching over to a brass foundry, who will make the castings. J. F. Tenney Company, 152 Lake street, Chicago, and Torrey Rollers Bushing Works, Portland, Maine, make name plates.

MECHANICAL CHALK-RELIEF OVERLAY.

At different times in the past The Inland Printer has referred to what is known as the Lankes & Schwärzler method of producing mechanical chalk relief overlays. The first reference was made in The Inland Printer of April, 1906, on page 36 and also on page 59 of the same number, and the second extended reference was made in The Inland Printer of September, 1907, on page 872. The detail features of this method are now advanced far enough so that the supplies, etc., for operating the same are to be procured from Watzelhan & Speyer, general representatives for Lankes & Schwärzler, located at 183 William street, New York city, and the following remarks are pertinent in the introduction of the method into this country. It is too much to claim for one process as against another that it will do everything to the exclusion of every other process, and the reader will find a fair exposition of overlay methods in The Inland Printers mentioned, in connection with the August, 1906, number, pages 689 to 694 inclusive. The present process, known as the Mechanical Chalk Relief Overlay, has met with singular success in Germany, Austria, Switzerland and other foreign countries, where it is at present in use in practically all of the most important printing establishments. Ever since the half-tone plate came into existence, ways and means have been sought for which would replace the time-consuming and expensive method of producing hand-cut overlays. Good, bad and indifferent mechanical methods have made their appearance from time to time, but at last, in the Mechanical Chalk Relief Overlay, its inventors assert, the ideal method has been discovered. Unlike any other, in this process the relief is on both sides of the ground sheet, the front containing the details, which, in a hand-cut overlay, are worked in between the ground and top sheet, while the back contains the ground and top sheet effect of a hand-cut overlay. The method of producing the overlay is simple, and any pressman can learn it in a short time. An impression is made on two sides of the overlay cardboard from an "evened-up" form of cuts either on a platen, hand, cylinder or rotary proofing press. The overlay sheets are furnished in three different thicknesses. A special prepared ink is used for the printing which can, however, be retained upon the press for other work. The printed overlay cardboard can immediately, or not until convenient, or even after years be developed into an overlay by a simple etching bath. The duration of etching depends upon the thickness of the overlay cardboard — four to six minutes. No great amount of technical knowledge or skill is necessary, and the etching bath is positively free from poisonous or harmful substances. The developed overlay is openly exposed to the air, and when thoroughly dry it is complete. The smoothness of finish and gradation of shades is so complete and exact even in the finest detail, that it is positively impossible to secure the result by hand that this "etching" process produces. The working effect of the overlay can be made to suit any kind of work. According to the use of the different thickness of overlay sheets used, a thin or thick overlay is produced without in the least causing a difference in the finish or shade graduation. The shades gradually blend into one another and do not show the sharp edges noticeable in hand-cut overlays. The lasting quality of the overlay is practically unlimited, and a modification of the relief effect, by crumbling or mashing is, even in the longest run, not encountered. A most important advantage of the process is that the proofs can be made on any press that happens

to be vacant, at any convenient time, from all the cuts on hand on the special overlay sheets, and subsequently developed into an overlay by "etching" away the uninked chalk, in a slightly acidulated bath. The many technical and labor-saving advantages of such processes that are so prominent in the one-color printing, show even to greater advantage when three and four color work is considered. Here, it is



stated, the superiority of the Mechanical Chalk Relief Overlay is most noticeable. How time-consuming, difficult and in many instances impossible it is to work out all the details in the overlay of a four-color plate every layman knows. With the new process it is possible in a very short time to produce an exceedingly fine overlay, perfect in every detail, simultaneously, of the four plates, which make it possible to reproduce a picture exactly as the original. Another advantage that is not to be underestimated is that owing to the quick simultaneous production of the overlays the proof printer is in a position by using the overlays to secure a proof that shows the true effect of the complete picture, thus assuring better results when printing than would have been possible had the engraver's proofs been made without overlays. It is not claimed that these overlays will revolutionize the printing art in this country, but its originators are confident that they will at least assist in upholding the printing of illustrations on the present high plane with less complexity and, they believe, with superior results. L. E. C.

PHOTOMICROGRAPHS WITHOUT A MICROSCOPE

In a recent number of the *Scientific American*, Mr. C. H. Claudy gave an interesting account of Professor Scribner's work in producing photographic enlargements without a microscope by simply adapting an ordinary camera to the purpose.

Mr. Claudy, quoting him, says, "Hitherto when that division of the Department of Agriculture which has to do with seeds desired to illustrate seeds in its publications, it had recourse to a drawing made by an artist with the aid of the microscope and the camera lucida. Although both accurate and beautiful, the preparation of these drawings entailed a great deal of time and cost a great deal of money."

Drawings of this kind, however well executed, always bear the impress of the artist, who, unless he be also a close student of the structures he depicts, can not always interpret correctly in every detail. Again, much of this form of detail being largely repetition gives an excuse for an unconscious leveling to one median plane of the delicate differentiations that exist in the object that is under observation. Photographic processes are not amenable to such an equation, and in consequence more dependence can be placed on the pictorial representation.

From time to time attempts were made to photograph seeds in an enlarged perspective, so that the labor of drawing them could be dispensed with. The experiment was made both with the camera alone and with the camera and the microscope combined. In the one case, if the magnification was sufficient, the detail was not sharp enough; in the other, the magnification took in too small a field and was also in other ways quite unsatisfactory.

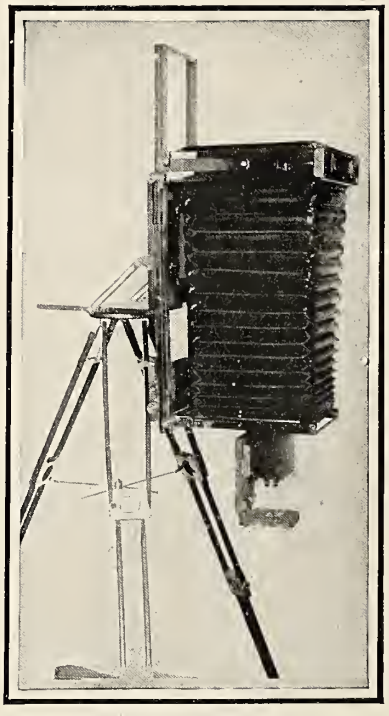


Fig. 1.— Showing an ordinary long-bellows view camera adapted for direct photographic enlargements.

Prof. F. Lamson Scribner, ex-chief of the Insular Department of Agriculture in the Philippines, botanist and agrostologist, devised a simple and effective apparatus, with the result that the one which he perfected is now in use and gives very good results.

As will be seen from Fig. 1, it is an adaptation of a long-bellows view-camera, having a special supporting bracket which holds the camera in a vertical position on a

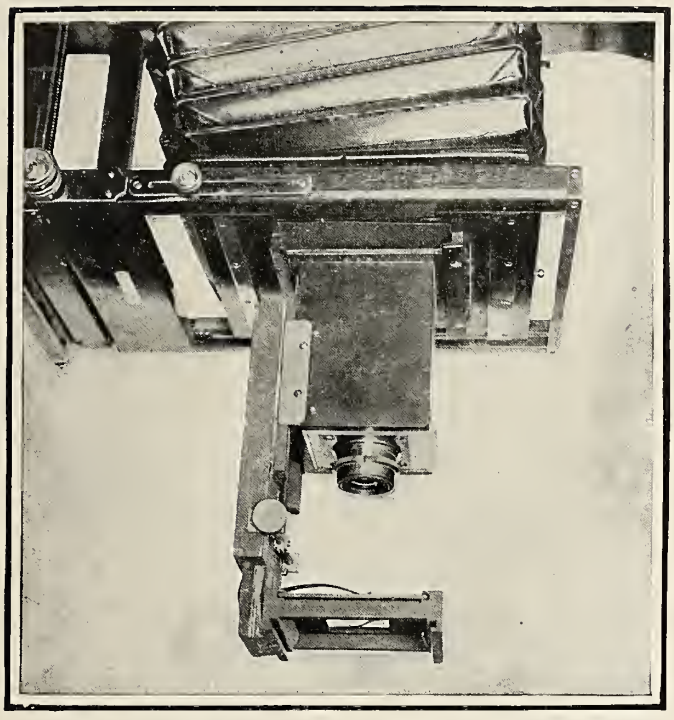


FIG. 2.— Showing the details of the object stage lens extension, etc.

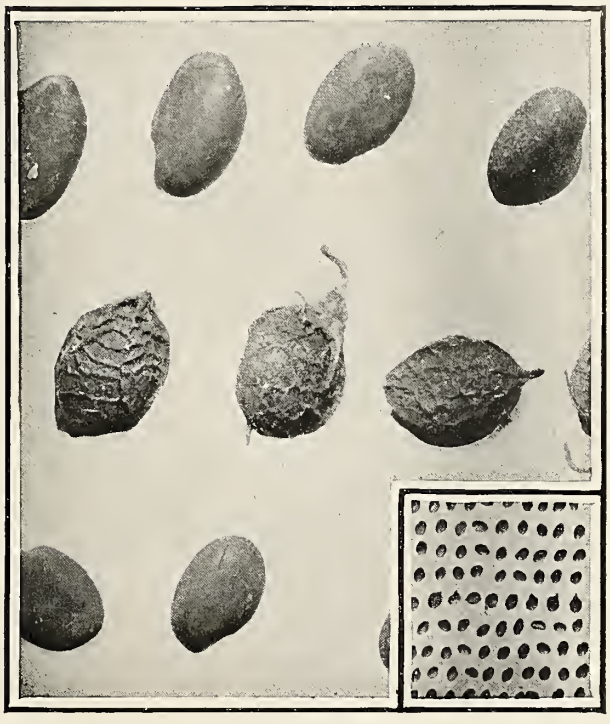


FIG. 3.— Showing sweet-clover seed, natural size and enlarged.

tripod which can be specially adjusted for rigidity. A Goerz lens, Series III, of 2⅜ inches focus, is used, also a staging projecting out from the lens box extension which carries a ground glass and a plain glass movable with a rack and pinion toward or from the lens. This arrangement is shown in the accompanying illustration, Fig. 2. When a lens is distant just twice its focal length from an object, measured when in focus on infinity, the image reproduced in the camera is exactly the natural size of the object at the focal plane from which the measurement is taken. That is, when the lens is 4¾ inches from the glass stage, on which the object is placed, the image will be formed 4¾ inches behind the lens, exactly the same in size.

For every additional unit of focal length (2⅜ inches) that the sensitive plate is moved away from the lens, the magnification is increased by one diameter. That is, if the lens and dry plate are distant from each other 4¾ inches plus 2⅜ inches or 7⅛ inches, and the projecting stage which carries the object is moved toward the lens until the image is sharp, the magnification will be two diameters instead of life size. To obtain, therefore, a magnification of nine times, the lens must be $9 \times 2\frac{3}{8} + 2\frac{3}{8}$ inches distant from the sensitive plate, or a total of 23¾ inches.

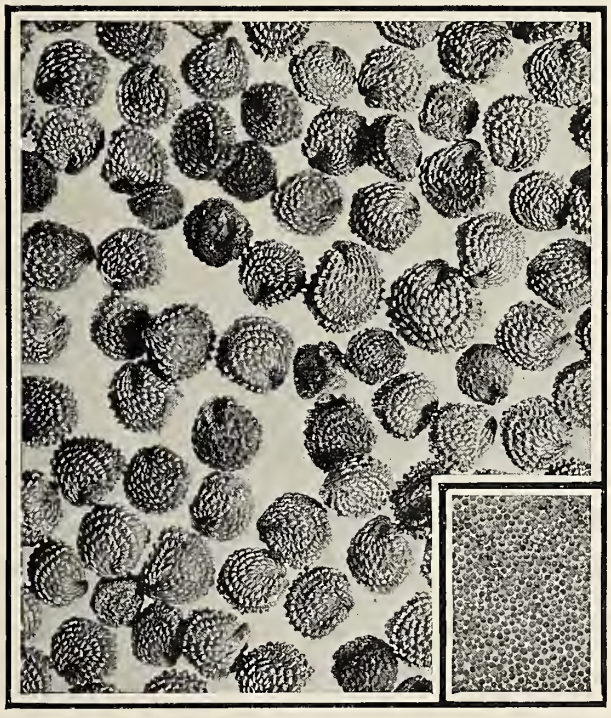


FIG. 4.— Showing chickweed seed, natural size and enlarged.



FIG. 5.— Showing dandelion seed, natural size and enlarged.

Courtesy of the *Scientific American*.

This, of course, calls for a lengthy exposure, which is given, with a normal north light, to the amount of ten minutes with a stop in the lens which is normally sixteen. It must be remembered, however, that the lens is working at a focal length ten times its normal and that the stop is therefore one hundred times smaller in actual effect than its designation (16) indicates. For instance, in an eight-inch focal length lens, a one-inch stop is called *f*-8. The same lens at ten times its focal length and with the same stop would be working at *f*-80. *F*-80, which is equal to U. S. 400 ($80 \times 80 \div 16$, meeting point of the two systems, equals 400) and *f*-8 is equal to U. S. stop 4, therefore by proportion, 4 is to 400 as 1 is to 100. Comparison is best made in the U. S. system, because it refers to areas of stops, while I. F. system refers to diameters. In consequence of the lens working above its normal focal length a long exposure is necessary, the stop sixteen being in reality *f*-160 or U. S. 1,600.

In photographs of various seeds, made by this method, comparison between a good and poor lot of seed is made manifest. In poor seed it is found that the seeds themselves are neither so vigorous nor so perfectly formed, and numbers of other seeds, weeds, and foreign varieties are easily discerned. Using Professor Scribner's basis in making accurate percentage statements of the amount of pure seed and the amount of weed and other impurities present, the usual method of counting a measured amount of seed by an expert, and actually separating the good from the bad, will be followed as heretofore. For preliminary comparisons, or where a large number of samples must be compared in a short time, the photographic method offers very superior advantages. (Figs. 3, 4 and 5.) Besides this factor, a photograph made in this manner is in itself of considerable value, as it provides a permanent record of the peculiarities of any object which is under investigation.

Shorter exposures would no doubt do the work in some sort of manner, but it is essential in such photographs to show the detail in the shadows, and in consequence more time is required. The instances mentioned and the magnification shown is of course but one use; other seeds, of different colors or with a black background, would require a longer time, or if the magnification is less, a shorter time. It is essential, of course, with such a long exposure, that everything about the apparatus be absolutely rigid; hence the tripod stay and the perpendicular position of the apparatus, so that the seeds themselves do not move.

Mr. Claudy, continuing, says: "There are at present supplied to seedmen or any one who wishes to make use of them, cases of bottles containing seeds of many varieties. The Department of Agriculture requires the applicant to pay for the case and the small bottles, which amount to about $1.50, but supplies the seeds, labels the bottles, and ships the case complete. When a new variety of seed is to be located, the seedman does it by comparing it with the known pure seeds in his collection. Obviously, this is a method which takes time, tiny seeds in a bottle and equally tiny ones under the glass being difficult subjects for comparison. Drawings of seeds in printed form have been used, but no matter how perfect the drawing, it has been found that they are not easily recognized when compared with real seeds. With the photographs, however, this is not the case, and it has been suggested that a report be published which will contain plates of seeds, magnified, as in present samples, and made after Professor Scribner's method.

"In the government exhibit at the Portland Exposition, the seeds exhibited were shown under microscopes. This method was interesting in itself, but required considerable time on the part of the visitor and allowed but a small number to view the exhibit at one time. At Jamestown the seed exhibit has been supplemented with these photographs, which show at a mere glance the work of the seed department and prove an interesting and instructive feature of the exhibit. Professor Scribner, who was in charge of that portion of the exhibition at Portland, now holds a similar position at Jamestown. He started to make these photographs with the idea of exhibition purposes; that they have resulted in such practical value to seed work is of course a matter of pride and satisfaction with him. The seed department is much delighted with the photographs, and the writer was informed by Professor Duval, of the Pure Seed Investigation Department, that their value was as yet unknown, inasmuch as new ways of using them were being constantly thought of. He cited as an example the training of a new workman in seed examination and seed identification. By means of the photographs, the new workman can easily recognize seeds under the microscope, while if compelled to depend upon drawings, no matter how perfect, the recognition is not nearly so quick or so accurate. This is but one of the many uses to which the photographs are put. It is hoped in time to obtain a complete collection of photographs of all American seeds, in pure and impure states, for permanent record in the department. The whole idea marks one more step in the all-embracing importance of photography in the arts and sciences."



Written for THE INLAND PRINTER.

TOLD BY THE TRAMP.

BY LEON IVAN.



LUG 6, during a period of financial depression, thought he'd hit a west-bound freight for a more salubrious climate. He had put a good many miles between himself and the city when the brakeman got into an unseemly argument with him and ended it by summarily ejecting him from the side-door Pullman at a little wayside town where they stopped for water. It was raining torrents, but Brakey said, "Beat it," and out he sloshed. It was a bad combination, with 10 cents in available cash, to be fired into an unknown town, in the middle of a rainstorm, in the middle of a prairie, in the middle of the night. Slug 6 meandered along in hopes of finding a dry spot that he could preëmpt till morning, when he spied a light in what turned out to be the town printery. It didn't take him long to break into the joint and get acquainted with the boss and two apprentices, who were busily engaged getting up the matter for their weekly paper. In a corner stood a Merg. all dark. Slug 6 inquired why they didn't get her going and save themselves the trouble of disseminating the metallic rectangles into appropriate receptacles and digging them out again by hand. Mr. Jones replied that his operator had loaded the pig pen too heavily and that some of the metal had slipped across one of the contraptions and snapped her off; it would take about a week to get a new dingus and in the meantime they were trying to get the paper out by hand. The boss and the operator naturally had a few words over the disaster and the guy had quit right there, leaving them in the lurch. Slug 6 said he was a machinist, as well as a pretty swift hand comp. if it came to a show down, and observed that he might be of some assistance if Mr. Jones thought he could use another man. Jones was de-lighted to hear that and told him to take off his coat and get busy at the case. Slug 6 thought he would like to have a look at the mill first if the boss was agreeable, urging that he had elucidated some pretty tough propositions and didn't know but what he might be able to fix it. He found that the justification lever had snapped just under the metal-pot and it looked as if it might be fixed by a little bracing.

"If you are sure you can splice it, you are the man I want to see, because we haven't got type enough to set half the paper, and we want to go to press to-morrow night."

"If I could get into a blacksmith shop for a while I could do it."

"Well," said Jones, "Tom, here, is son of the local Vulcan and I guess he won't mind helping you to break into his father's shop and making a stab at it, because we are in an awful hole and can't possibly pull out by hand. In fact, we might as well quit right now if you can't mend the mill. Do you think your father will mind, Tom?"

"I know he won't," replied Tom, who was ready to commit burglary, manslaughter, or anything else, sooner than spend the rest of the night sticking type by hand. Taking a big screw-driver for a jimmy and carrying the fractured lever, the whole force marched to the smithy and soon managed to force their way into the shop. Slug 6 and Tom hustled around to pick up material for the job, while the boss and the other kid lit up the shop and got the forge going, though the latter was done more for local coloring than actual utility. Tom hunted up some pieces of piping and found among them a size that fitted the fractured shaft pretty well, after a little filing and fussing. They cut about half a column off it and after heating it in the forge and beating it up a little, they got it on the bar. It looked all right, and felt all right, but when they got it into the machine they found it was about a pica too long and nearly a nonpareil off center. Jones saw the bar was broke anyway and they might as well cut a chunk out of it if that would make her register, so all hands dug into her again for spite and cut out enough to let her in at space rates. It took some cutting out, repeated overlays and considerable patching before they got a proper impression on the spaceband driver. But they did get it at last and by sticking in horseshoe nails for dutchmen everywhere it seemed loose, got her to justify to a hair, and a couple of rivets completed the job in a manner that precluded the possibility of the quoins working loose while she was running. As it was getting toward morning, the bunch agreed it was about time to eat and secure a little much needed rest if they were to be good for anything the rest of the day, so they started the fire going under the metal-pot in order that there might be no delay in getting her off when the barrier fell in the morning. All this time Mr. Jones had been keeping a sharp eye on Slug 6, not being able to quite figure out whether he was his good angel, sent providentially to his aid, or whether he was the kind of printer's devil that would vanish in blue smoke at any minute. Jones insisted that Slug 6 should go home with him for a little refreshment and rest, being determined that whatever he was, he should not be permitted to escape before the paper was out. Well, after a few hours' repose and a good meal, Slug 6 felt all right and accompanied Mr. Jones to the shop to get things going. The splice they had put in the main brace held like iron, and the way Slug 6 made that Merg. hum was a revelation to those people who had never seen a real "swift" manipulating her before. He had one up in the air all the time and kept her moving just as smoothly as if there was no such thing as a stopping pawl in the machine. Although smoking was strictly prohibited in that dump, the main squeeze was so tickled with the way things were running that he sent out for cigarettes when Slug 6's supply was exhausted, and even hinted that if a little liquid refreshment were essential to keep up steam, the price would be forthcoming. By noon they had several galleys on the bank, and as Slug 6 was pretty good on the spell and knew more about punctuation and divisions than the balance of the outfit, the corrections didn't amount to anything.

Jones was so scared that he might wake up and find he had been dreaming that he wouldn't let Slug 6 out of his sight, and insisted on feeding him at his own table all day, which was a perfectly satisfactory arrangement considering that he was dead broke. By dint of cutting out every line that it was not absolutely necessary to set, and using all the old electros, etc., that could be found, they got to press — a little late, but still in time to get the rag into the mail as usual next morning. Then Mr. Jones asked him what his bill was for the time he had put in, because if it was not too steep he would like to have him stay there steady. Slug 6 mentioned a figure as high as he thought the traffic would bear and the boss closed the deal with a snap, only making a stipulation that he would fill in time at case when there was no other copy. He further volunteered to stand good for his board bill at the hotel, as Slug 6 didn't seem to care for eating with the boss any longer than he could help.

The old splice worked so well that when the new casting came, it was put to stand in a corner till it might be considered worth while to put it in. Slug 6 held the job down there for quite a spell, till he was able to put in a new dress for his own form and had a few spare case notes in his pockets. Everything appeared to be going lovely till one day the union organizer from another town dropped in and asked Slug 6 about his working card. He didn't happen to have it with him just then for the good

reason that he only had a traveling card, for being the only union man in town there had been no one to turn it into. Neither was there any chairman in the shop to collect dues, and he had allowed his to run considerably behind, as he had been unable to find out where to pay his assessments. This led to a warm argument, which culminated with threats of fines and suspensions and other pains and penalties. Slug 6 tried to explain that as he was president, secretary, treasurer and all the other officers and members of the union there were in that local, he thought he was entitled to make his own by-laws, especially as he knew that the man who held down the job there before him had a union card. But they couldn't reach any common ground till they got to the mat, and the organizer left the shop with a discolored optic, and Slug 6 drew what was coming to him and ducked for a burg where he wouldn't be the whole works in the union.

PRESSDAY JOYS.

There's trouble in the print-shop
No language can express,
For Friday's rolled around again,
The day we go to press.

The compositors are hustling fast,
Each has a dirty proof,
The make-up man is cussin'
In a way to raise the roof.

The "devil's" pied a galley full
Of solid nonpariel.
The foreman's saying things to him
That makes the brimstone smell.

The stenographer is jawin' 'bout
An ink-spot on her dress,
And any gol-durned fool can tell
We're trying to get to press.

Everything is all "balled up,"
The forms are in a mess,
And now the Old Man's asking:
When we're going to press?

Through the room there rings aloud
A piercing hell-born wail —
The office dog is yelpin', cause
They've stepped upon his tail.

The pressman now is ready — but
The d — d old forms won't "lift,"
So he whittles out a "dutchman"
And gives his quid a shift.

The forms are on the press at last,
The press is running great —
But we've got to take 'em off again —
"Forgot to change the date!"

They're on again; the motor's down;
We're running swift and slick,
But a paper's on the rollers now,
And you bet it's there to stick.

The whole d — n bunch is mad as sin,
And cussin' more or less,
For hell breaks loose on Friday, when
The paper goes to press.

— *Captain Jack Mills, in the Ada (I. T.) Democrat.*

"STRAIGHT TALKS ON BUSINESS" is the title of the American edition of "The Business Life," by William Gamble, editor of *Process Work*. This edition is tastefully bound in boards, and is published by George W. Jacobs & Co., Philadelphia. There is probably no one thing that will bring about good business conditions equal to thinking straight, and these "Straight Talks" are assuredly thought straighteners. Employers should read it, and place copies in the hands of employees.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

The Cartoon is the latest national weekly; a symposium of caricature by the artists of the world's daily press, together with extracts from the brightest editorial pages. Published in New York.

THE New York Typothetæ celebrated Franklin Day by holding a banquet at the Arkwright Club of that city. The entertainment committee — Messrs. Boughton, Montague, Smart and Paul Nathan — under the leadership of Chairman Ruxton, provided an excellent repast and enjoyable program, omitting the usual premeditated postprandial addresses.

JOSEPH PARKER & SON COMPANY, New Haven, Connecticut, manufacturers of treasury, commercial and capital blotting papers, send out a calendar which, for serviceable qualities, is much in demand. The calendar pad is large. The figures are bold type, each month showing a specimen of blotting paper. It is an admirable means of keeping the company's product before customers.

A NEWSPAPER dispatch from Rome, Italy, under date of January 11, says that following the installation of electric lighting and heating apparatuses, the Vatican has now installed Linotypes in the papal printing house. Cardinal Merry del Val assisted in the work of placing the new machines and is now giving them his personal supervision. The Pope, who expressed a desire to watch the working of the Linotypes, paid a visit to the printing house during the week.

WILLIAM H. PARSONS, Marselis C. Parsons, and Howard Whittemore, long and favorably known to the trade under the firm name of Parsons Brothers, New York city, have formed a corporation under the name of Parsons Trading Company, in order to establish the business more permanently and place it beyond the contingency of the death or retirement of one of the partners. The new company will continue the business at 20 Vesey street, New York city, and through their branches throughout the world.

THE New York plant of Barnes-Crosby Company was acquired by Suffolk Engraving & Electrotyping Company, immediately after the fire of January 10, which destroyed their plant. The deal was closed expeditiously. Mr. S. E. Blanchard, one of the principal owners of the Suffolk Engraving & Electrotyping Company, was in bed in one of the suburbs of Boston when he received the first news of the fire in New York. He immediately arose and closed the deal over the long-distance telephone.

Judge, *P. F. Collier's Weekly*, North American Engraving Company, Suffolk Engraving and Electrotype Company, and several other engraving, printing and publishing concerns were caught in the $6,000,000 blaze that destroyed the twelve-story Parker building, Fourth avenue and Nineteenth street, New York, January 10. This was one of the most disastrous fires in the history of New York's fire department. Three firemen were killed, one

of them under a large printing-press that crashed through three stories to the basement. A number of others were dangerously injured. The ruined building stood above the Subway and the flood of water that descended stopped travel on the underground road the morning of January 11.

THE Thirty-first Official Stationery Fair of Leipsic, arranged by the Stationery Society of Central Germany, will be held from March 2 to 7, 1908, inclusive, in the Leipziger Messpalast, Petersstrasse 44. Mr. Bruno Nestmann is the chairman of the society having the fair in charge. There are over four hundred exhibitors, making exhibits of paper of every kind, of stationery goods and writing materials, and kindred manufactures; objects made of paper, papier-maché, prints, postal cards, placards and almanacs, and machines of all kinds of interest to the trade will also be exhibited. This fair, which is held from year to year, becomes of increasing interest, and every house of importance would find a distinct advantage to have their buyers or representatives present.

MR. GEORGE FRITZ, Vienna, Austria, writes in the *Archiv für Buchgewerbe*, Leipsic: "In one of the recent numbers the *American Printer* treats at length, and we may also add, not very favorably, criticizing the printing trade in Germany. The author of this article finds too many regulations and traditions in the present product of Germany. These restraints confine the printer's fancy and ability. On the contrary the American produces freely from his own spirit and so he alone has the ability to produce great, good and original work. The friendly criticizer, it seems, does not know the progress of the German craftsmen within the last decade, or he suffers from a superfluity of 'Americanismus' as well. If not, he would be unable to write in such a manner. This is said with all due respect to the products of the American printers, which, in regard to the immense production, wins our admiration. But respecting the quality of our products, we do not believe that our work remains behind that of the American people. This view is also held by many of America's celebrated printers."

THE West Side Y. M. C. A., 318 West Fifty-seventh street, New York, is giving an interesting and well-attended course of lectures on printing and allied subjects. Especially good was the address of Mr. B. A. Farr, of the Mergenthaler Linotype Company, on "Leaks in the Printing Business," the evening of January 8. The remaining numbers in the course are as follows: February 5, "The Use and Abuse of Printing Inks," E. M. Van-Dyck, of Ault & Wiborg Company; February 12, "Composition Rollers as an Element in Printing," Herbert M. Bingham, of Bingham Brothers Company; February 19, "Paper Problems; Their Solution," E. F. Crowe, of Perkins-Goodwin Company; February 26, "Art in Relation to Spacing and Color," Frank Alvah Parsons, Director New York School of Art; March 4, "Lithography as a Branch of Printing," William Moeller, Instructor in the New York School of Lithography; March 11, "The Importance of Office System," Charles Paulus, of the Printers' Board of Trade; March 18, "Die Engraving and Embossing," Robert Sneider, of Robert Sneider Company.

THESE POLITICIANS HAVE DIGNITY.

L'Evenement, a French-Canadian daily newspaper published in Quebec, which termed members and ministers of the Provincial Legislature fools and ignoramuses, has been found guilty of libel in thirty cases, which were brought against it by members and ministers, and been fined $50 and costs in the case of each minister and $25 and costs in the case of each member.—*Fourth Estate.*

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"BANKERS' MATURITY GUIDE AND HOLIDAY CALENDAR," the purpose of which is indicated by its title, is an invaluable little book compiled and published by Sperry & Morgan, Hartford, Connecticut. It gives a summary of the laws and customs prevailing throughout the United States and its possessions, Canada, Cuba and Mexico, governing days of grace, Saturday half-holidays and maturities of negotiable paper, legal and contract rates of interest. A list of legal holidays with reasons for observance; calendars for 1907, 1908, 1909, 1910; short method for figuring interest, and a history of the negotiable instruments of law. Price, 50 cents.

STONE'S "Flat Paper Price Tables," compiled and copyrighted in 1906, by Albert A. Stone, Roanoke, Virginia; price, $5. These tables, which are designed to insure greater accuracy and a more rapid computation in making estimates, are arranged with an alphabetical thumb index for private price-lists and a price index from 2 cents to 25 cents. Bound in flexible leather cover, gold stamped, 4 by 9⅞ inches in size. The work is so arranged and indexed that the value of any quantity and any standard weight per ream at any price in its range may be quickly and accurately computed. Values seven different quantities of paper in sixty different weights per ream at 122 different rates per pound, showing in all more than fifty thousand different paper values. For estimating clerks, stock clerks, bookkeepers, receiving clerks and billing clerks in printing and bookmaking establishments, wholesale and retail paper warehouses and paper mills. For sale by The Inland Printer Company; price, $5.

"ARCHIV FUR BUCHGEWERBE" closed its forty-fourth year with an exceedingly rich and representative double number, as "Jahrbuch für Buchgewerbe," Nos. 11 and 12. More than thirty printing, lithography and collotype establishments, fourteen engravers, fourteen typefounders and twelve inkmakers have combined here, showing their best. It is a fine mirror of typographical art in Germany. It contains articles by Dr. Erich Willrich, Leipsic ("Die Buchbinde Kunst der alten Meister"); G. E. Parau-rek, Stuttgart ("Künstlerische Besuchskarten"); Dr. Paul Klemm, Gautsch bei Leipsic ("Die Papierfabrikation im Jahre 1907"); Dr. L. Dorn, Stuttgart ("Die Denckfarben-fabrikation im Jahre 1907"); Frederick Bauer, Hamburg ("Die Schriftgiesserei im Jahre 1907"); K. K. Regierungsrat George Fritz, Wien ("Der Buchdruck im Jahre 1907"); Ernst Bornemann, Barmen ("Die Lithographie und der Steindrick im Jahre 1907"); Otto Mente, Charlottenburg ("Die Photomechanischen Vervielfältigings-verfahren im Jahre 1907"); Hans Dannhorn, Leipsic ("Die Buchhinderei im Jahre 1907"); Heinrich Schwarz, Leipsic ("Die Typographischen Gesellschaften im Jahre 1907"), and a second article by the same author ("Neues

für S Z = Trage"); Dr. E. Goldberg, Leipsic ("Richters Kombinationsraster"); Fritz Korge, Magdeburg ("Liturgische Tierformen"), and a selected editorial part. The *Archiv für Buchgewerbe* is issued monthly by the Deutscher Buchgewerbeverein, Leipsic.

PRINTING TRADES LEXICON.—Since the announcement of the abandonment of the technolexicon project in Germany, there has come to hand the intimation from Messrs. Gustav Ferd. Schacht & Co., of Leipsic, that their Mr. Gustav Ferd. Schacht intends to publish a lexicon for the paper and printing trades, and he wishes to include a translation of the most popular technical terms into a number of different languages. It is desired that any one willing to give information as to trade customs, the use of terms, etc., especially in German and English equivalents, communicate with Mr. Schacht.— L. E. K.

"HET DRUKKERS' JAARBOEK"—THE PRINTERS' YEAR BOOK.— The 1907 number of this year book, published by Ipenbuur & Van Seldam, of Amsterdam, Holland, is a book of 213 pages, 1 by 6⅜ by 8¼ inches. This work has twelve pages given over to a consideration of American composition, with thirty-seven pages of specimen inserts; twenty-four pages describing the various features relating to proofreading; twenty-two pages are devoted to the biographical sketch of Emil Julius Genzsch, senior member of the firm of Genzsch & Heyse, of Hamburg, Germany, by Friedrich Bauer. Mr. R. W. P. De Vries, Jr., in thirty-six pages describes the connection of William Morris to the development of fine arts applied to bookmaking in England. Mr. B. Moddermann in seven pages refers by means of comparative illustrations to the recently developed Spitzertypie method of photoengraving in contrast with half-tones made of the same subjects. A number of pages are given over to a literary review, and J. W. Enschede gives a synopsis of a paper read before the Swedish Book Crafts Society, on the Graphic Crafts. A number of very pleasing inserts are grouped at the end of the book in the advertising section, and other specimens are interspersed here and there throughout the reading pages.— B. O. C.

FORMERLY "TECHNICAL LITERATURE," NOW "THE ENGINEERING DIGEST."— Our esteemed contemporary, *Technical Literature*, published by the Technical Literature Company, 220 Broadway, New York, has changed its name. Hereafter it will be known as *The Engineering Digest*. The reason for the change of name will be understood by the reader after a perusal of the following note: Technical readers, engineers, designers and constructors as well as the general reader have been under a misapprehension as to the nature of the contents of *Technical Literature* on account of which the name has been changed. The magazine is an engineering publication — an epitome or compendium of published information on technical subjects. It deals with the *subjects* of current interest, not merely with the *literature* of these subjects, as might be erroneously assumed from the words "technical literature." A magazine of this kind is essentially an "Engineering Digest." What is now known as "The Index to Technical Articles in Current Periodical Publications" will be called the "Technical Press Index," and will be increased in scope to include more of the foreign publications and society transactions. It is also announced that the *policy* of the magazine will not be changed. It will continue to publish the widest possible range of technical information and the publishers will continue their efforts toward constant improvement with the object of making *The Engineering Digest* the most useful engineering publication in the English language, and an invaluable companion to technical men in all parts of the world.—L. E. N.

CANADIANS OPPOSE TAX ON KNOWLEDGE.

Consul James H. Worman, of Three Rivers, makes the following report on a movement in Canada to secure the former postage rates on periodicals to and from this country:

"Newspaper publishers in the Province of Quebec have petitioned the Dominion Postoffice Department to restore the old rates on newspapers and magazines between the United States and Canada, a six months' trial of the new rates having proved the injurious effects to the Canadian press and people.

"The Montreal French Chamber of Commerce has also urged the repeal of the new regulations, and its committee appointed to look into the matter has reported: It was held that any restriction placed on the circulation of Canadian papers in the United States and in other foreign countries would prevent this country from being known and appreciated; that it would tend to neutralize the patriotic efforts of the Canadian press, and that it would unfavorably affect immigration to Canada as well as the repatriation of French Canadians. Persuaded that in the interests of colonization and commercial prosperity the country needed far more advertising than was given to it in the press, the Chamber of Commerce had requested the Federal Government to further such advertising by the creation of a commercial museum and the distribution of explanatory guides on the resources of Canada. The committee states also that the circulation in this country of American magazines is of great advantage to trade and industry, both from a scientific and a news standpoint."

THE OPERATOR OF THE FUTURE.

During the course of the hearing of the typographical dispute at Timaru, Mr. Pirani, spokesman for the employers, mentioned that the occupation of operating was very easily acquired; in fact, it takes less time to become an efficient operator than it takes to become proficient in pick and shovel work.

He stepped into the office, with hob-nailed boots and dirt,
A most incongruous object, with only half a shirt,
And a very smellful odour exuding from his pipe —
Our latest acquisition to work the Linotype.

On being asked for ref'rence, he to the foreman spoke:—
"I ain't a fust-class worker, not yet a kid-glove bloke,
But with pick and shovel handy I kin earn an honest crust,
And if I can not do THIS work, why then, begobs, I'll bust!"

The foreman gazed upon his man with wonder and surprise,
Then said:— "Why, sir, you'd not distinguish 'w's' from 'i's';
But as I see you're willing, I'll take you on at once;
Although you're not an M.A., you may not be a dunce."

So then this navvy fellow was put on a machine,
Was given "George's" copy, and told to set it clean.
He used the best of judgment to be met with in his class
By asking the mechanic:— "What for's them bits o' brass?"

"And what's them things with letters on, young feller, tell me, please?"
"Oh," answered the mechanic, "those are the lino. keys.
You'll soon find out the mysteries of Linotypes, and then —
But this is how you learn it — e t a o i n."

Well, then, this stalwart navvy, as brave as brave could be,
Girt up his loins and started at once on his "cop-ee."
His face was quite a study, he looked so much perplexed —
The boss was also by this time a man most sorely vexed.

Just then the bulk hand sings aloud, with his stentorian yell:—
"Who has got No. 3 of George — the copy branded 'L'?"
It proved to be our son of toil, who was all of a swcat
Through wrestling with his copy, and this is what he set:—

"mittsEr f: PirAni who ConDuckteD ... The Cas
mEntiOnEd ? ? ? That The OPPPEeraters Shuld Be KEP in PLace,,
e THort The Labur eaSy (((an any 1 1 1 Cud dew... ... .
? ? ?,.7 8
THE Wurk... ...n of oPErati ! ! ! in" — which we doubt so much, don't you?

— *Cowans, Melbourne.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE sample book and price-list of the Goes Lithographing Company's calendar pads for 1908 presents an attractive showing of designs for printing in one and two colors. Various sizes, shapes and styles are illustrated, suitable for any and all purposes. In all, thirty-six styles are shown.

THE Crescent Company, of Valparaiso, Indiana, manufacture an electric light drop cord adjuster, a very simple device, and is especially adapted to the use of any one desiring a direct ray of light. This adjuster is now being used by many printers and engravers, who pronounce it a success.

PRINTERS will be interested in a sample book of engraved bank-checks recently issued by the Globe Electrotype & Engraving Company, Chicago. They are in the form of backgrounds, and are printed from electros from wax engravings, probably the best method of producing lithographic effect in letterpress printing, and certainly a method giving excellent printing quality for bond and safety papers. The designs are excellent and should prove popular.

THE Stationers Engraving Company, Chicago, have recently issued a complete sample book, showing all of their plate printed and embossed commercial stationery, handsomely bound in leather, and is made up for the use of the local printer. The samples and the general arrangement place the printer in position to accept orders from his local customers, the same to be executed by the Stationers Engraving Company, with a nice margin of profit for the printer taking orders. The printer desiring a connection of this kind should correspond with this firm and secure their plans.

A NUMBER of paper mills have experienced annoyance with the peculiar rulings of the Postoffice Department regarding the use of inserts, the stock in some instances being other than the regular paper used in body of publication. Some trade journals have been able to continue along the original ideas, while a few have been picked out and requested to *stop*. But the fact remains that some paper mills are not desirous of displaying their cover-stock by sample-page insert, but on the contrary, they have endeavored to place their advertising before the public in an attractive and artistic manner. The District of Columbia Paper Manufacturing Company solves the problem by the original and handsome series of colored inserts now appearing in THE INLAND PRINTER. They have devised a means of placing their product before the public in a manner which sets aside any question of "stock used." The District of Columbia Paper Manufacturing Company issue a large and attractive catalogue, which is of high value to the printer and advertising department. Many tasteful colored designs are shown. Those desiring this book of reference should write for a copy from the mills.

A VERY attractive catalogue has just been issued by the Warnock-Towner Company, of Chicago, on stereotype bases and register hooks, showing their practical uses. This company have been very diligent in the perfecting of their product, and have recently completed many labor-saving features on their new diagonal block, which they have just put on the market — the scope, utility and simplicity is very apparent. Every one interested in making the pressroom a more profitable end of their business should send to the Warnock-Towner Company for a copy of their catalogue.

THE C. W. Seaward Company, of Boston, Massachusetts, have recently issued a large illustrated catalogue embracing a complete line of Linotype parts and supplies, as well as Linotype machinist's tools, in fact accessories of every description. The catalogue contains about 180 pages fully illustrated, and should interest the operators of Linotypes. The C. W. Seaward Company have branch houses at Buffalo, New York, and at Denver, Colorado, with general offices at 251 Causway street, Boston, Massachusetts. A copy of this large catalogue will be mailed upon request from the Boston office, although supplies may be had at either of their branch houses.

A. F. WANNER & Co., 342 Dearborn street, Chicago, announce that they have been appointed western agents for the Imperial art press. This press is one of the most important advances made in platen presses for some time. From the samples of work which are coming from the machines now in use, it would seem that as far as high-grade printing is concerned there is nothing that will touch it. When, in addition to this fact, the high speed of two thousand per hour is considered, it will be seen that this is a machine that will make a profit for its owner. In the hands of A. F. Wanner & Co., who have already become widely known to the printing trade through their independent action in the wood goods, brass rule and machinery business, this machine will undoubtedly be rapidly introduced in the western market.

AN EFFECTIVE PIECE OF ADVERTISING.

Not all advertising matter is at the same time useful, ornamental, instructive, and yet a good advertisement of the article the merits of which it is intended to present to the public. The Lanston Monotype Machine Company therefore have reason to congratulate themselves on the very attractive calendar they are sending out for 1908. It is composed of twelve leaves and a backing board, all printed in harmonious color combinations from type made by the Monotype machine. These are tied together at the top with a cord and make a calendar that any printer, whether a user of the Monotype or not, will be glad to place near his desk for the inspiration it will give him, for this calendar is one of the best specimens of artistic typography we have seen for many a day. As an example of what can be done with type and borders, unassisted by cuts, it furnishes food for thought. Each leaf contains, besides the month's calendar, a few lines about the Mono-

type's varied adaptabilities and a verse hitting off one of the good points. For instance on the March leaf we find:

> Said the foundry type, I'm a very sad case,
> I'm done for now, I've a broken face.
> Cheer up, little type, you needn't be blue,
> The Monotype will put a new face on you.

Each page is set in various sizes of one series of type, and no two pages are in the same face. The borders surrounding each page are different, and not only show the large amount of job material at the command of the Monotype user, but present an excellent example of the artistic manner in which these borders may be most advantageously combined.

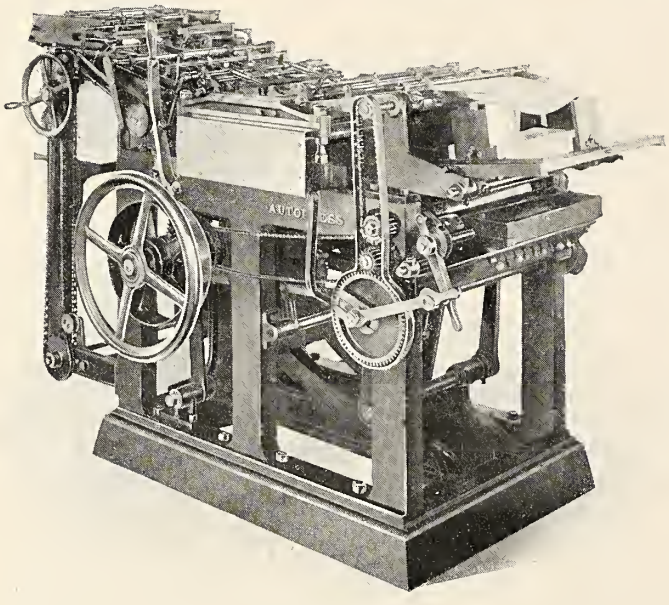
If you have not received one of these handsome calendars write to the Lanston Monotype Machine Company, for one. It will be a revelation to you regarding the progress that has been made in adding to the facilities of the printer and abolishing that costly evil of the composing-room, "picking for sorts."

Apropos to this the July leaf says:

> It was nothing but turn, and cuss, and pick,
> And his type was worn down to the nick,
> 'Till the Monotype started,
> Then trouble departed,
> And the comps. grinned and said, "This is slick."

THE FASTEST FLAT-BED AND CYLINDER PRESS.

The Autopress Company, 299 Broadway, New York city, announce that their new autopress is ready for the market. This machine is a self-feeding (no suction) flat-bed cylinder press with a guaranteed output of at least four thousand impressions per hour. With its surprising speed and self-feeding attachment it nevertheless regis-

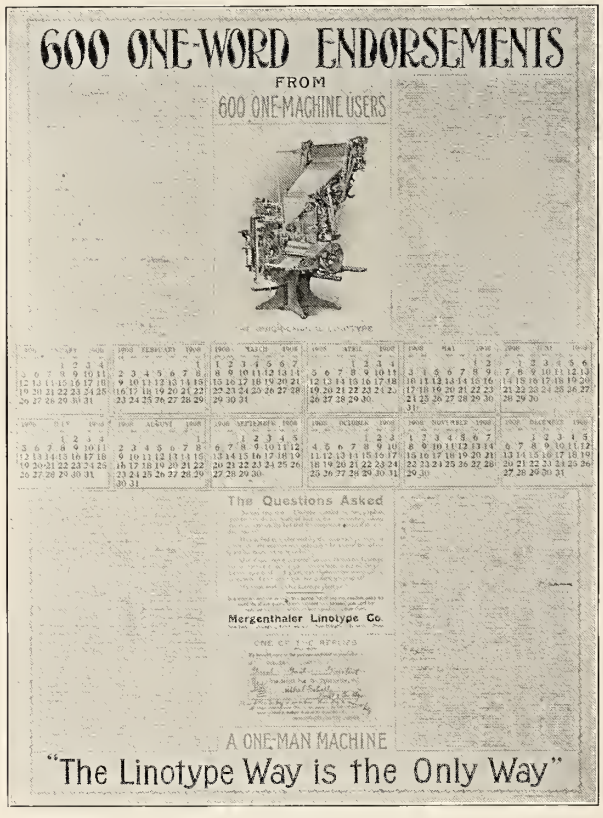


AUTOPRESS.

ters accurately. There is a device to detect any sheet that does not reach the guides or is mutilated; and this device causes the impression to be "thrown off" until the cause of the trouble is removed. This remarkably fast press prints from a flat form of plate or type. It can handle any kind and size of stock generally used in commercial printing, handling work now done by platen, pony and cylinder presses. The pressman can easily get at the form and his work of make-ready. The ink distribution is perfect. Owing to its peculiar construction it is twenty-five per cent smaller than any other press taking a form of the same size. Not the least attractive feature is the price of the autopress. Mr. M. D. Kopple, president and manager, 299 Broadway, will be pleased to furnish any information desired and invites correspondence.

THE LINOTYPE CALENDAR.

The Mergenthaler Linotype Company have issued a calendar containing six hundred endorsements of the Linotype. The company sent out a list of questions to a partial list of their one machine users, enclosing an addressed post card for reply. The signatures of those answering "yes" to the inquiries are reproduced on the calendar. The questions asked were as follows:



"Do you find that a Linotype handled by one capable operator can do the work of four or five compositors, taking into consideration the fact that the compositors must distribute their matter?

"Do you find that, after making the usual cash payment on a Linotype, the machine will ordinarily take care of the subsequent payments out of its profits?

"Out of your own experience, can you say that the Linotype has decreased the cost of your composition, increased the productive capacity of your plant, and improved the typographical appearance of your paper and your general job product?

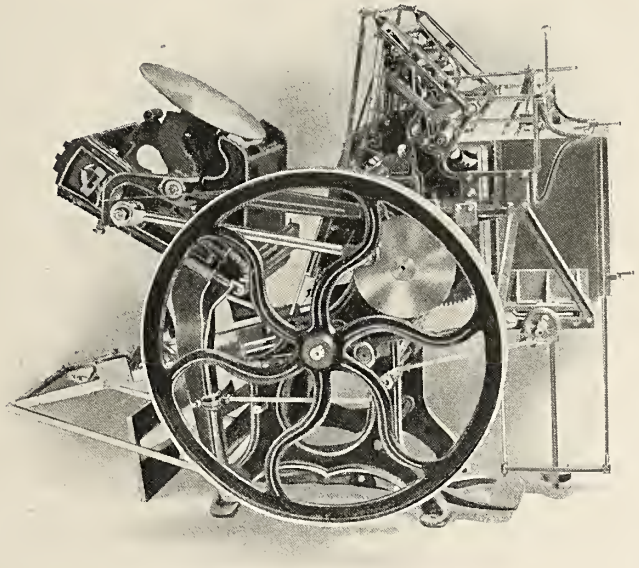
"Have you made a one-Linotype plant pay?"

POSTAL SHOWERS.

"Postal showers" form the newest method of disturbing the peace of couples on their honeymoons. The plan was devised by a man fond of a "practical joke" and his suggestion found ready and wide acceptance. Though honeymooners seek to keep secret the itinerary of their wedding trips they naturally tell their nearest relatives where they are going. Of course a member of the family always whispers that secret to another and finally a persistently inquisitive person gets the itinerary and proceeds to make life miserable for the couple. Scores of postal cards, with as many silly sentiments written thereon are sent to the hotels where the couple will stop.—*The Post Card and National Stationer.*

AN AUTOMATIC SHEET FEEDER FOR GORDON PRESSES, INVENTED BY A PRESSMAN.

In this age so prolific of labor-saving inventions it is noteworthy that heretofore no one has produced a successful sheet feeder for Gordon presses, inasmuch as such a device would be sure of a rapid sale as it appeals to every printer, large or small, who has a Gordon press. What is not so remarkable but greatly to his credit is the fact that this long-needed feeder is the product of the inventive genius and perseverance of a pressman. Mr.



TUCKER AUTOMATIC FEEDER.

J. E. Tucker, of Memphis, Tennessee, has invented and perfected his automatic sheet feeder for Gordon presses and has demonstrated beyond all doubt that it can handle any stock used on a Gordon and at the highest speed the press may safely be run, which is beyond the ability of the best hand feeder. The register is exact and the device takes a load of five thousand sheets. Reloading is a matter of only a minute. The invention is simplicity itself, so that any pressman can easily use it, and with the assistance of a helper a pressman can operate four presses equipped with the Tucker feeder. The device is so built that the printer can attach it to the press readily. Mr. Tucker is a well-known pressman of long experience, starting to learn his trade in Memphis, where he served his time. Since he has worked in St. Louis, Chicago, New York and other cities, having served three terms as president of the Memphis union and was a delegate to the international conventions of the I. P. P. & A. U. in Chicago, Baltimore and St. Louis. Mr. Tucker's long experience caused him to realize the crying need of a sheet feeder for platen presses, and, having determined to construct one, he went to New York and after four years of hard work and at a cost of several thousand dollars he succeeded in evolving a machine that is a true wonder — in this age of wonders — and which must be seen running to be appreciated. Address The Tucker Sheet Feed Company, 122 Union avenue, Memphis, Tennessee.

C. E. WARNER has started the *New Era* in Hati, South Dakota, a "town" in which the newspaper occupies the only building. There is no postoffice, and the railroad is ten miles away. But Mr. Warner believes that the "town" is bound to grow, and he wants to be on hand when the tide of prosperity rises.

HAND-BALING WASTE PAPER PRESS.

Printers and binders, having accumulation of scrap paper and other waste material to dispose of, have probably given little thought of disposing of such tailings at a profit, never thought of baling it, either because the desirability of this method of handling has not been brought to their attention or they have considered that it would be too expensive.

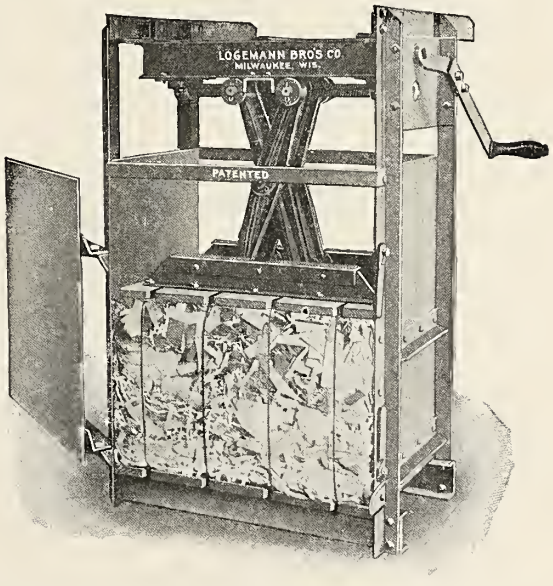
Many printers are now using this baling press, and we are informed of their satisfaction. Buyers of waste paper will pay more for paper baled; then, again, we are informed that the insurance companies consider their risks much less where all waste is placed in bale form.

As shown in the illustration, the press is built upon substantial yet simple lines, easy to operate, and the capacity of baling is large.

The operation of the press is as follows: To begin with, the carriage bearing the upper platen and pressure mechanism is pushed back, enabling the press to be completely filled. Then the carriage is rolled forward, the handle inserted, and the screw turned until the lowest point of compression is reached. After that the platen is raised, the upper portion of the press once more filled and the compression repeated, thus forming a compact bale. Following this operation, which takes only a few minutes' time, the doors on each side are opened, and the bale wired and removed. The movement of the toggle screw is controlled by gears, so that either fast or slow motion can be used.

Scrap of all kinds can be readily taken care of, with the aid of this press, and conveniently stored until enough accumulates to sell to dealers in paper stock, etc., at the same time reducing the fire risk. Waste paper, for example, is always in good demand, and the revenue derived from its regular sale should form a material item of income.

These presses can be fitted for either hand or power attachment, enabling them, when desired, to be driven from line shafting or by electric motor connected to an



SHOWING BALE COMPLETE, WIRED AND READY TO BE TAKEN OUT.

ordinary service circuit, the power being applied in the same manner, through toggle levers and a stationary screw, as shown in the illustrations.

Those interested should write to Mr. H. C. Dunbar, 510 Monadnock building, Chicago, for full particulars.

WANT ADVERTISEMENTS.

We will receeive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKBINDERS' MACHINERY.

3 Hiekok 36-ineh faint-line ruling machines with and without layboy.
1 Sanborn No. 5 2-rod lever embossing press.
1 each styles A, C, and No. 7 Perfection wire stitcher.
1 White combination foot and steam power paging and numbering machine.
1 Champion foot-power paging and numbering machine.
1 each foot and steam power 28-inch Rosback perforator.
All machines guaranteed in good working order. Write GANE BROS. & CO., St. Louis, Mo.

BOOKS.

AMERICAN LANGUAGE LEGION, 113 Washington place, New York, just organized to secure exclusive popular use and statutory recognition of the words "the American language" as the designation of the official language of the United States and dependencies, issues promulgative, nationalistic, uncopyrighted post cards, posterettes, stickers, "Reasons Why," on which enterprising printers and stationers everywhere can profitably imprint; catchy electrotypes at cost; new, live matter for American editors, debaters, publicists, guaranteed "the different from" kind. Complete supply of samples 20 cents.

BOOKS ON ADVERTISING — Separate volumes on "General Advertising," "Mail-Order Advertising," "Retail Advertising," "Advertising Typography," "Rates, Mediums, etc." Write for list P — it's free. A. S. samples 20 cents.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in sueecssful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions, or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its aetual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instruetions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student*, and Direetor of the Chautauqua Soeiety of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER BACK NUMBERS WANTED — November, 1883; July and September, 1884; January, 1886; October and December, 1894; August and September, 1897. THE INLAND PRINTER COMPANY, Chieago.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

MONEY-MAKING BOOK — Tells how any one (regardless of age, sex, location, experience, or present oeeupation) ean at once start spare time business without capital; how I started with $2 and made thousands; unusual, fascinating home or office work; 1,000 suggestions; circular FREE. HOLLIS CORBIN, 1362 Chestnut st., Philadelphia.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indieates; compiled by a practical man, and said to be the most praetical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practiee for printing pressmen and pressroom apprentiees, by Wm. J. Kelly; the only eomplete and authentic work on the subject ever published; new and enlarged edition, eontaining much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are halftones, from original paintings, hand-tooled; size of book, 7¾ by 9¾ inches, art vellum eloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way exeept the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A SNAP — Job office in best manufacturing city of 30,000 in United States; $5,500 buys; 10 years established, clean, profitable, prosperous business not $1 in debt, in New York town; Optimus cylinder, 3 Chandler & Price Gordons, power cutter, No. 5 Boston stitcher, all modern type in corresponding quantities; sell account of owner's health. Particulars address B 677.

FOR SALE — Linotype plant; contracted work enough for one man; in city of 15,000; 2 magazines and matrices; Model 3. B 97.

FOR SALE — $5,000 buys modern printing-office clearing $2,000 yearly if taken soon; terms. B 64.

PRINTER AND PRESSMAN — An established printing and stationery house in San Francisco will sell its printing plant to 1 or 2 practical men who have a few thousand dollars to invest; part cash and balance monthly; plenty of work the year round; on a main street adjoining said stationery business; a chance of this kind is a rarity; write at once; no triflers. BOX 8305 Examiner, Third and Market, San Francisco.

PRINTING OFFICE — Modern established trade; 2 new Chandler & Price presses, individual motors, cutter, new type in cabinets; a bargain for $800. A. HEESE, 413 E. 15th st., Kansas City, Mo.

WHO WANTS THIS BARGAIN? — Only newspaper in wide-awake town of 1,800, all white; money-maker for a hustler; present owner not a practical newspaper man, and is in bad health. Write D. BRIGHT, East Prairie, Mo.

WILL INSTALL ANOTHER LINOTYPE PLANT in office which will use part or all of output; might buy an established business; 11 years' experience; West or Southwest preferred; state prices per 1,000 ems, amount used, etc. B 63.

Publishing.

$5,000 buys good publishing foundation. Trade periodicals pay well. Better investigate. EMERSON P. HARRIS, Periodical Businesses, 253 Broadway, New York city.

COMPOSING MACHINES.

FOR SALE — A new 2-letter Linotype for $2,750; $400 cash and balanee $30 per month on the regular Mergenthaler contract, with 6 per cent interest; ean make immediate shipment. FRANK B. WILSON, Kenton, Ohio.

FOR SALE — A-1 machine, Model 3, Linotype plant complete, extra magazine and matrices, etc. L. S. COREY, Enid, Oklahoma.

FOR SALE — In good condition, 4 sets brevier No. 19 mats.; 4 narrow-ribbed universal molds. B 70.

FOR SALE — Simplex typesetting machine, practically new; a snap; terms to suit. Address TIMES, Wallace, Idaho.

COST ACCOUNTING.

COSTS! DO YOU KNOW YOURS? Expert cost accounting systems for printers, giving per hour costs of every class of labor and equipment entering into the cost of production, down to the smallest details; speeially arranged for each individual plant, from the largest to smallest; protect yourself against further losses; eharges very moderate. For particulars address A. M. WAGNER, Norfolk, Virginia.

CUTS.

BRIGHT BLOTTERS BOOST PRINTERS' BUSINESS — 2-color cuts and copy $2 monthly. FRANK ARMSTRONG, Des Moines, Iowa.

EMBOSSING COMPOSITION.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

ENGRAVERS' AND ELECTROTYPERS' MACHINERY.

BEVELER in good condition; Western Engravers' Supply make; just the thing for newspaper plant; priee, $50. JARVIS ENGRAVING CO., Wheeling, W. Va.

FOR SALE — Two 18 by 24 Lloyd blackleaders in good condition; cheap. BUFFALO ELECTROTYPE WORKS, Buffalo, N. Y.

Steel Die

Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing. Prompt service.

AMERICAN EMBOSSING CO., BUFFALO, NEW YORK

Knife Grinders

For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold.

BLACKHALL MFG. CO., Buffalo, N.Y.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

FOR SALE.

FOR SALE — 50,000 mailing-list slugs for 9-em matter; 200 zinc galleys, 6¼ by 22½, closed ends, practically new; one Linotype machine. SOUTHERN AGRICULTURIST, Nashville, Tenn.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 2; Linotype operators, 2; foremen, 2; job compositors, 3; artist, 1; engraver, 1; pressmen, 4; proofreader, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Compositors.

WANTED — Beginners who would learn the printing trade and learn it right, to enter SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis. Best instruction, fine equipment, easy terms. Particulars on application.

WANTED — Job compositor with artistic ability for typefounders' work; originality desired; satisfactory pay for right party. For particulars address B 55.

Engravers.

PHOTOENGRAVERS in all branches should apply to E. P. E. A. for good positions; best wages, steady jobs, open shops. EMPLOYING PHOTO-ENGRAVERS' ASSOCIATION, Milwaukee, Wis.

WANTED — First-class color photographers, etchers and finishers; also commercial artists; state salary expected and furnish a few samples, which will be returned. B 87.

WANTED — First-class half-tone etcher; man with three-color experience preferred; also want a good proofer; open shop, Ohio. B 96.

Foremen, Managers and Superintendents.

GERMAN PRINTER who can take hold of small newspaper and job office (tri-weekly and weekly) as foreman, and one who also understands newspaper presswork, will find good and steady position; references required. Address AKRON GERMANIA, Akron, Ohio.

Operators and Machinists.

COMPOSITORS — Men or women, to take up Linotype in thoroughly equipped school; operating and mechanism taught under competent instructors; booklet sent. NEW ENGLAND LINOTYPE SCHOOL, 8 Dix place, Boston, Mass.

LEARN THE LINOTYPE — Practical operator-machinist course; individual instruction; $9 weekly; success certain. EMPIRE SCHOOL, 208 W. 17th st., New York.

WANTED — Machinist operators may learn the Linotype in 8 weeks at SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis; now is the time, for the demand for operators grows heavier every day; instruction given women. Write for full information.

Pressmen.

WANTED — Pressmen turned into specialists by high-grade instruction in make-ready and colorwork; we can show you how to increase your ability and how to earn more money. SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis.

Proofreaders.

HIGH-GRADE PROOFREADER to take charge of proofroom in New York office doing all grades of work; permanent position and highest salary to right man; open shop, 9 hours; state experience, and name previous employers in strict confidence. B 58.

INSTRUCTION.

GREAT DEMAND for Mergenthaler operators; best wages, shortest hours; 100 new situations every month; why not get one? The THALER KEYBOARD helps you; price, $4. THALER KEYBOARD CO., 505 "P" st., N. W., Washington, D. C.; also through agencies of Mergenthaler Co. and Parsons Bros., London, England; Sydney, Australia; and Mexico City.

LINOTYPE SCHOOL — $100 for 3 months tuition; may stay longer free to acquire speed; work mostly on "live" matter, proof read — the only practice that counts. THE TIMES LINOTYPE SCHOOL, Los Angeles, Cal.

THE PRACTICAL COLORIST, 240 pages, illustrated; a pathfinder of great value for ambitious beginners; we give THE INLAND PRINTER free one year to each purchaser. THE SHELDON PRESS, Burlington, Vt.

MONOTYPE COMPOSITION.

MONOTYPE COMPOSITION — By competent monotype operators with their own machines; 14 die-case fonts of matrices, display type molds, motors, gas furnace, etc.; will consider proposition anywhere on guarantee of 100,000 ems or more per day, or will work by the hour on 2-year contract; experienced with all classes of composition, but prefer railway or catalogue work; if you are having trouble with your composition — for any cause — we can eliminate the trouble; if you have machines and not getting the results you should, we will operate your machines in connection with ours and guarantee to KEEP THEM RUNNING; if you can get the business, we will modernize your composing-room; "let us *show* you"; best of references. B 85.

PAPER CUTTERS.

FOR SALE — One 25-inch improved Gem hand-lever paper cutter with 2 knives. FUCHS & LANG MFG. CO., 29 Warren st., New York city.

PRESSES.

Automatic.

PRESSES FOR SALE — 2 double quarto Kidder presses; one of these perfecting, and the other single platen, in fine condition. B 681.

Cylinder.

FOR SALE — 43 by 56 Cottrell & Sons' 2-revolution, air springs, 4-form rollers, table distribution, rear tapeless delivery, cylinder trip, back-up motion, 4 tracks, box frame, complete with roller stocks and side and overhead steam fixtures; this press is in first-class condition and must be sold; terms either cash or time. ST. LOUIS MEDICAL REVIEW, Metropolitan bldg., St. Louis, Mo.

FOR SALE VERY CHEAP — Pony Potter press, fly delivery, sheet 20 by 26. J. KINSEL, 1144 Union st., Philadelphia, Pa.

Platen.

SACRIFICE SALE — 7 by 11 Pearl press, $40; 2 Chandler & Price Gordons with throw-offs and steam fixtures: the 8 by 12 for $50, the 10 by 15 for $70; were used less than a year; guaranteed good as new. SAMUEL MEYERS, 165 Van Buren st., Chicago.

PRINTING OUTFITS.

FOR SALE — Complete up-to-date job-printing outfit; bargain; $500. VIVE CAMERA CO., Western Springs, Ill.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. The following are now listed with us, seeking employment: Machinist operators, 14; Linotype operators, 12; Linotype machinists, 6; Monotype operators, 2; job printers, 5; compositors, 2; all-around men, 5; superintendents and foremen, 18; stone-man, 1; ad. writer, 1; proofreaders, 4; pressmen, 8; bookbinders, 3; paper rulers, 3; paper cutters, 2; stereotyper, 1; electrotyper, 1; photoengravers, 2; lithographic transferrer, 1; artist, 1; editors and reporters, 3; solicitors, 2; advertising and business managers, 4. THE INLAND PRINTER COMPANY, Chicago.

All-around Men.

SOBER, ALL-AROUND PRINTER of 8 years' experience desires position that promises permanency and promotion. S. C. BAKER, Hardinsburg, Ky.

Artists.

ARTIST, experienced in general pen-and-ink and wash drawings, commercial designing, and photo retouching, open for position after February 1. B 99.

ARTIST AND DESIGNER in pen-and-ink wishes steady position; specimens furnished; prefer western location if possible. B 77.

Bookbinders.

BLANK BOOK FORWARDER, paper cutter, 14 years' experience, sober and reliable; go anywhere, but Chicago or vicinity preferred. B 78.

SITUATION WANTED as foreman, superintendent or manager; 27 years' experience in bookbinding business, and practical in all its branches; can give first-class references as to character and ability. B 38.

Compositors.

WANTED — By first-class, all-around compositor; 14 years' experience, age 30, married, union; capable of taking charge; situation must be permanent; state requirements and salary. W. E. MULHAUPT, Logansport, Indiana.

Engravers.

A HIGH-GRADE OPERATOR on colorwork and black-and-white is open for engagement; competent to assume charge of engraving department; references exchanged. B 89.

SITUATION WANTED by first-class man on colorwork, who can also do "direct" and black-and-white work; references. B 90.

SITUATION WANTED — First-class operator, or would take charge of small plant. B 23.

Foreign Representatives.

YOUNG BUSINESS MAN, practical and thorough experience in all lines of printing trade, will introduce or represent American concerns in Germany. FRANK NOESSEL, 369 W. 23d st., New York.

Foremen, Managers and Superintendents.

A-1 PRINTER, as foreman or compositor; 6 years' Chicago foremanizing and estimating experience; No. 1 ad. composition reputation; desires position in new Southwest — view of permanent location; 8-hour town preferred; married, steady, sober and reliable. B 93.

AN UP-TO-DATE, wide-awake, all-around printer, one who understands organization, management, cost, etc., desires correspondence with reliable firm that requires the services of such a man; capable of taking entire supervision of plant; 33 years of age, married, and thoroughly reliable; non-union; at present foreman composing-room employing 30. B 73, care New York office Inland Printer.

Foremen, Managers and Superintendents.

AS ASSISTANT SUPERINTENDENT by foreman of plant of 40 people handling high-class work; age 29, married; systematizer; strictly temperate and trustworthy. B 66.

AS MANAGER, SALES MANAGER OR SUPERINTENDENT — Young married man; 15 years' experience in printing and litho. business, last 5 years as manager; have made a success, but have good reasons for changing; prefer Northwest or North. B 365.

FOREMAN OR SUPERINTENDENT — 16 years' practical experience composition, presswork, bindery; 6 years in charge of plant employing 60 hands; systematic methods; can handle help and get best results; accustomed to stock estimating, costing, etc.; 32, married, abstainer, non-smoker; first-class references; investigate now. B 104.

HIGH-GRADE SUPERINTENDENT OR FOREMAN will be open for engagement February 1; careful planner, estimator, manager, systematizer, writer of good English, ability as designer and hand-letterer; can refer to best houses in country; age 29; minimum salary $125 per month. B 65.

MANAGER OR SUPERINTENDENT — I am practical man under 40, a hustler and result getter; experience of over 12 years above positions with 2 largest concerns in country; printing (railroad, catalogue, and commercial), blank books, loose leaf, manifold systems, lithography, bank, color and commercial; have been successful and bear good reputation; now employed; am experienced and capable to take entire charge of any size plant; willing to locate Chicago or East. B 536.

MANAGER OR SUPERINTENDENT, practical man in any and all departments of printing and publishing, open to proposals from houses doing high-grade work; if conditions prove satisfactory, will invest several thousand dollars; may also control $5,000 in business. B 254.

MANAGER-SUPERINTENDENT open engagement February 1; present over 80 people; estimate, install, systematize; highest references; eastern location; write details. B 74.

SUPERINTENDENT of mechanical department or manager of general or private plant; 15 years' experience in large book, commercial and publishing plants; can estimate; Middle West. E. M. BYRKIT, Des Moines, Iowa.

WANTED —A position as manager or superintendent in first-class modern printing-plant by one who has large experience in the workroom, estimating, managing and all the details incident to an up-to-date business; habits of the best. B 321.

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PRINTING-INK MAKER, experienced, wants position; references. 5512 Linmore ave., Philadelphia.

Operators and Machinists.

EXPERT MACHINIST-OPERATOR — Fast, accurate, especially good for job offices; practical machinist. LINOTYPE, 214 Second av., New York city.

LINOTYPE MACHINIST-OPERATOR desires situation; fast, temperate, steady, union; 8 years' experience. MACHINIST, 434 Summit st., Alliance, Ohio.

LINOTYPE MACHINIST-OPERATOR — Job or newspaper; experienced, reliable; 5,000 an hour; union; anywhere; or would accept position as operator. B 69.

LINOTYPE OPERATOR desires position to increase speed; clean proofs; understands machine thoroughly; also job and ad. compositor; go anywhere. B 79.

LINOTYPE OPERATOR-MACHINIST — First-class, sober, speedy, reliable, best references, union and married. F. ROTH, 751 E. Green st., Louisville, Ky.

MONOTYPE CASTER-OPERATOR desires change; location — Northeast, Northwest or South; references; 6 years' experience; good reasons for change; union. B 359.

OPERATOR AND PRINTER —A-1 job, ad. man; 4,500 ems machine; situation in West; steady, reliable. RALPH L. CUNNINGHAM, Wenatchee, Washington.

TWO FIRST-CLASS LINOTYPE OPERATORS, union, sober and reliable, desire change; Albany or vicinity preferred. B 59.

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CYLINDER PRESSMAN, first-class on half-tone and processwork, wants steady situation anywhere; prefer South; executive ability. B 72, care New York Office Inland Printer.

FOREMAN PRESSROOM wishes to change; 15 years in business; experienced all lines; half-tone catalogue work a specialty. B 92.

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SITUATION WANTED by experienced pressman; close attention to good work and employer's interest; strictly sober and reliable; union and married. B 81.

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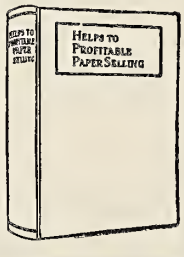
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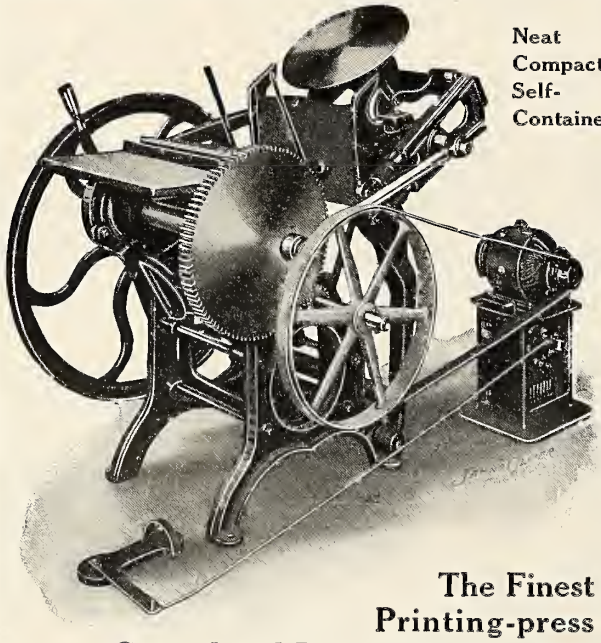
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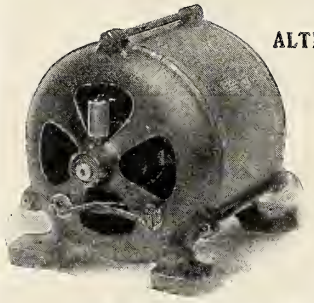
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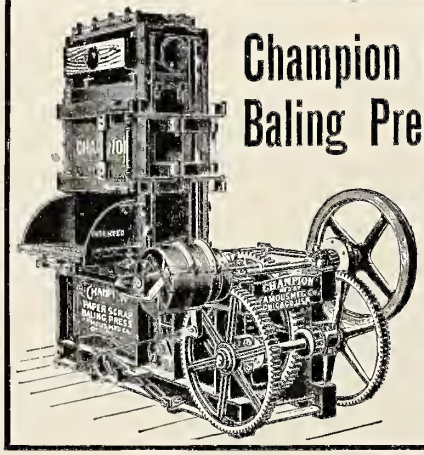
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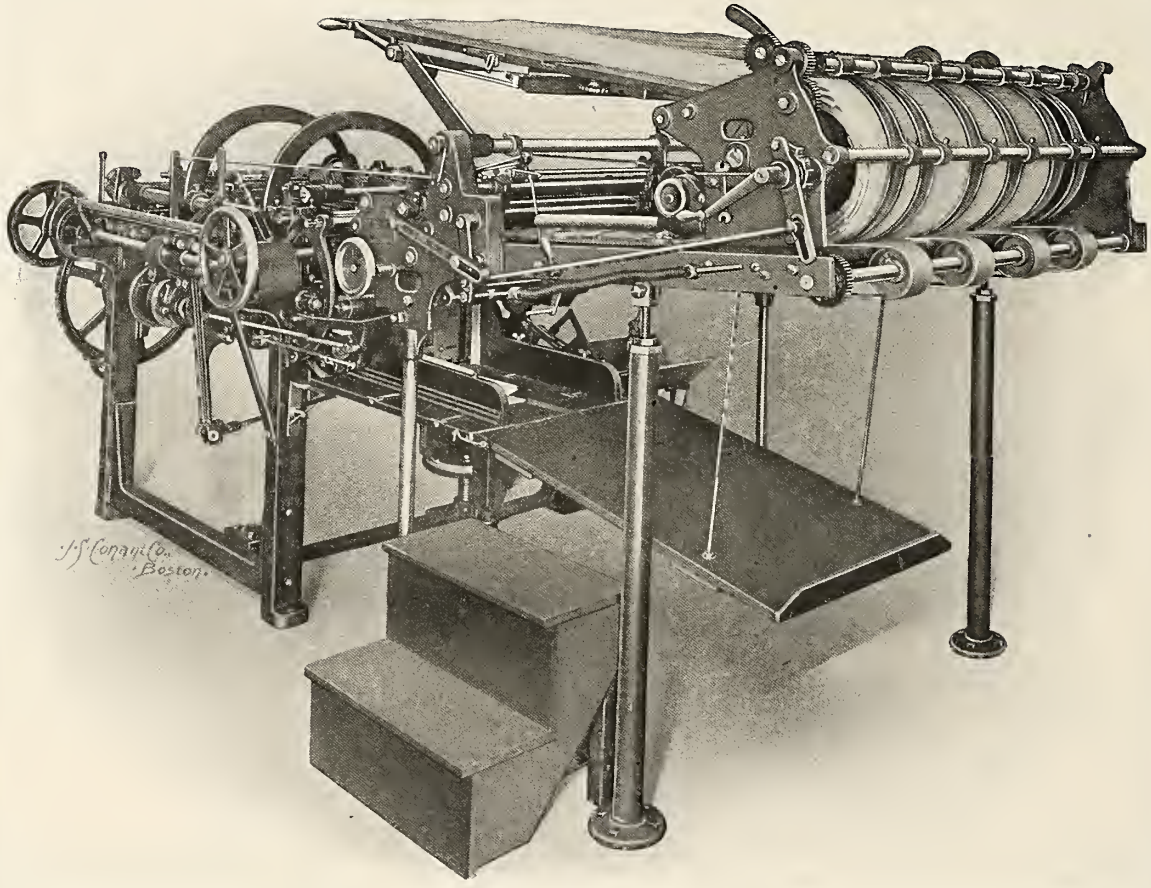
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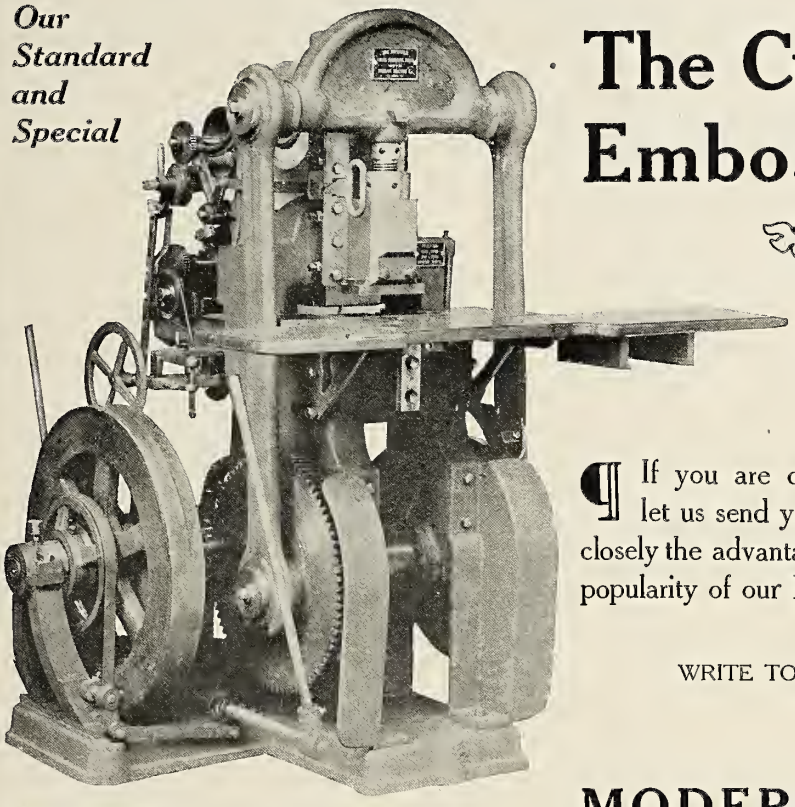
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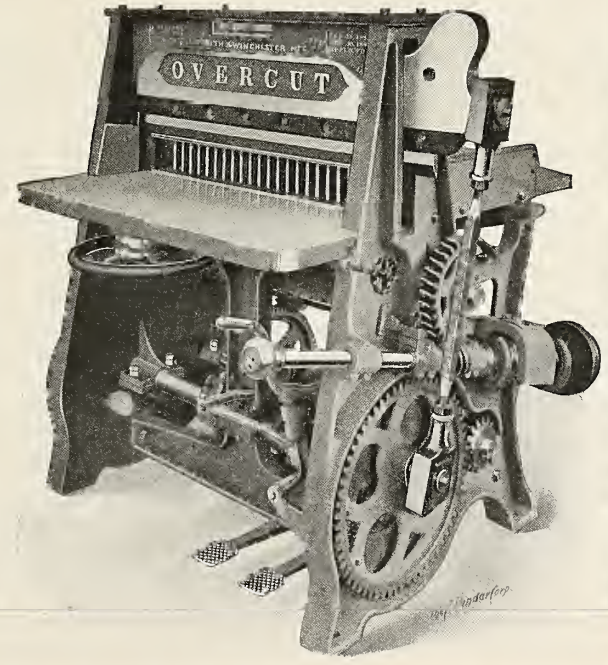
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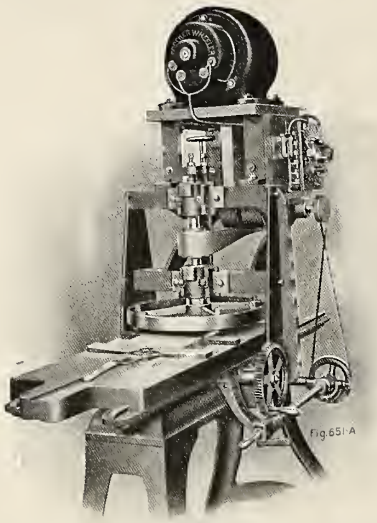
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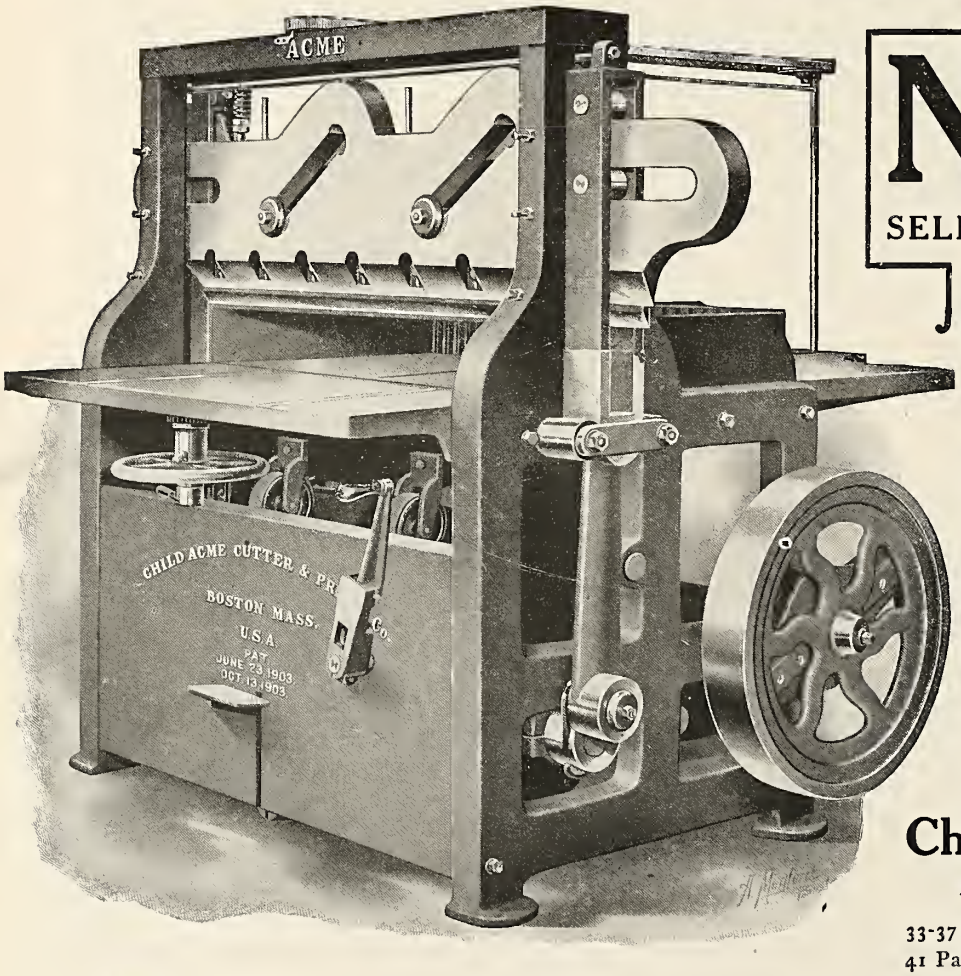
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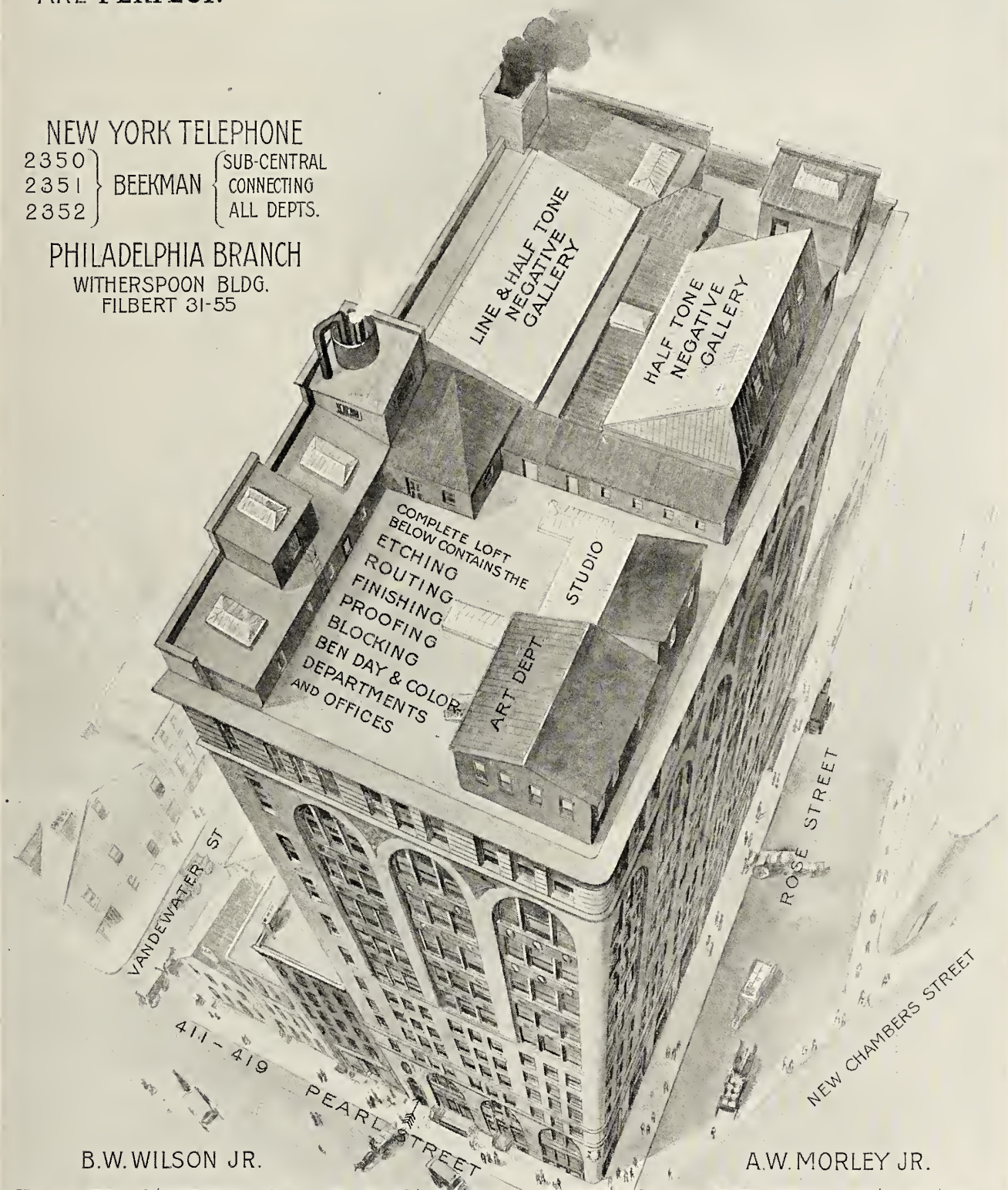
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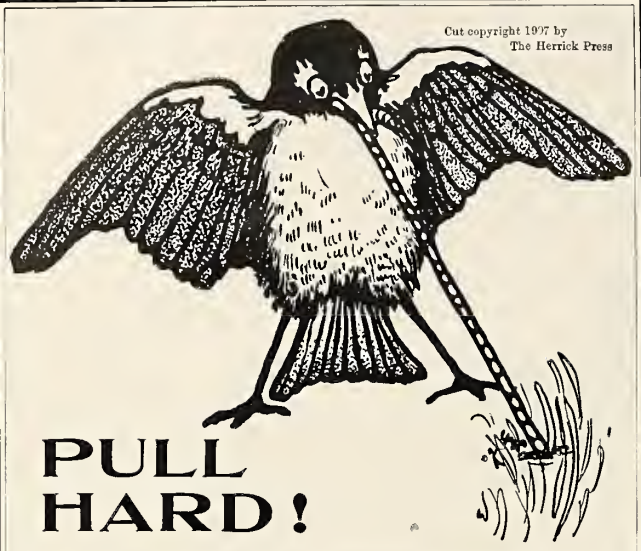
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If you want to keep your presses humming with profitable orders. Get away from the "dry" sort of printing that no one reads. Give your customer something attractive in an ***illustrated*** job. We've 400 one and two color cuts to help you — all sizes — clean and strong — moderate prices — made specially for the better class of advertisers. All these cuts shown in **THE HERRICK CUT BOOKS** (***four*** numbers), which will be sent only to business firms for 25 cents — and money refunded if you're not satisfied.

Send 25 Cents To-day

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Designers and Engravers
931 Fine Arts Building, CHICAGO

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QUALITY	TIME	PROFIT

QUALITY means more business.
TIME-SAVING means a larger output.
QUALITY and TIME-SAVING at lower cost of production mean PROFIT.

These may be attained by adding to your equipment one or more A-B lamps according to your needs; the lamp especially designed to meet the requirements of your art.
Write for BULLETINS and further information.

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Reducol Compound

Prevents offsetting and eliminates slip-sheeting. Prevents pulling and picking on coated paper. Keeps your rollers from heating. Can be used with Press or Litho Inks.

MANUFACTURED BY

INDIANA CHEMICAL COMPANY
INDIANAPOLIS, INDIANA

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AMERICAN TYPE FOUNDERS CO.	ALL BRANCHES
J. E. LINDE PAPER CO.	NEW YORK CITY, NEWARK
CHAS. BECK PAPER CO.	PHILADELPHIA, PA.
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C. I. JOHNSON MFG. CO.	ST. PAUL, MINN.
ZENITH PAPER CO.	DULUTH, MINN.
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H. N. RICHMOND PAPER CO.	SEATTLE AND TACOMA
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New Color Printing and Embossing Press "KRAUSE" B VII



Without or with inking attachment

Printing and Embossing in one impression, perfectly, a plate 11 7/8 x 15 3/4 inches. Very fast.

SCHUCHARDT & SCHÜTTE
136 LIBERTY STREET . . . . . NEW YORK

The Largest Electrotype Foundry on Earth!
An Engraving Plant Equal to Any on Earth!

GLOBE ENGRAVING & ELECTROTYPE COMPANY

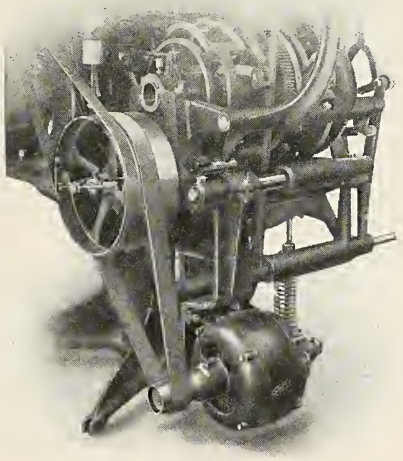
407-427 Dearborn Street, CHICAGO

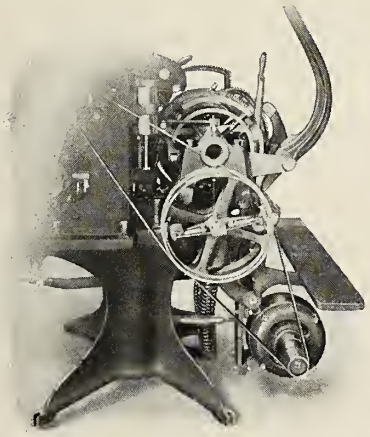
IF YOU are a buyer of Engravings you should have our ***New Scale of Prices,*** the most complete, comprehensive and consistent scale ever issued. With it on your desk, the necessity for correspondence is practically eliminated. Use your letter-head in writing for the scale and samples of our work.

WATSON LINOTYPE DRIVE

The accompanying illustrations show one of several exceedingly practicable forms of linotype drive which has been developed by our engineering department. The motor is bracketed to the machine in such a way as not only to put no strain upon it, but also to prevent any vibration being transmitted from motor to machine and vice versa.

The motor, being under the step, is out of the way, but at the same time is perfectly accessible.





There are no gears to clatter and cause vibration, but instead liberal belt centers and perfect adjustment of tension.

Write for information regarding our PATENT CHAIR SWITCH.

WATSON MOTORS

MANUFACTURED BY

The Mechanical Appliance Company

Factory and Main Office, MILWAUKEE, WIS.

NEW YORK OFFICE, 39-41 Cortlandt St. CHICAGO OFFICE, 1500 Fisher Building

AGENCIES IN ALL PRINCIPAL CITIES



Some people get results if kindly encouraged; but give me the man who can do things in spite of hell

¶ In the face of unfair competition, slanderous statements and misrepresentations by trust houses (who do not possess the moral courage to come out of the blockhouse and fight it out on broad lines), Tubbs is carrying the baton (not a spear) to the great army of progressive printers.

¶ If trustereen, anti-trust(?) and lassoed manufacturers devoted the same effort to sell their wares that they do to shouting vicious sayings regarding Tubbs, their factories would be working overtime. We appreciate the advertising. Listen to this: For the year 1907 Tubbs originated and designed more new articles of Printers' Furniture than any other manufacturer for a combined period of twenty years! That our originality is approved is well demonstrated by the fact that our designs are copied by other makers.

¶ Where is the printer that has not heard of Stutes, the founder and creator of The Empire Printing Company, of Spokane, Washington. This is what he said in a letter to Tubbs:

EMPIRE PRINTING COMPANY.

Tubbs Mfg. Co., Ludington, Mich.: SPOKANE, WASH., January 5, 1908.

GENTLEMEN,— I noticed in a recent issue of a trade journal that you have designed a rule case that thoroughly meets with my personal approval. I have often thought why such a case was not thought of before, for we all know that the lead and slug cases are of a similar design. Such a case will find a long-felt want with all printing concerns, and as a time-saver it is unequaled. Give the devil his due; that's my policy; and you have brought out many things that have received my approbation. Wishing you the season's success,

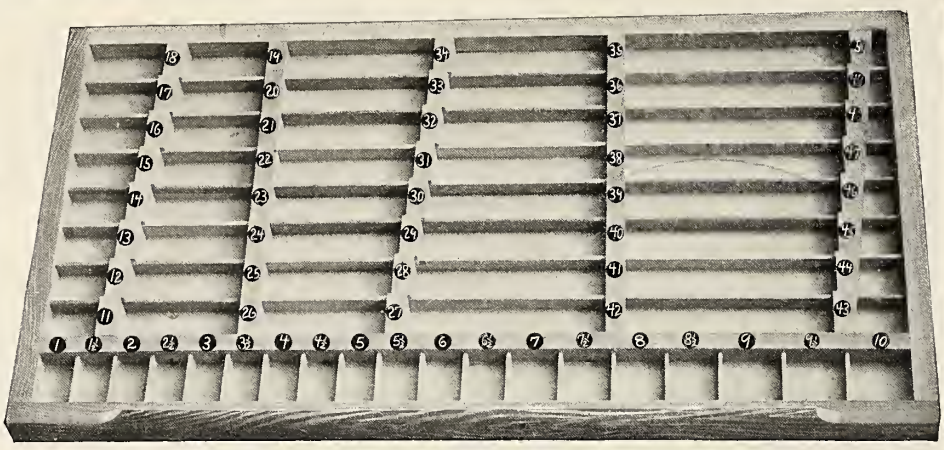
Sincerely yours,

EDWARD W. STUTES (Himself).

¶ Below find illustration of case referred to by Mr. Stutes. It is not only a time-saver, but saves the rule; it always lays face up; easy to take out, and you always get what you reach after because each box is cut accurately to hold certain lengths only. The case with rule setting perpendicular is hard to get, there is confusion of lengths and when boxes are partly empty the rule falls flat — then:

Here's the Case Hit of the Century

(Made by Tubbs exclusively)



Tubbs Excelsior Rule Case—List Price, full size, $3.20

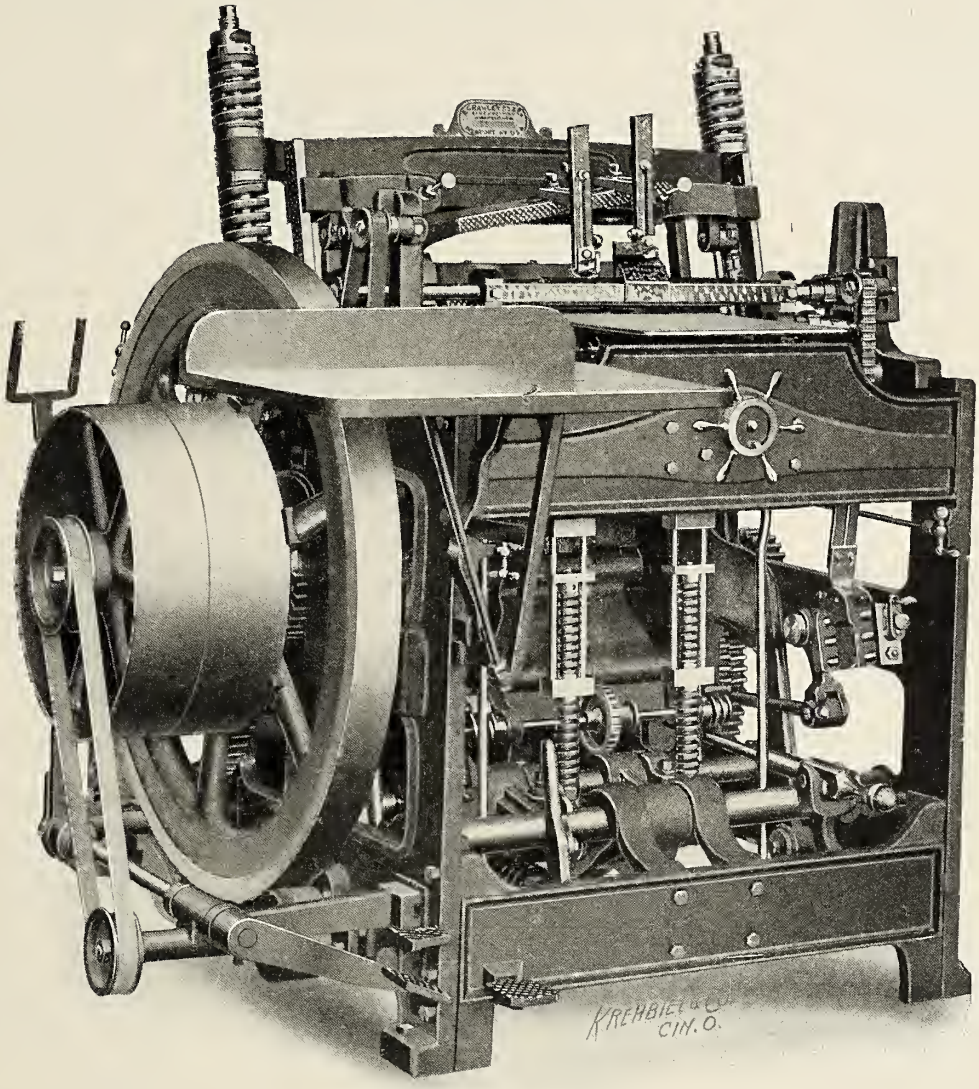
¶ Until now there never has been a full-size rule case, fit for use. Tubbs Excelsior Rule Case takes every length, 1 to 50 ems; up to 9½ by half ems. The arrangement of compartments is accurately spaced, and takes certain lengths only. The rule lays horizontally, easy to remove, and does not lay flat in case. A 21-em piece will not go into the 20-em space, and so on. The small length boxes hold quantities. This case has been adopted by the Government Printing-office, Washington, which has large quantities.

THE TUBBS MFG. CO.

NEW YORK: 536-538 PEARL STREET Phone, 2650 Worth

LUDINGTON, MICHIGAN

They are here—1908, the year to make money, and The Crawley Rounder and Backer to make it with



The percentage saved by the use of the machine will make a financial panic a thing of the past with you

---

Made and Sold by

THE CRAWLEY BOOK MACHINERY COMPANY
NEWPORT, KENTUCKY, U. S. A.

AGENTS

E. C. FULLER COMPANY
NEW YORK AND CHICAGO

THE HOBBS MFG. CO., LONDON, E. C.
Agents for British Isles

T. W. & C. B. SHERIDAN CO., LONDON, E. C.
Agents for Continental Europe

PARSONS TRADING CO., Sole Agents for NEW ZEALAND and AUSTRALIA

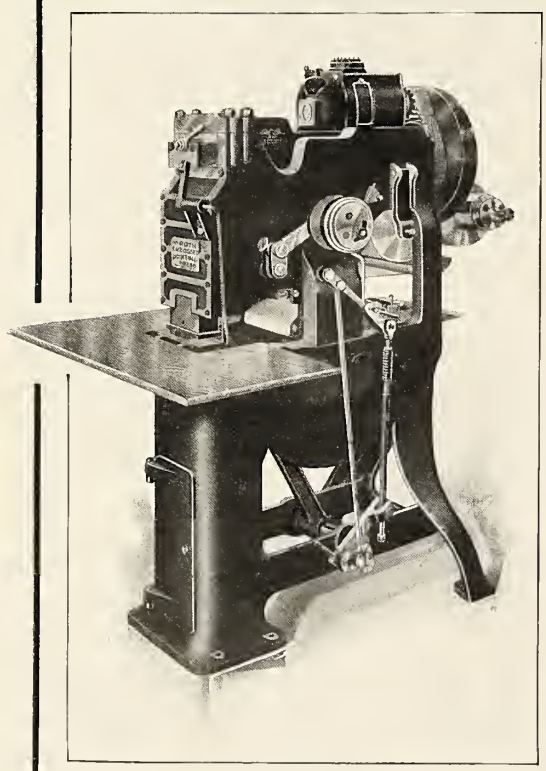
Star Black

The best all-round Book and Cut Ink on the market to-day. Made in three grades—Regular, Long and Q. D., all the same high quality.

Use the Star Brand of Printing Inks.

Red Star Label.

F. A. BARNARD & SON
349 Dearborn Street, Chicago, Ill.



Sole Manufacturers of

Roth's Cyanide Case-Hardening Furnace and Appliances.

The Roth Embossed Printing Press

Is a Revolution in Power Embossing Presses.

Automatically and simultaneously embosses and prints from a steel die or plate.

We claim originality in every detail.

Guaranteed to be perfect and to excel all other makes of presses in every feature.

Occupies one-half the floor space, is about one-half the weight, is four times as strong and will exert four times as much pressure on the die with one-half the motor power as any other make of press.

Body or frame is composed of a single carbonized steel casting, the guaranteed tensile strength of which is fully eight times that of cast iron; minor parts are of phosphor-bronze or of steel forgings.

Is a triumph of simplicity, is self-contained, and runs absolutely noiseless and without vibration or jar at thirty-five impressions per minute.

Contains every possible improvement and attachment for its convenient and successful operation, many of which are not contained in any other make of press.

Is a press in a class by itself.

Is built in five sizes; the smallest may be operated by hand.

The large sizes are built to receive our seven different automatic attachments for the various purposes and variety of work.

All classes and kinds of work possible to be done on a power press can be done on it, including hot and dry work.

Our No. 3 will emboss in the center of 30-inch stock, no limit to the length of the sheets; will take a die or plate 9 by 12 inches; is guaranteed to bring up 50 square inches of solid ruled work; takes 20 by 20 inch dies on hot or dry work.

Our No. 2 takes a 4 by 9 inch die, 5 by 9 inch plate and 20 square inches of solid ruled work.

Our No. 1 takes a 3 by 7 inch die, 4 by 7 inch plate and 10 square inches of solid ruled work.

Our No. 0 Pony Press will take dies as large as 2½ by 5 inches and bring up 5 square inches of solid ruled work.

Our Sub-chuck holds thin plates as conveniently as dies, without mounting.

Instructions complimentary, personal, typewritten and otherwise.

Over sixty of our style "A" and "B" presses are being successfully operated by over fifty different concerns in the United States, Canada and Mexico, all of which were sold without personal solicitation.

Correspondence solicited. Illustrated descriptive pamphlet, prices, terms, samples of work, etc., sent on application. When so desired, our representative will call with a miniature press and explain its operation, merits, etc.

Address all correspondence to

B. ROTH TOOL COMPANY

2122-28 Chouteau Avenue and 2122-28 La Salle Street ESTABLISHED 1857 **ST. LOUIS, MO., U. S. A.**

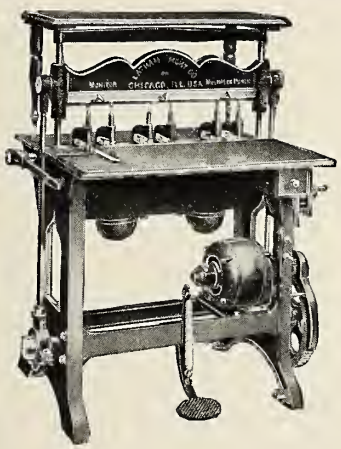
LABOR-SAVING **Kidder Machinery** MONEY-MAKING

TO THE PAPER DEALER

¶ Paper in the roll—*any quality*—is being used more and more every day. ¶ Some concerns are handling roll papers alone and *making money*. ¶ The profit in this line you are losing, if you are not equipped to handle it. ¶ Our ***Paper Slitter and Rewinder*** is the only satisfactory equipment. ¶ Let us send you particulars of this machine and facts about the many uses of *paper in the roll*.

Kidder Press Co. Main Office and Works **Dover, N. H.**

Gibbs-Brower Co., *Agents*, *261 Broadway*, New York



To do the largest range of work. To do it in the shortest time. To do it *right*, use

The Monitor

For appearance, speed, profit, use Monitor Machinery



Monitor Punches, Perforators, Paging and Numbering Machines, Monitor Wire Stitchers, Round Corner Cutters, Book Indexing Machines, Card Index Cutters, Embossers, Standing Presses, Jobbackers, Creasing and Scoring Machines, etc. Everything in Bookbinding Machinery. "Made in Chicago" by

Latham Machinery Co.

197-201 South Canal Street, Chicago, Illinois

8 Reade Street, New York — 220 Devonshire Street, Boston

NOW AT 45-47-49 RANDOLPH STREET



THE MUGLER ENGRAVING CO.

DESIGNERS · ILLUSTRATORS
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OF · FINE · COLOR · PLATES
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ELECTROTYPING & ETC

MUGLER · BUILDING
CLEVELAND · · OHIO

NUERNBERGER-RETTIG SORT-CASTER

He Says --"DOES THE WORK"

Severinghaus & Beilfuss Company

PRINTERS BOOKBINDERS
LINOTYPERS STATIONERS

446 Milwaukee Avenue, Chicago — **566-568 Ogden Avenue, Chicago**

CHICAGO, January 8, 1908.

Universal Automatic Type-Casting Machine Co.
32 S. Jefferson St., Chicago, Ill.

GENTLEMEN,— Replying to your communication of even date, we are pleased to say that your Nuernberger-Rettig Type-Casting Machine has given us entire satisfaction since same has been installed in our establishment.

The type are accurate, in fact we never used any better; and as for casting sorts just when we need them, it is simply perfection, saving time and worry.

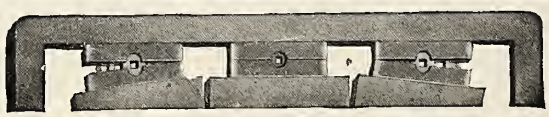
We assure you that we are perfectly satisfied with the machine and its product.

Very truly yours,

(Signed) SEVERINGHAUS & BEILFUSS COMPANY.

Universal Automatic Type-Casting Machine Co.
32 South Jefferson Street, Chicago

Once used is sufficient



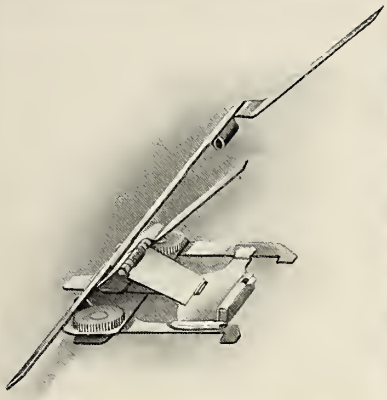
Wickersham Quoin, made in Two Sizes. 2,000,000 in use

That's all we ask — just a fair trial.

We find print-shops who have used the old styles, at first hard to convince before using the WICKERSHAM QUOIN, but when they wake up and try it "just once," that's sufficient. Out go the relics.

Get our catalog, study the mechanism, use your reason as to which is best. A quick acting, strong QUOIN is what you want. Investigate. Ask some printer who is using our QUOINS. They will tell you more of their good merits than we can in this limited space.

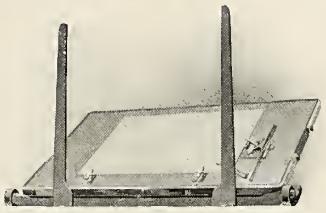
WICKERSHAM QUOIN COMPANY
BOSTON, MASS., U. S. A.



Megill's Patent Automatic Register Gauge

The Great SIDE GUIDE FOR COLORWORK!

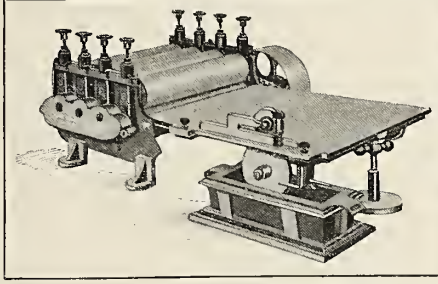
Split hair register. Increase in output. Saving of stock. Hundreds in use. Sold by Type Founders. SEND FOR BOOKLET AND PRICES.



Adapted at sight to all platens. **Double-Grip Gauges** shown at bottom. You need both.

EDW. L. MEGILL (ORIGINAL PATENTEE) **60 Duane St., New York**

Keystone Folding Box GLUING MACHINE



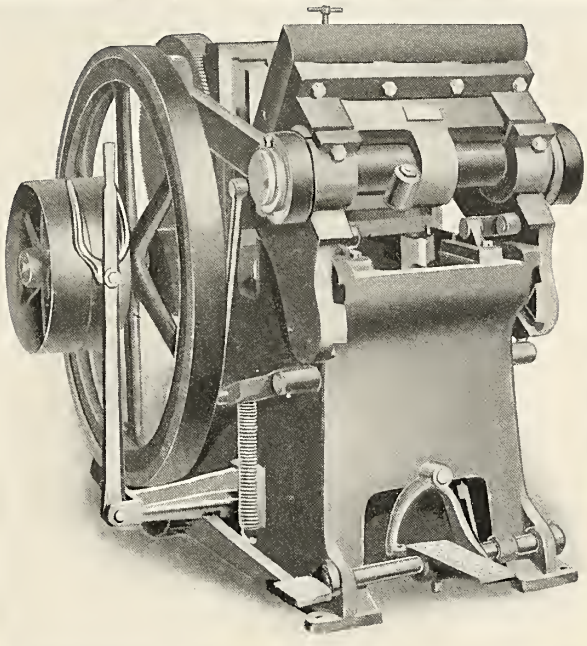
12-inch Bench Style $57.00

One of these gluers, together with a strong printing press, are the only machines necessary to produce folding boxes.

Ask for complete circular showing other styles and larger size machines.

Folding Box Cutting and Creasing Presses
Up to 30 x 44 inches inside chase.

CHAS. BECK PAPER CO., Ltd.
609 Chestnut Street, Philadelphia, Pa.



STERLING PONY-EMBOSSING, CUTTING AND CREASING PRESS

Machine Perfecting & Mfg. Co.

Designers and Manufacturers of
PRINTERS' MACHINERY—STANDARD AND SPECIAL

STERLING ROTARY ONE AND TWO COLOR PRESSES for various purposes. Sterling Pony, Cutting, Creasing and Embossing Press. Sterling Pony Routers. Stereotyping Machinery, Half-type-high Beds, Lock-ups, etc.

2 to 10 North Desplaines Street : : : : : CHICAGO

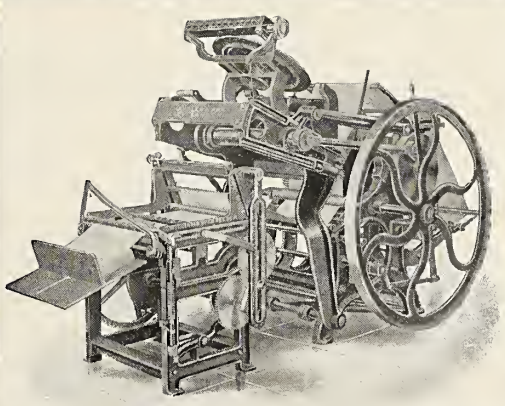
During the month of November we shipped out *Sixty*

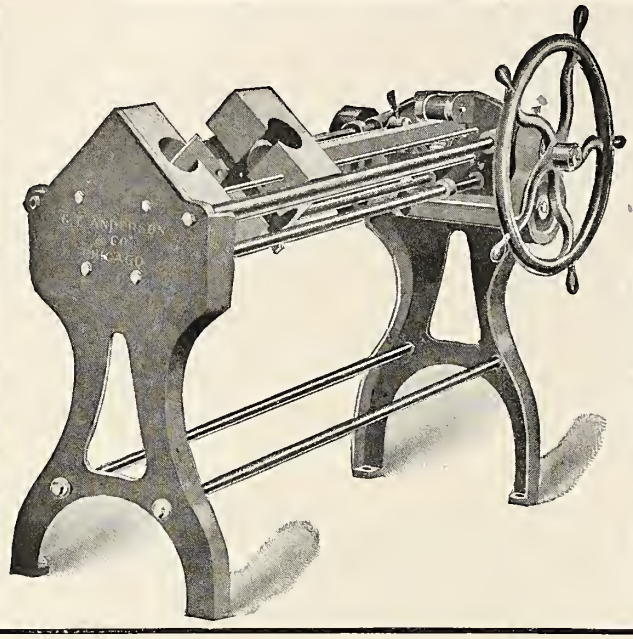
Williams Web Feeders

on trial. This resulted in sixty sales.
We do not object to sending our Feeders out on trial to responsible printers.

FOR PARTICULARS ADDRESS

THE WILLIAMS WEB COMPANY
131 SOUTH SEVENTH STREET, PHILADELPHIA, PA.





A Necessity— Not a Luxury

If you will take the pains to study economy in your bindery, you will find the **Anderson Bundling Press** a machine that you can not well afford to be without. It's made to do the heavy work; is practical and a time-saver, besides, it will bundle the work perfectly. There are hundreds using our Bundler. Let us tell you more about it. Write to-day for full particulars. It's not an expensive machine—but it does the work for many hands.

C. F. ANDERSON & CO.
394-398 Clark Street . CHICAGO, ILL.

EIGHT HOURS OR NINE HOURS?

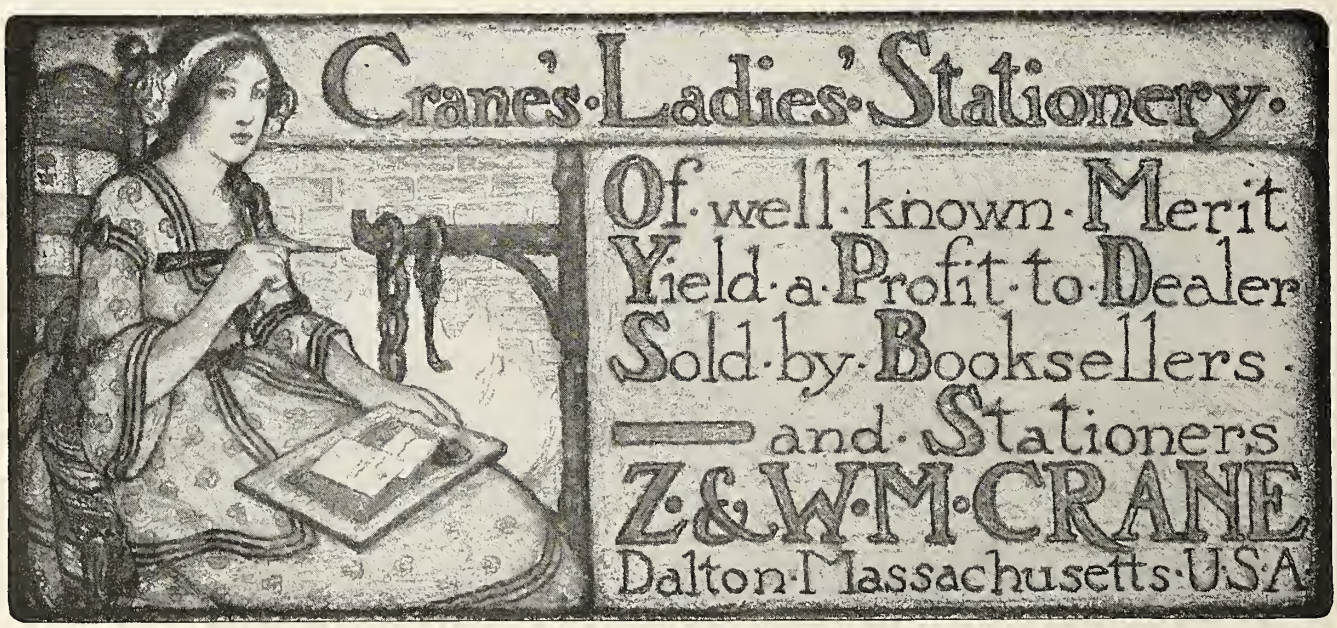
If your plant is running fifty-four hours a week, or forty-eight hours a week, we can cut the time of figuring your pay-roll to the minimum, and greatly lessen the liability to error.

Nine-hour-a-day Wage Calculator shows the amount for every quarter hour from one-quarter hour to a full week of fifty-four hours, calculated for each quarter dollar of wages from $1.00 to $25.00 a week . . . . . **Price, $3.00**

Eight-hour-a-day Wage Calculator shows amount for every quarter hour from one-quarter hour to a full week of forty-eight hours, calculated for each half dollar of wages from $3.00 to $30.00 a week . . . . . **Price, $3.00**

Either book will save its cost in figuring one pay-roll. Sent postpaid on receipt of price by

The Inland Printer Company 120-130 SHERMAN STREET, CHICAGO
116 NASSAU STREET - - - NEW YORK



The Modern Degenerator

This device will overcome the electricity in your printed sheet. It will also obviate the necessity of slip-sheeting on about all of your high-class cutwork. On this account it is an all-the-year-around proposition.

Now is the time that you have electricity troubles. Let us help you, and at small expense. Slip-sheeting a run of 50,000 or more costs you enough to pay for this device.

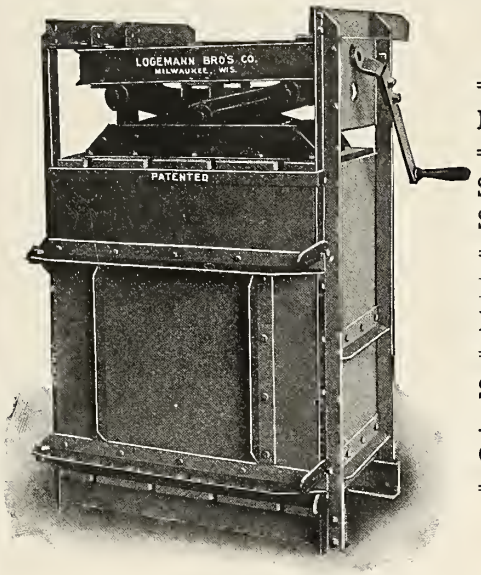
SOME USERS

Manz Engraving Co. (Hollister Press),	13
Franklin Printing & Engraving Co.,	6
Binner-Wells Co.,	3
Excelsior Printing Co.,	7
Munroe & Southworth,	3
Sleepeck-Helman Printing Co.,	2

If good for them, why not for you?

Champlin Type & Machinery Co.
121 Plymouth Court, Chicago

BALE SCRAP PAPER



NO FIRE

SMALL SPACE

BETTER PRICE

SHOP ALWAYS CLEAN

Hand and Power BALING PRESSES more in use every year. They are Money Makers and Savers.

H. C. DUNBAR, Selling Agent,
510 Monadnock Block, Chicago.

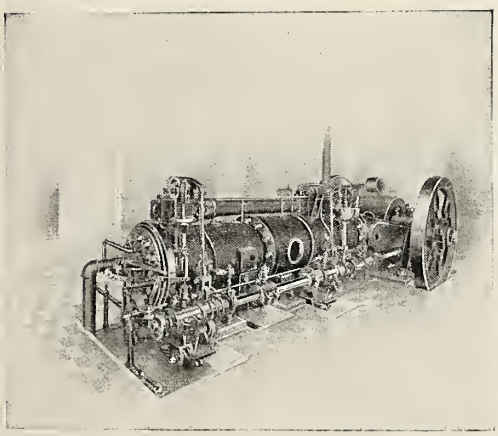
Also Die-cutting Presses for Labels and Shaped Cards, etc.

What do you know about Gas Engines?

Do you know their economy?
Do you understand their convenience?
Do you know they are 25 to 80 per cent cheaper to operate than steam engines?

We are engineers and manufacturers and have been since 1877. We are experts on power problems. Let us show you how to reduce your power bills.

Our catalogs and advice cost you nothing. Write to-day.



DU BOIS IRON WORKS

Established 1877

807 Brady St.

DU BOIS PENN.

Spot Light

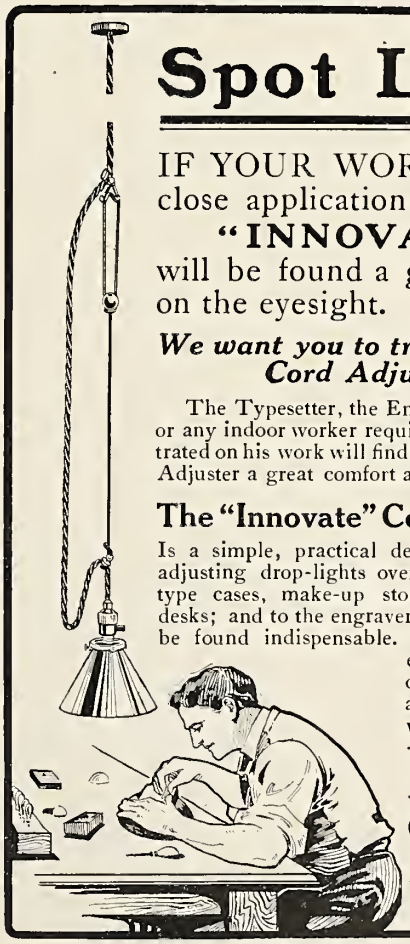
IF YOUR WORK requires close application of the eye,
"INNOVATE"
will be found a great saving on the eyesight.

We want you to try this simple Cord Adjuster.

The Typesetter, the Engraver, the Artist, or any indoor worker requiring light concentrated on his work will find this practical Cord Adjuster a great comfort and convenience.

The "Innovate" Cord Adjuster

Is a simple, practical device for instantly adjusting drop-lights over printing-presses, type cases, make-up stones, proofreading desks; and to the engraver this Adjuster will be found indispensable. Can be attached easily, requiring only a pocket-knife and a few minutes work. No red tape.



Write to-day for our prices.

CRESCENT COMPANY
Valparaiso, Ind.

Onyx Papers

Mexican Onyx
Sardonyx
Malachite Onyx
Chalcedonyx

Carried in stock in 21 x 33—60 and 80 lbs. to ream (500 sheets) in Crash, Repoussé-Crash, Vellum and plate finishes. Put up in half-ream packages.

ONYX BRISTOLS	ONYX BOND
22½ x 28½ — 100, 120, 140 lbs.	22 x 34—32 lbs.—five colors

SEND FOR OUR NEW SAMPLE BOOK

KEITH PAPER COMPANY
TURNERS FALLS, MASS., U. S. A.

Announcements

Favrille Parchment

Onyx Parchment

These lines are *entirely new* and *distinctive* from anything on the market. Ask your jobber for samples. If he can not supply you write direct to

THE P. P. KELLOGG & CO. Division
SPRINGFIELD, MASS.

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

ADVERTISING CALENDARS AND PADS.

OLIVER BAKER MFG. CO., Minneapolis, Minn., U. S. A. Makers of Art Calendars and Specialties for Advertising. Samples of calendars in half-tone, duo half-tone and 3-color half-tone furnished only upon receipt of price on a basis of 40 to 50 per cent discount from the 1,000 price; orders for samples not solicited except from those who propose to push our line energetically and exclusively.

ADVERTISING FANS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

ADVERTISING NOVELTIES.

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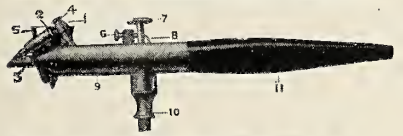
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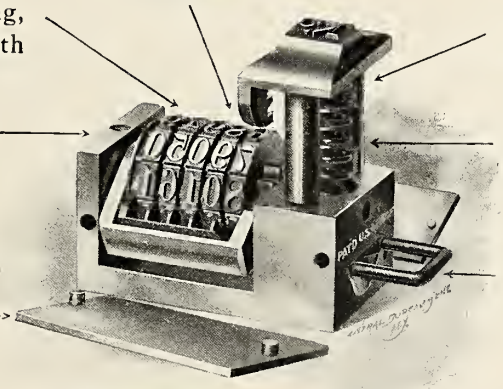
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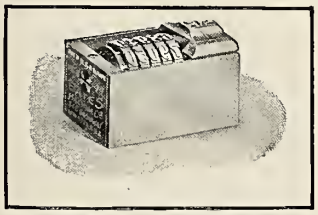
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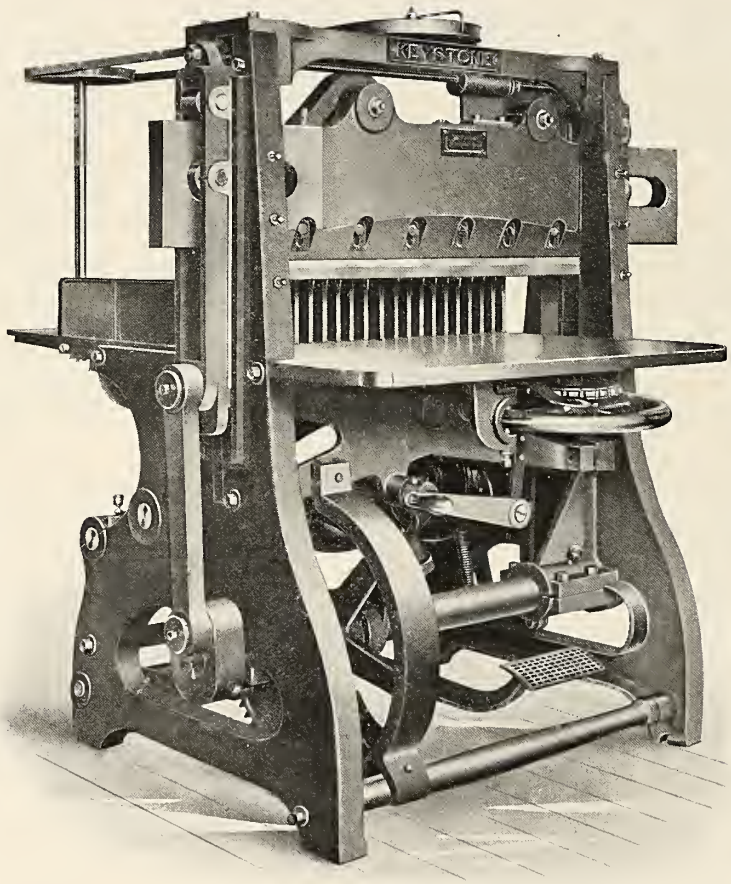
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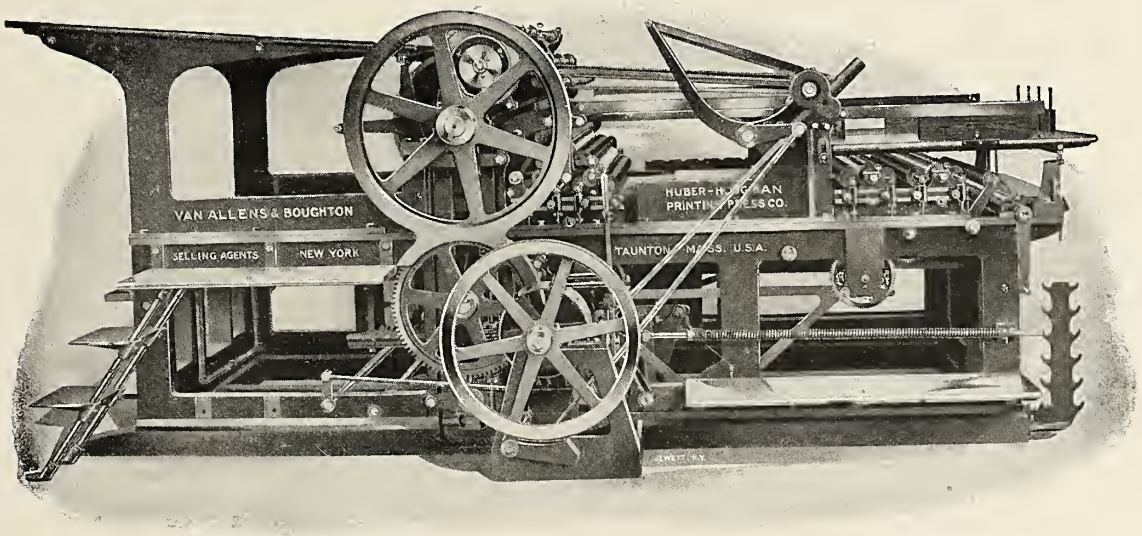
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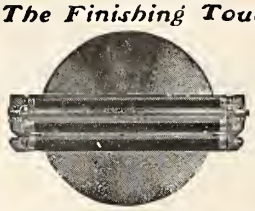
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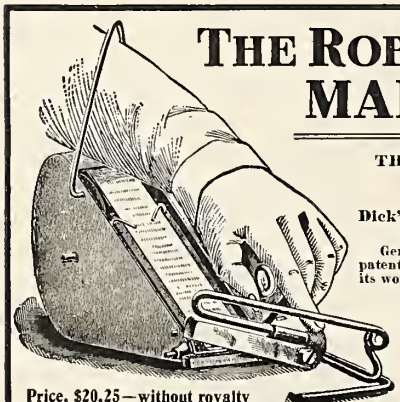
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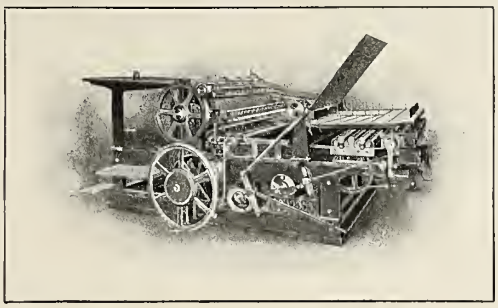
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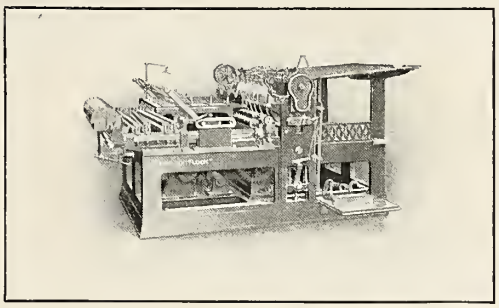
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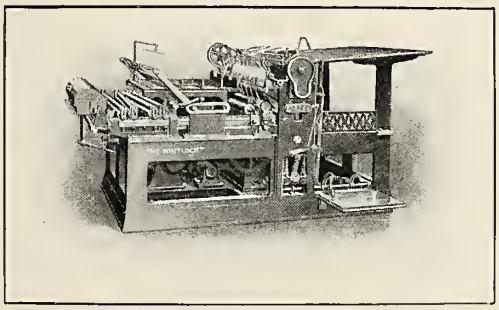


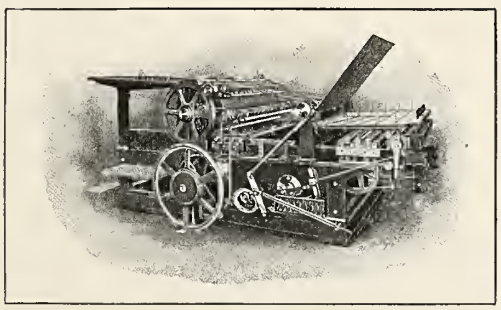
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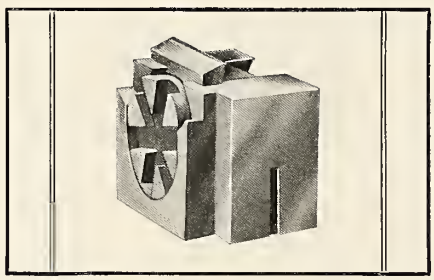
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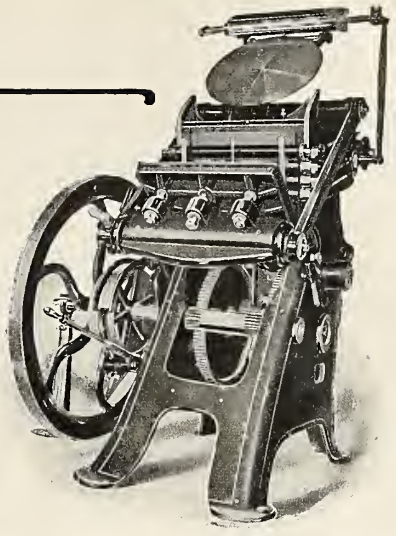
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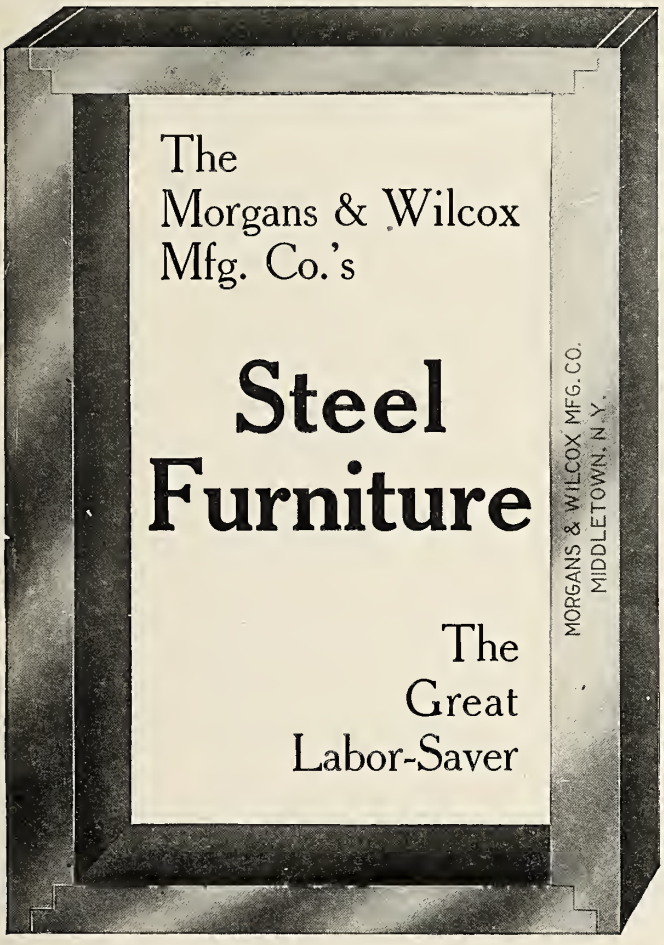
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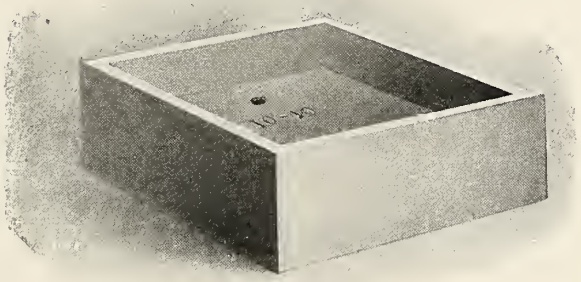
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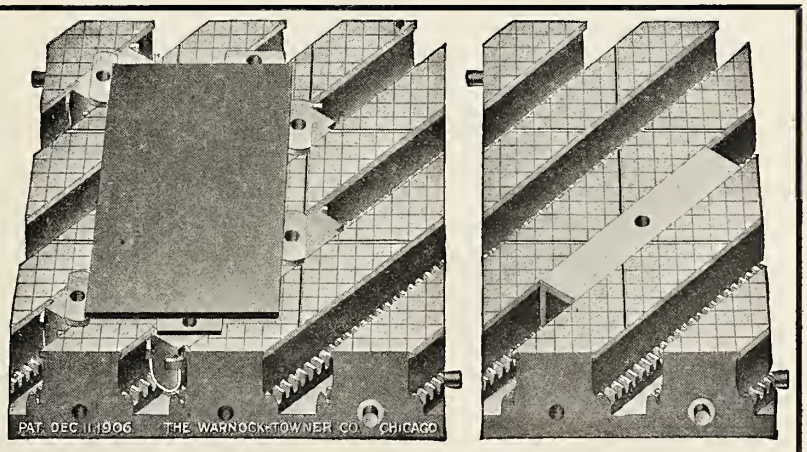
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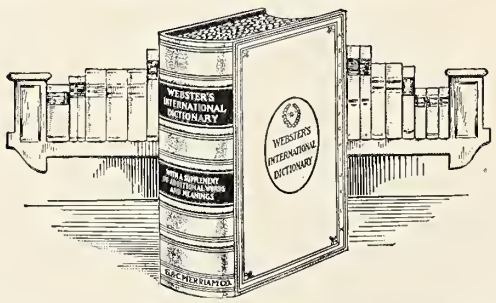
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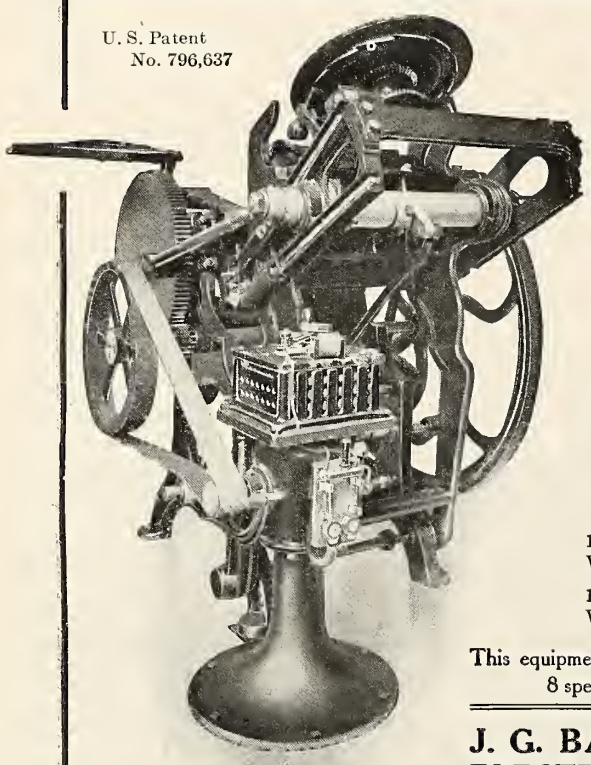
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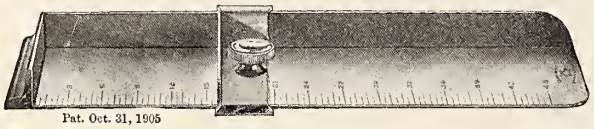
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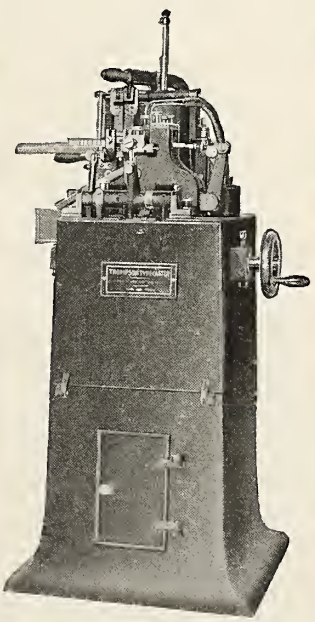
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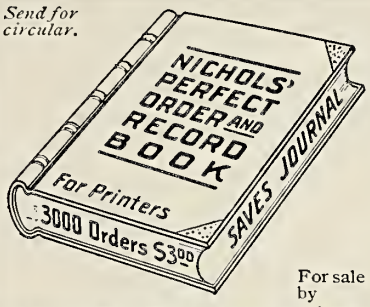
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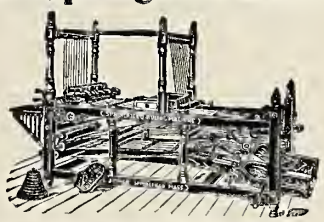
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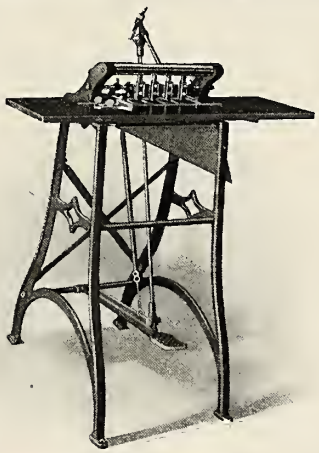
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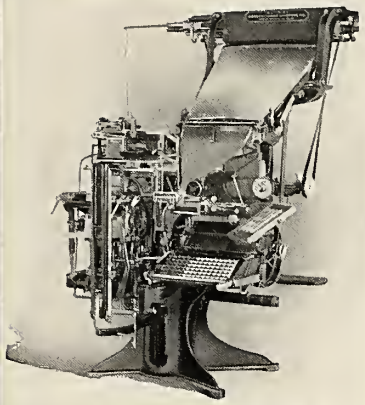


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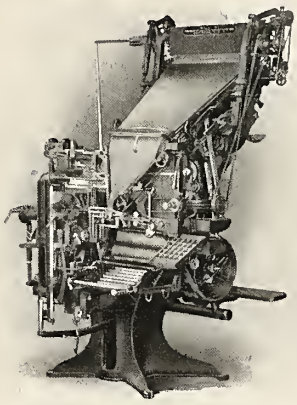
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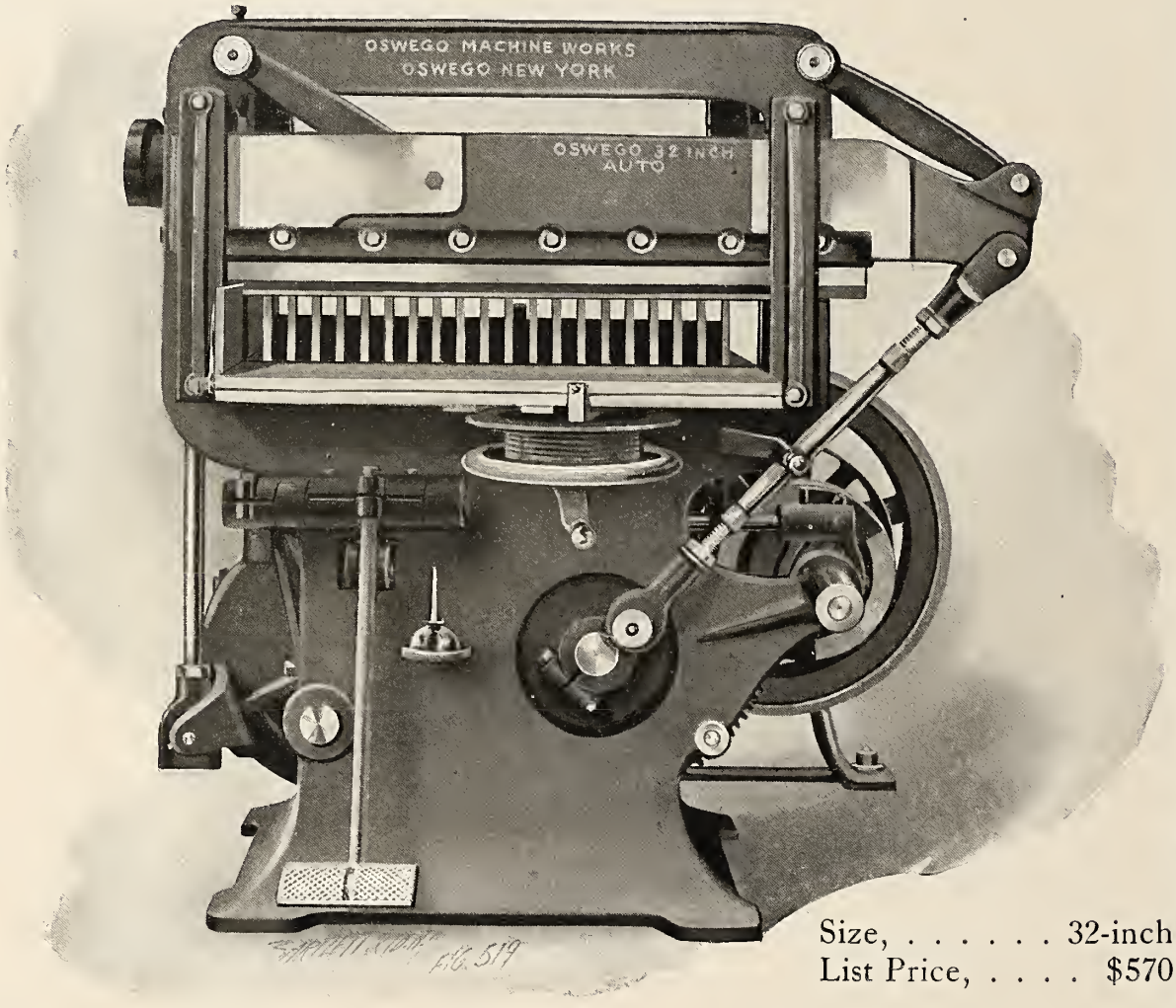
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How would you like to have One Machine in your Composing Room that would do the following:

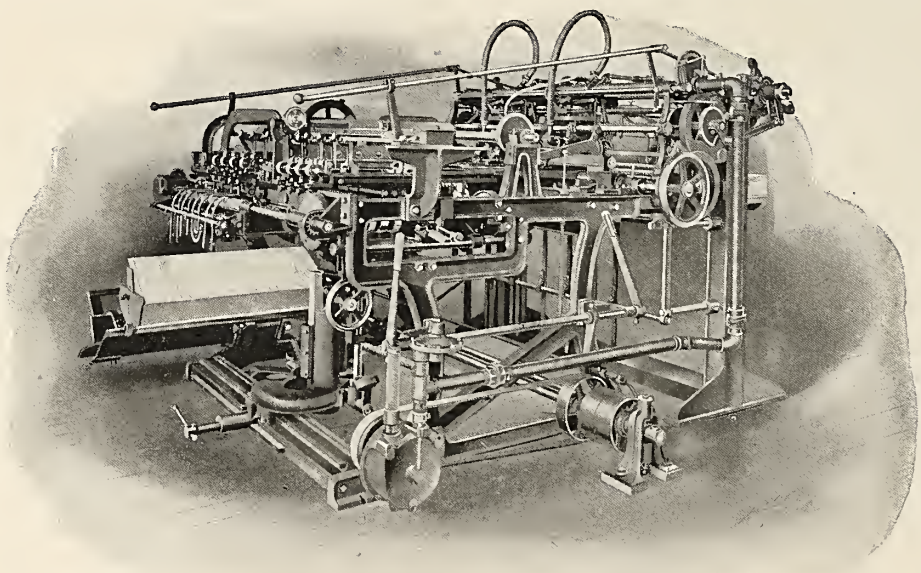
Cut Quickly Mortises; — Drill
Bevel for Jacks or Hooks; —
Split Linotype Slugs; — Route
Remove Ribs and Shoulders from Linotype Slugs; — Quickly Mortises
Make Leads & Quads from old Linotype Slugs; — Plane
Make Furniture & Reglet; — Type High
Miter Brace Rule and Cut rule to Labor Saving Lengths; — Repair Plates

We manufacture a Machine that will do this and think well enough of it to put it in your office on trial for a while - say for a month.

May We, Think it over

Miller Saw-Trimmer Co.
Milwaukee,
Wis

THE CHAMBERS
Paper Folding Machines



No. 440 Drop-Roll Jobber has range from 35 x 48 to 14 x 21 inches

The man who has never used a Drop-Roller Folding Machine may be unable to see much difference between a Chambers and some others. He often does not appreciate the value of these differences. The man in the bindery, however, who runs the machine, who has to get out the work, who makes the changes from one job to another and who is with the machine day to day, year in and year out — HE KNOWS.

His experience places the Chambers at the top on every point of merit.

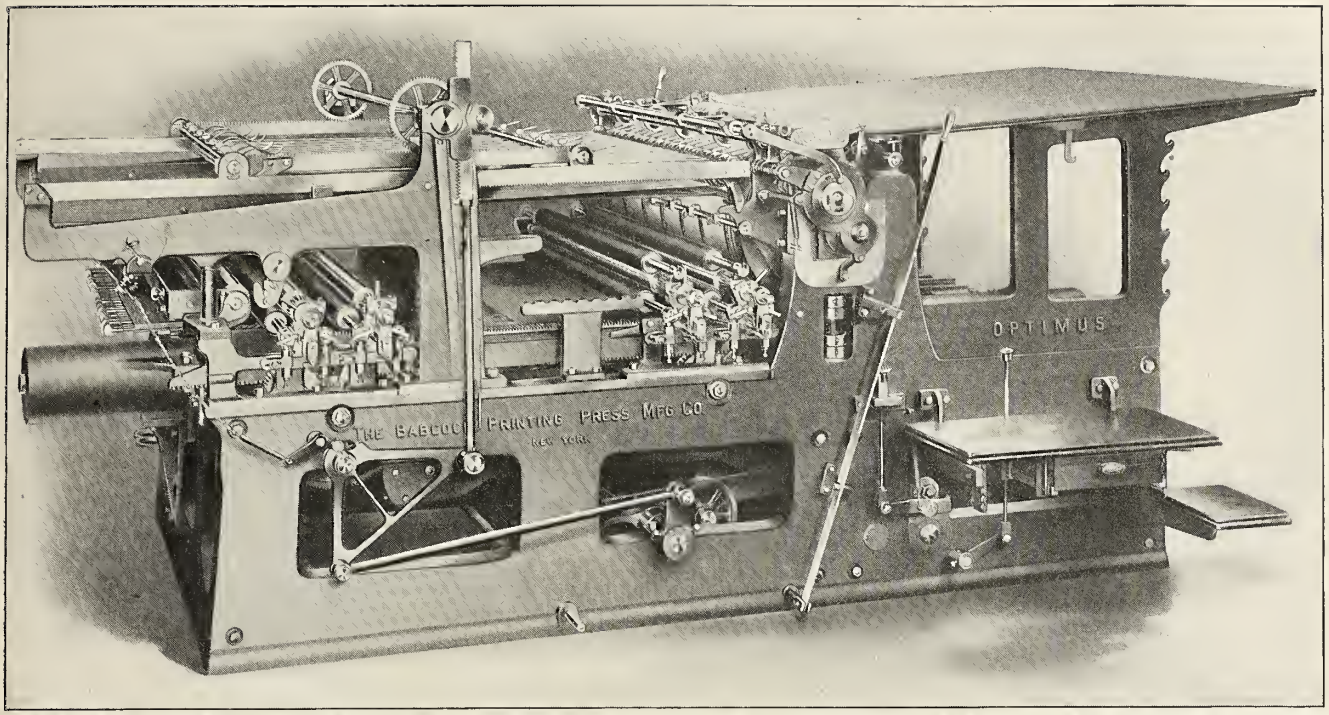
The new **440** is away beyond any previous production in the Folding Machine line. It sells on merit and on a smaller margin of profit for the builder.

The price is in the machine

Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.

Chicago Office : : : 59 West Jackson Boulevard



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; National Paper & Type Co., City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply Company, Seattle; Pacific States Type Foundry, San Francisco.

The Babcock Optimus
The Babcock Optimus

"The man makes the job." That is true, nothing more so—if he takes time enough.

Any old press run slow enough, with the exceptional man and time enough, is as good as another. And the profit expected is the loss secured.

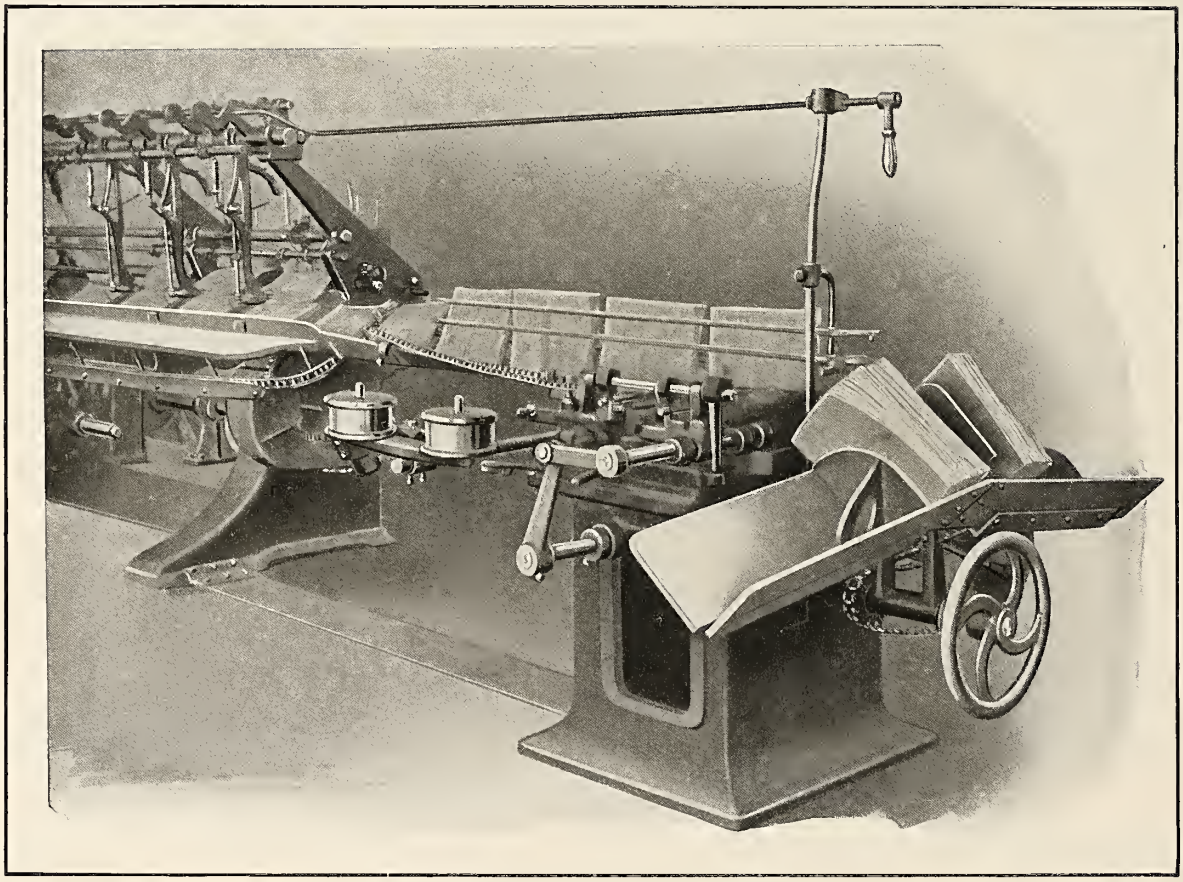
Nowadays no one has time enough for the inferior machine no matter what else he has. Profit and success come only through up to date, exact and speedy production. The machine is tremendously important. It must be built for the purpose, like the Optimus.

The Babcock Optimus

SET IN BARNHART OLD STYLE AND BARNHART OLD STYLE NO. 2

The Juengst Gatherer Collator *and* Jogger

WITH STITCHER ATTACHED



FULLY PROTECTED BY PATENTS

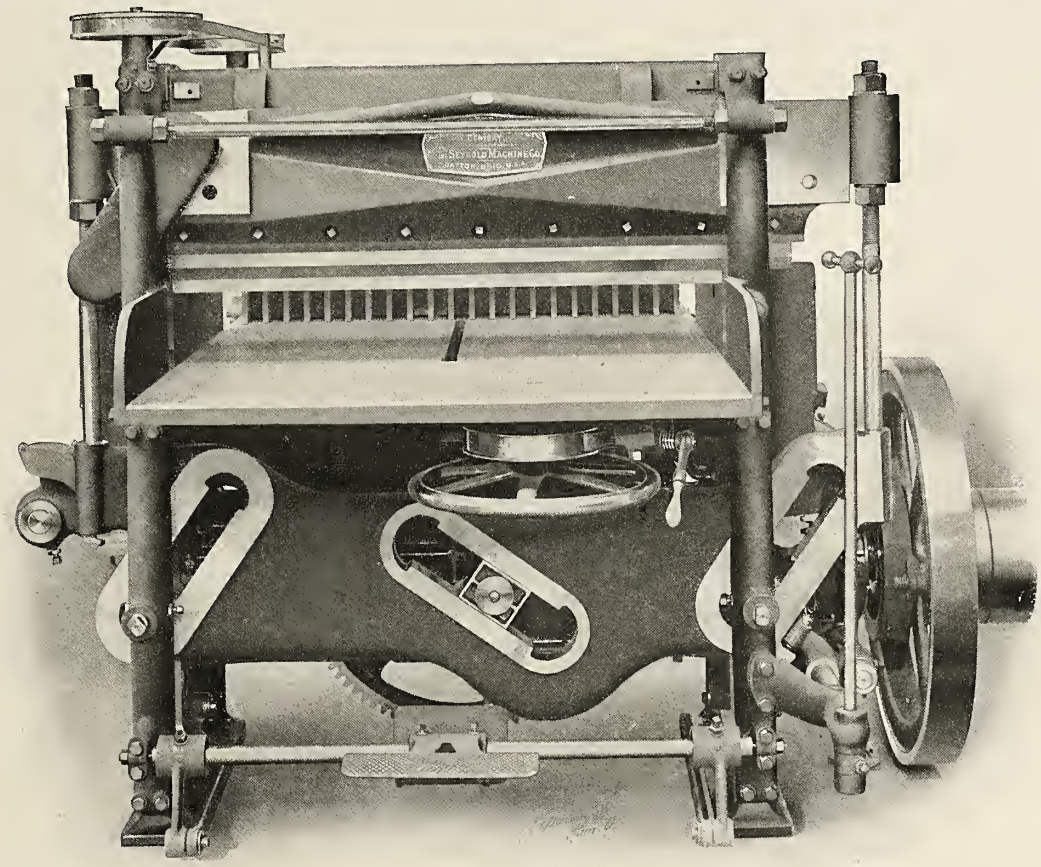
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distributed from New York to San Francisco, many of them also using the latest production of other makers, will tell you that the

Seybold 20th Century

is the most perfect Automatic Cutting Machine ever produced. Ask us who they are. We'll tell you and you can investigate for yourself.

Our new Catalogue will interest you. Write for it.

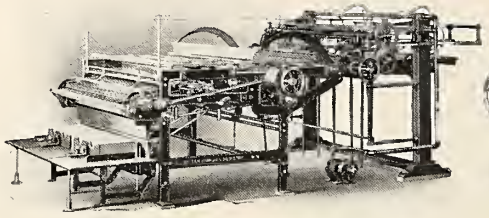
THE SEYBOLD MACHINE COMPANY

Main Office and Factory, DAYTON, OHIO

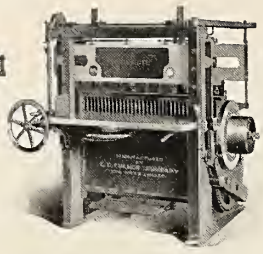
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Canadian Agents	*Southwestern and Mexican Agents*	*Southern Agents*	*European Agents*
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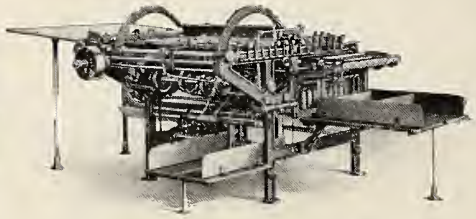
Fuller Manufacturing Company's Specialties



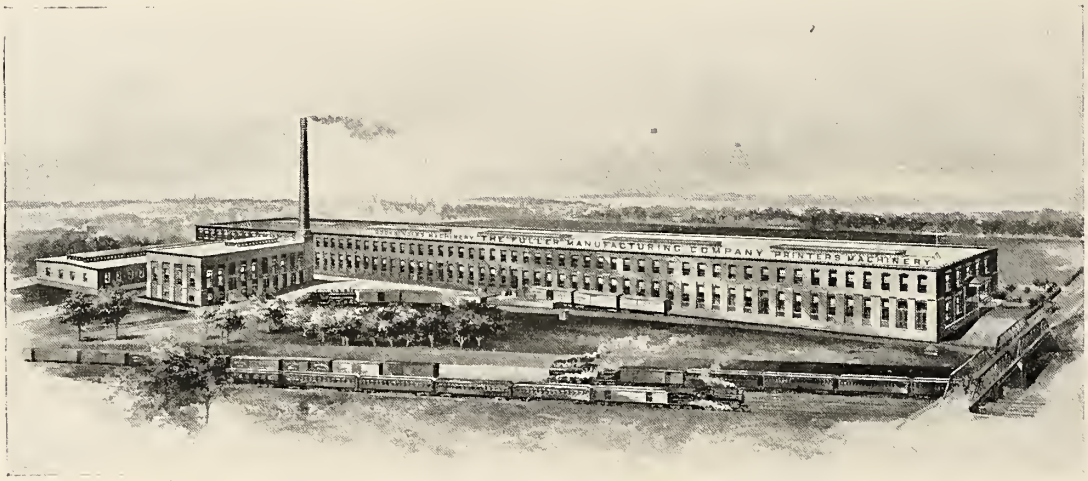
FULLER MULTIPLEX FOLDER



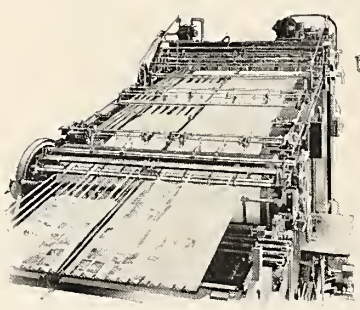
WHITE PAPER CUTTER



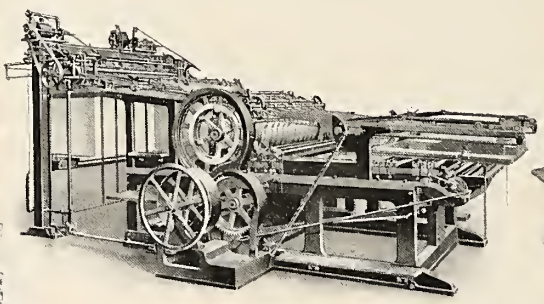
FULLER JOBBING BOOK FOLDER



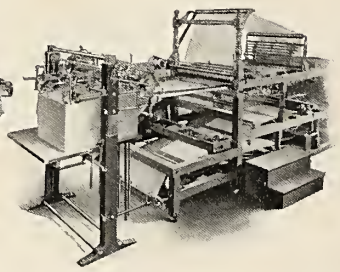
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THE **largest** and **best equipped** Plant in the World for the manufacture of **Automatic Feeders, Folding Machinery** and **Cutters.** Thousands in daily operation.

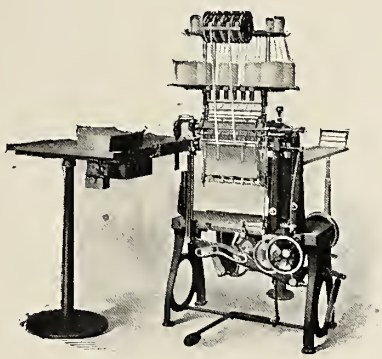
Write for descriptive catalogue

E. C. FULLER COMPANY

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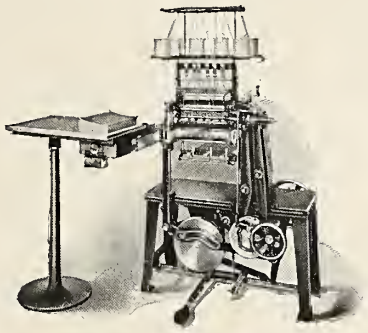
Smyth Manufacturing Company's Specialties



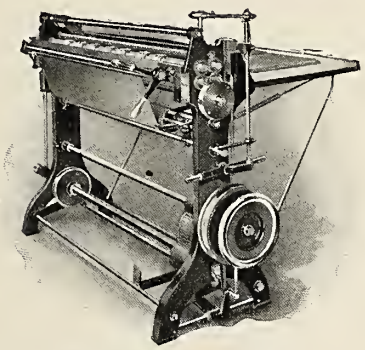
No. 3 Sewing Machine



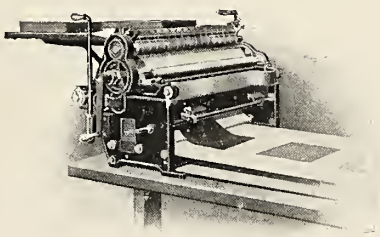
No. 4 Sewing Machine



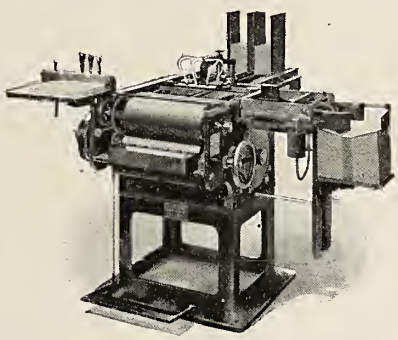
No. 7 Sewing Machine



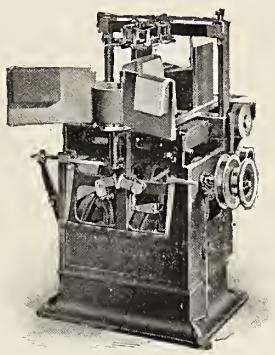
Cloth-cutting Machine



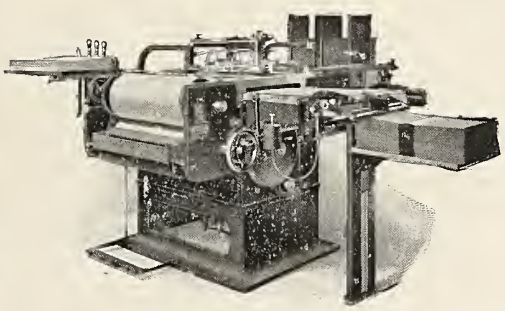
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THE **best constructed,** the **most satisfactory** and the **most profitable** machines for the purposes for which they are designed.

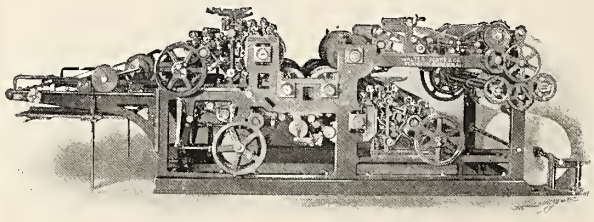
Write for descriptive catalogue

E. C. FULLER COMPANY

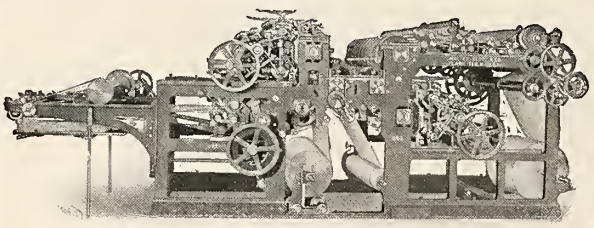
SOLE SELLING AGENT

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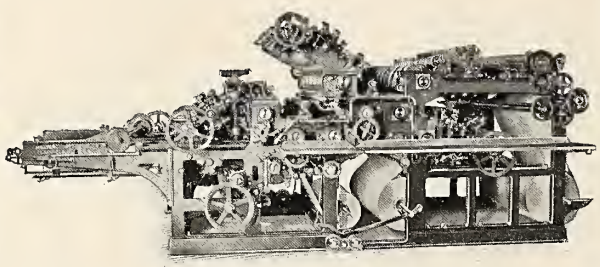
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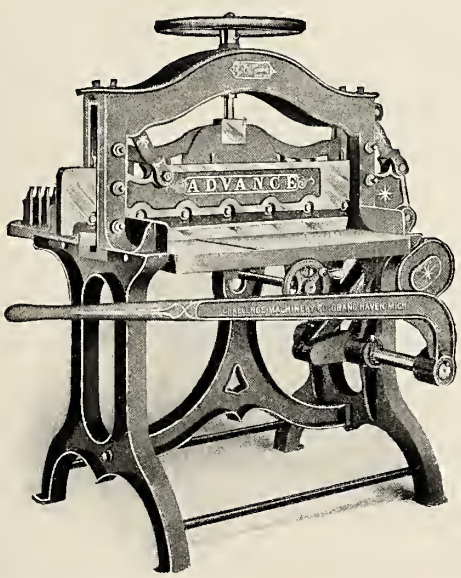
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Gibs and Set-screws, and
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on both sides,

how much more valuable and serviceable that Cutter would be! The **Advance Lever Cutter *has*** all of these advantages, yet costs no more than other machines. Why not send for a circular and get posted on it?

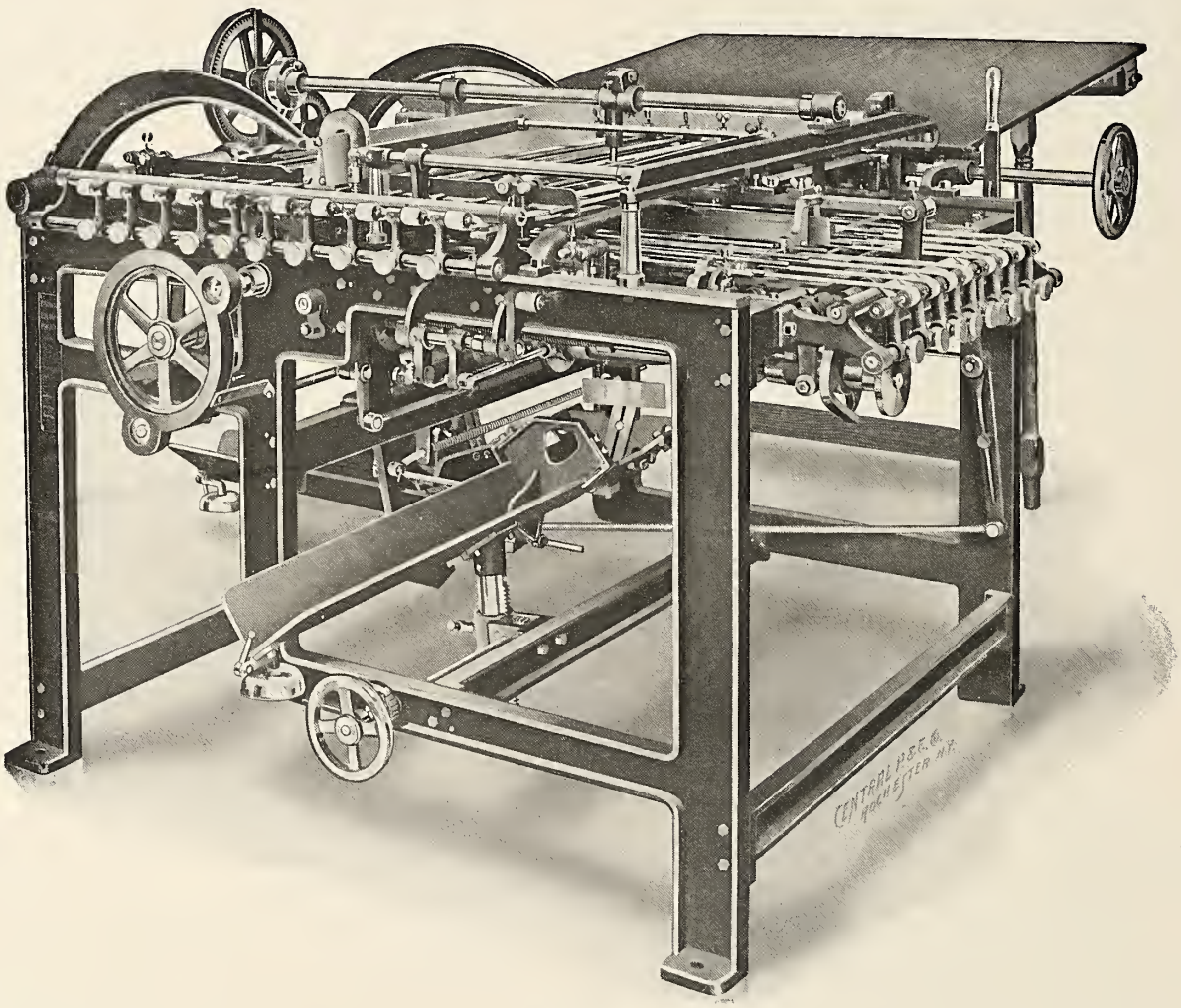
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Catalogue and Book Folder
Another New One

WRITE FOR DETAILS



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Agencies

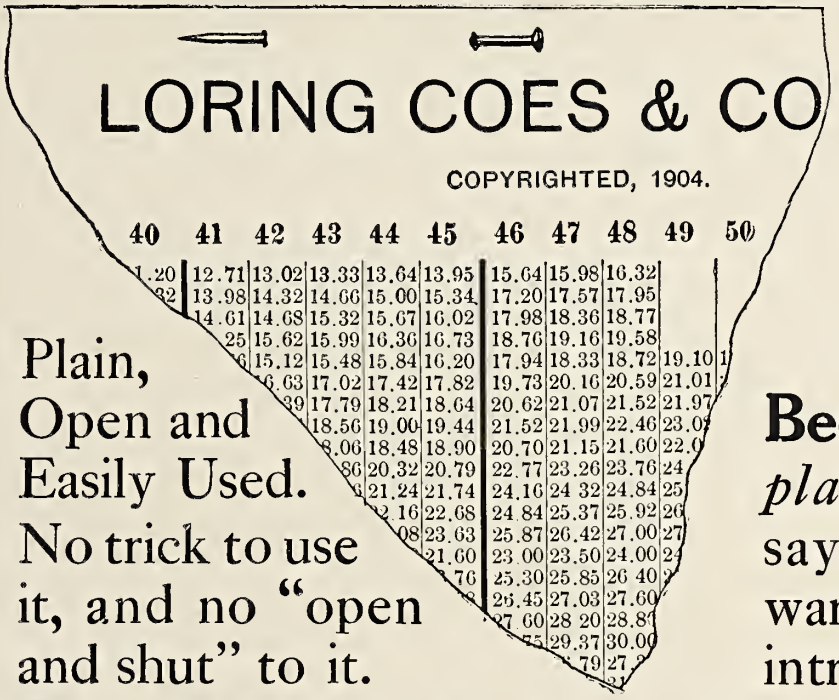
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42 Regent Square, Gray's Inn Road

Chicago,
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ESTABLISHED 1830

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Plain, Open and Easily Used. No trick to use it, and no "open and shut" to it.

Because it is *plain*, the Trust says it is not warranted and an intrusion.

That MAY be, but it can't be juggled with.

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Are *Honest, Reliable* and *Sound.*

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First to absolutely refuse to join the Trust (1893).

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First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

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Is Always Best!

Our warrant and reputation are behind every inch of edge.

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

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A Query Answered

We have been asked why the ascenders on Cheltenham letters b d f h k l t are made longer than the descenders on g i p q y. The reason for this is that in scientifically-designed types the eye reads the tops of the lowercase letters, as is proved by the ease with which this paragraph is read



An Idea That Won Us Good Fortune

In Cheltenham Oldstyle we had a thoroughbred design. We conceived the new idea of developing a ***Cheltenham Family.*** Here, we argued, is a master design for body or text or display; let us enable the compositor to obtain the utmost variety in color and proportion, while he cannot destroy harmony in the result. So this varied but ever harmonious ***Cheltenham Family*** grew and is victorious—the record-breaker in sales the world over, because in it ***harmony*** is made automatic. That is the reason. With ***a judicious selection of series and sizes*** the compositor's work is simplified—his time is not used up in pauses for study and in experiments to obtain harmony and proportion with unrelated types. The Cheltenhams are decidedly economical. If a job is set in Cheltenhams it must be eye-pleasing—that's the great point with your customers. Hence we find the richest catalogues and ***edition de luxe*** books set entirely in Cheltenhams, which are also used strikingly in newspaper advertisements and placards. It is phenomenal. It is a most successful marriage of Art with Economy in typesetting.

The Entire Cheltenham Family is Sold in Weight Fonts at Our Body Type Prices

American Type Founders Company

Always the Leader in Type Fashions and Originator of the Family Idea of Types

Greatest Price Concession in the History of Type Selling

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Imperialism Denounced

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Cheltenham Bold Outline
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Modern Stores

Cheltenham Inline
Brand Changed

Cheltenham Inline Extra Condensed
Rebels Executed

¶ Another good reason for the growing phenomenal demand for the Cheltenhams is that we sell them all (as well as others of our Display Types) in fonts weighing twenty-five pounds and over at plain Body Type prices—*the lowest prices asked for any type.*

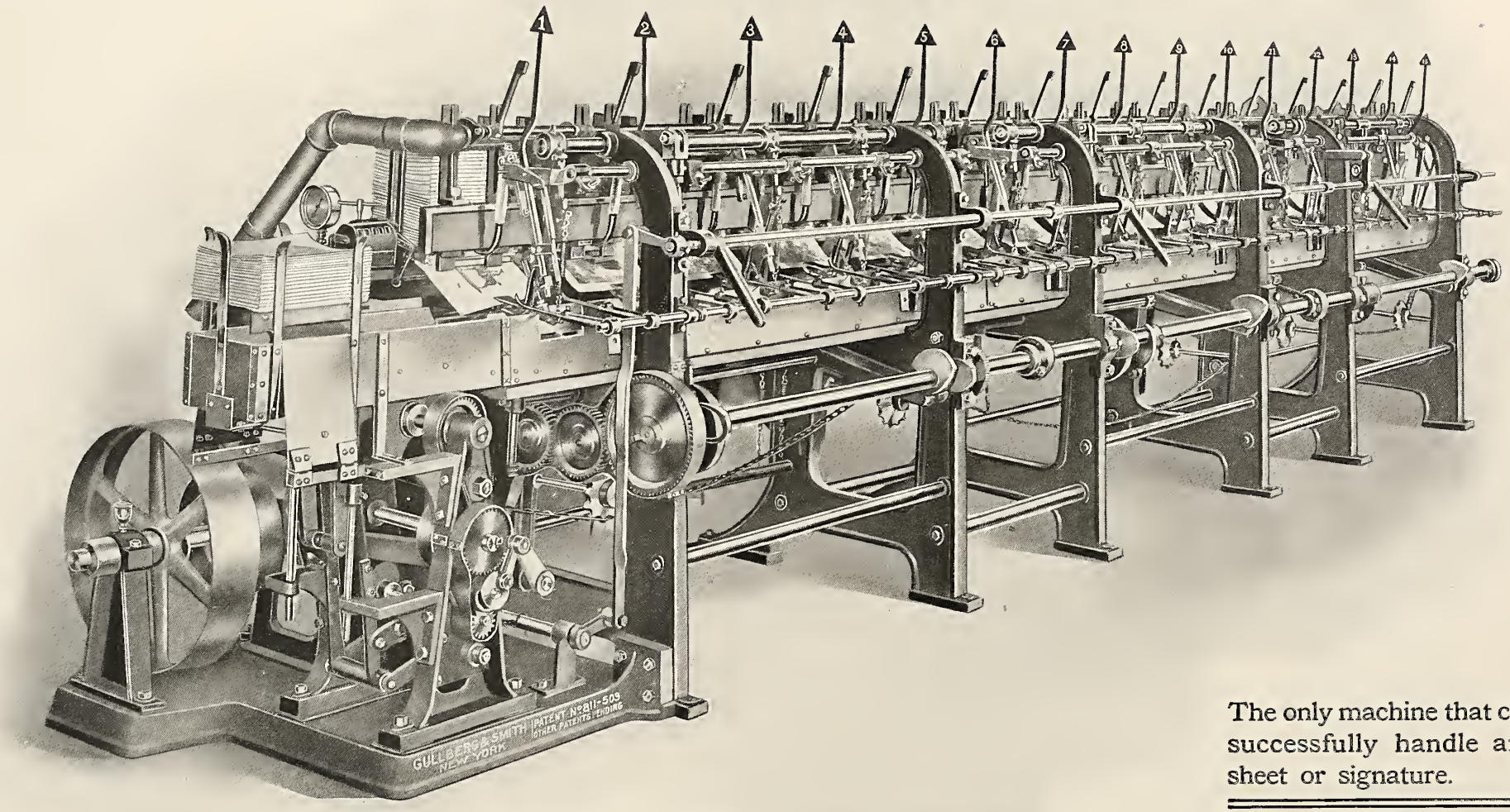
Buy Display Type at Body Type Prices and Discounts

¶ Fewer fonts, but larger; a large font takes up no more space than a small one, *and costs less.* Composition is quicker with fewer large fonts in families than with a greater number of small, heterogeneous, unrelated fonts which keep compositors guessing and experimenting, ***and cost more***

American Type Founders Co

Leader of Type Fashions—Originator of the Type Family. It sells ***Originality*** *at Prices as low as are asked for Imitations of its Successes*

THE BOOK GATHERING MACHINE



The only machine that can successfully handle any sheet or signature.

BUILT IN ALL SIZES

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CHICAGO OFFICE, 355 Dearborn Street.

THAT SMOOTH, EASY-RUNNING "PEERLESS"

Peerless Job Press

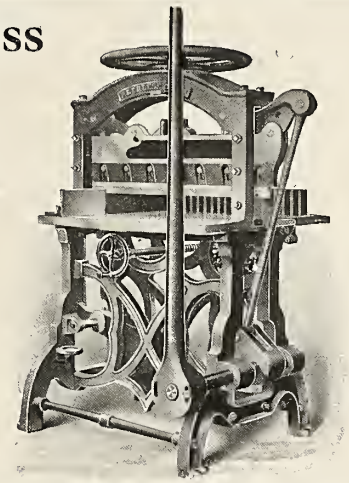


The press having more up-to-date improvements than any other on to-day's market.

Constructed substantially. Built to stand the test. High speed—no noise—no jar—is easily operated. Remember we have been building these machines for over thirty years, and each year have improved its mechanism.

If you want a perfect job press, let us send you our illustrated catalog telling you all about the six sizes.

Peerless Gem Power Cutter



Best steel and cast iron, carefully machined and accurately assembled. Reliable extra large wheel-clamp. No troublesome gears and pinions—worm and worm-wheel. The latest and best in gauges and rule—see them. Peerless friction clutch—in use fifteen years. Automatic trip and brake. Twenty cuts per minute—fast enough. Cuts 32 inches square. A high-grade cutter at an attractive price. 8,000 Peerless machines in constant use.

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BUILDERS OF THE PEERLESS GEM POWER CUTTERS

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Acme Binder No. 6

Patented in Europe and the United States

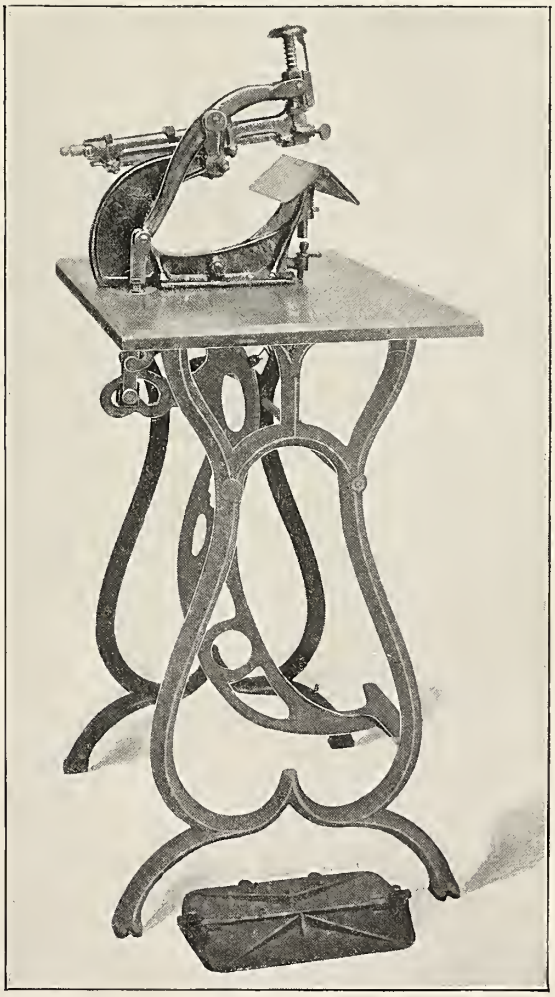
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The National Rotary Perforating Machine Is the Best!

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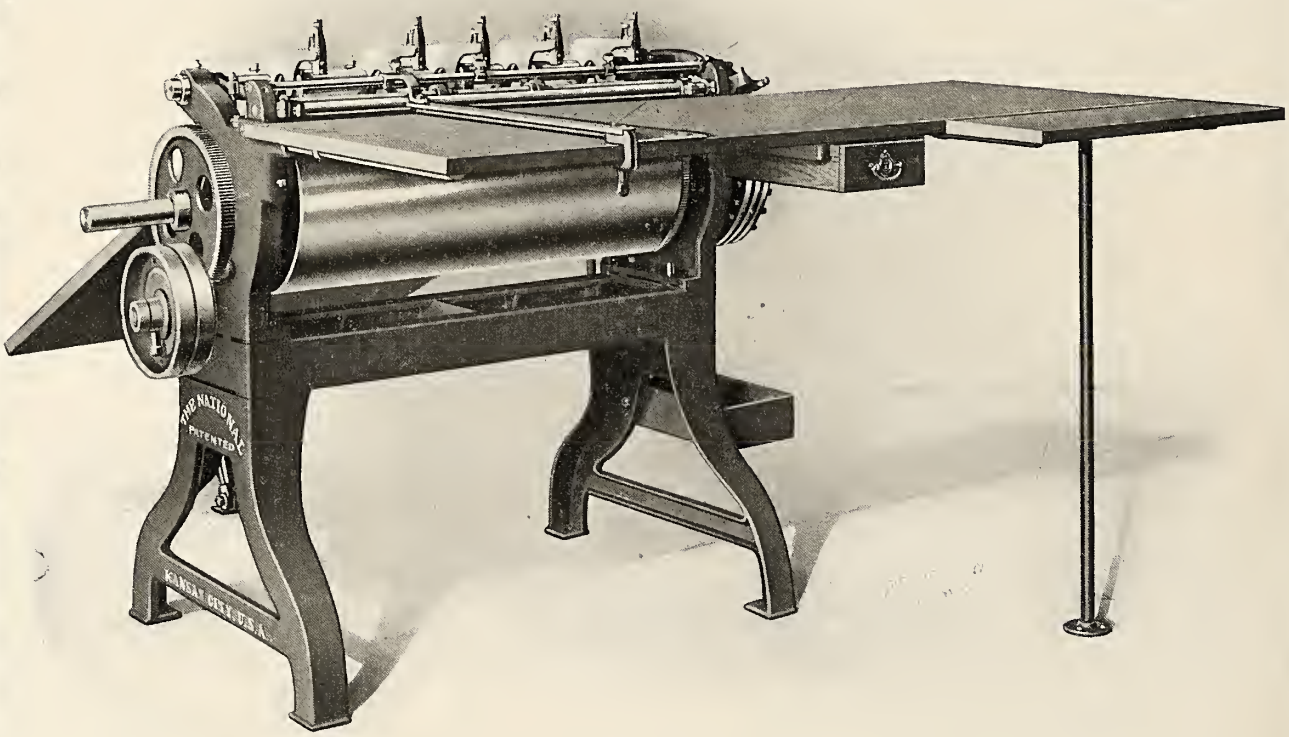
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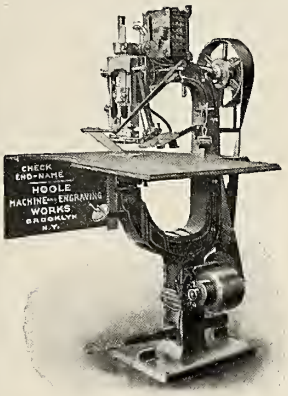
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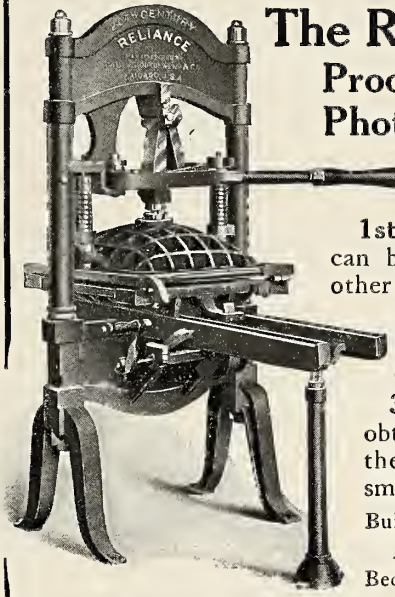


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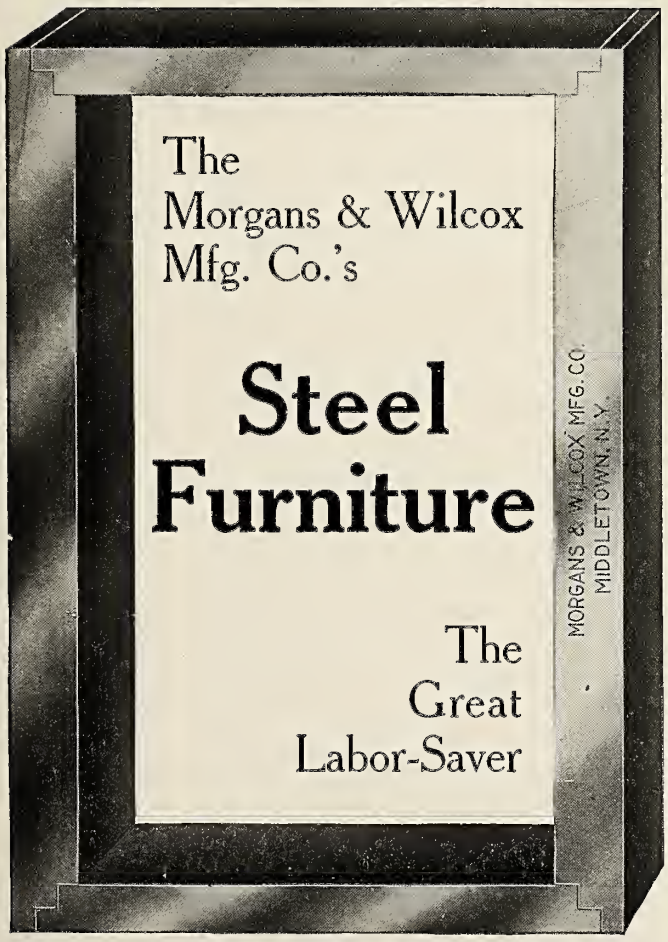
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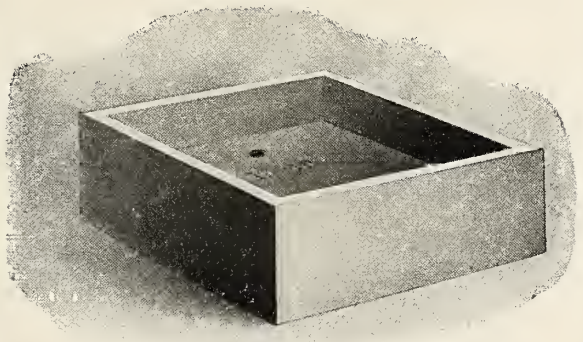
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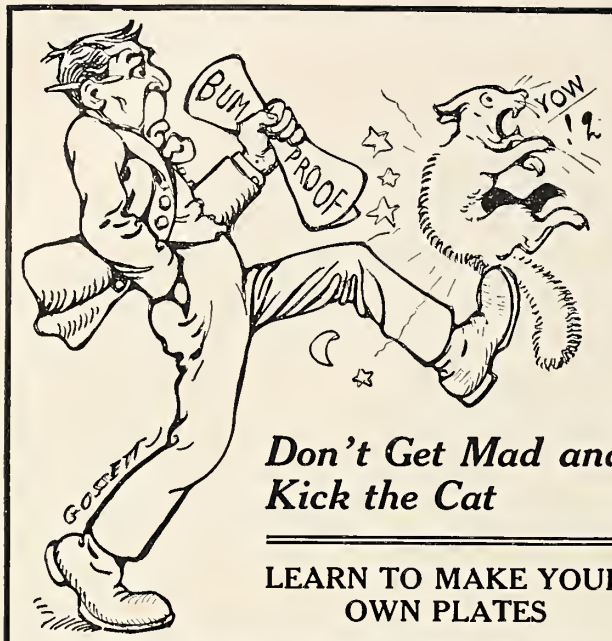
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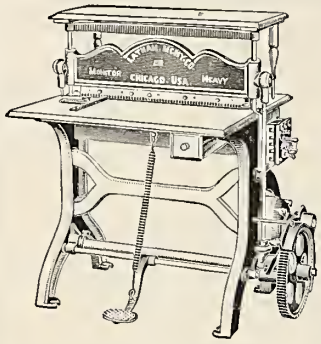
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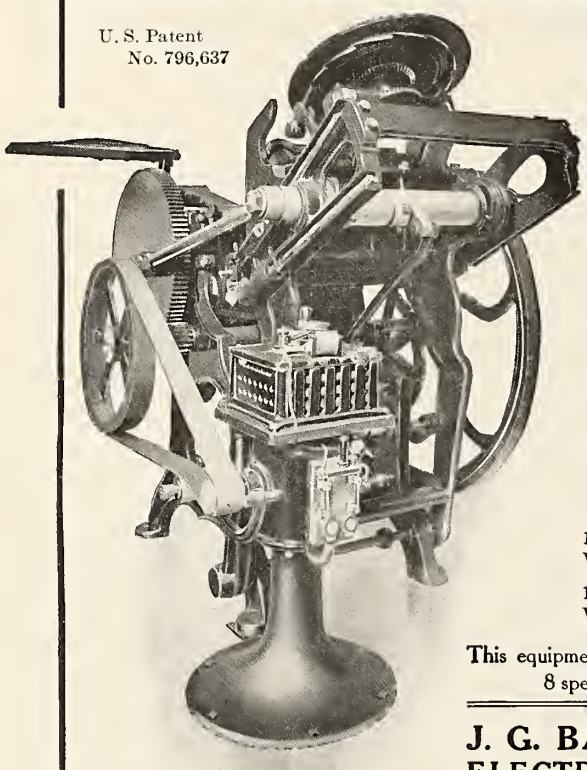
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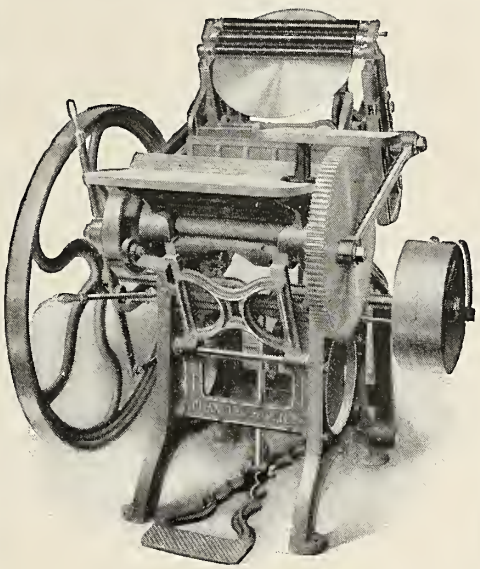
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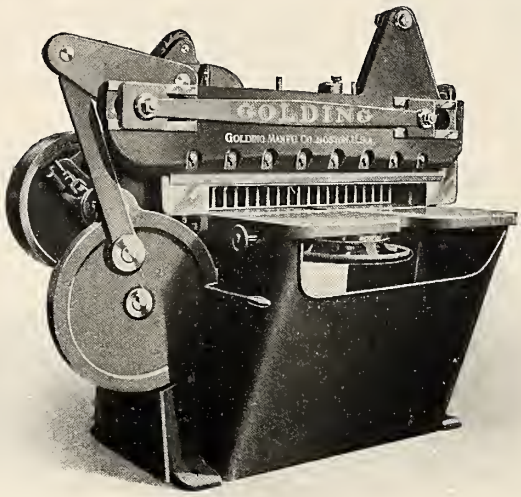
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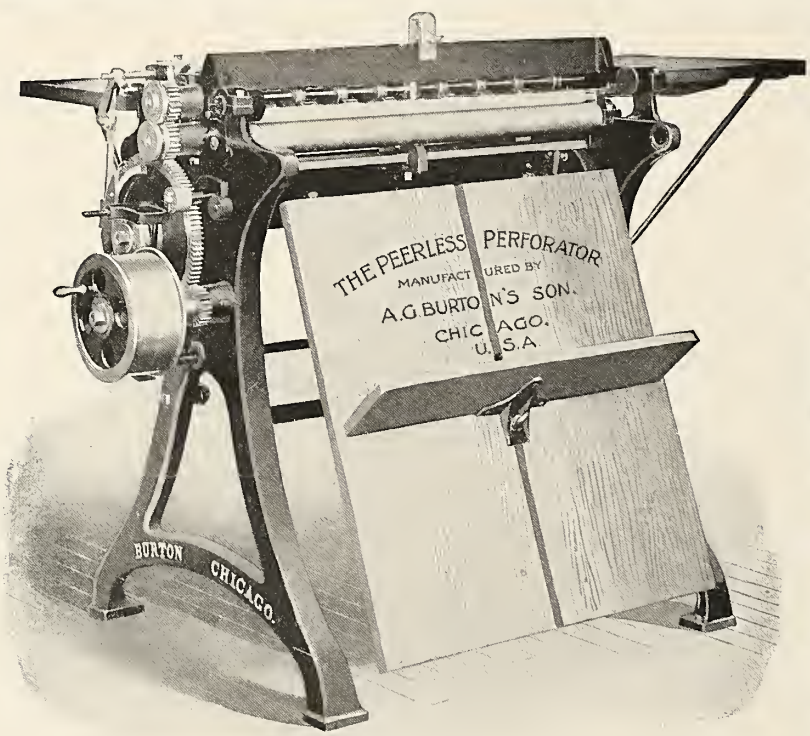
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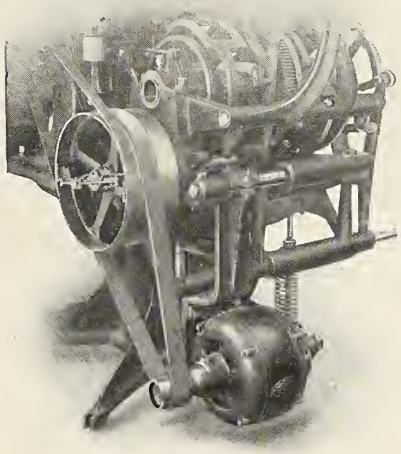
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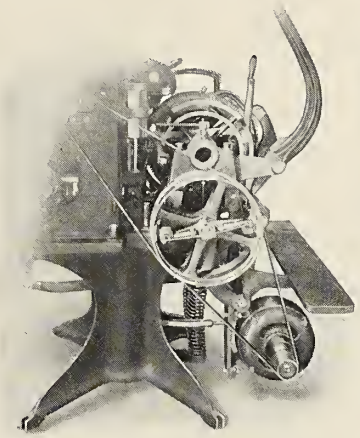
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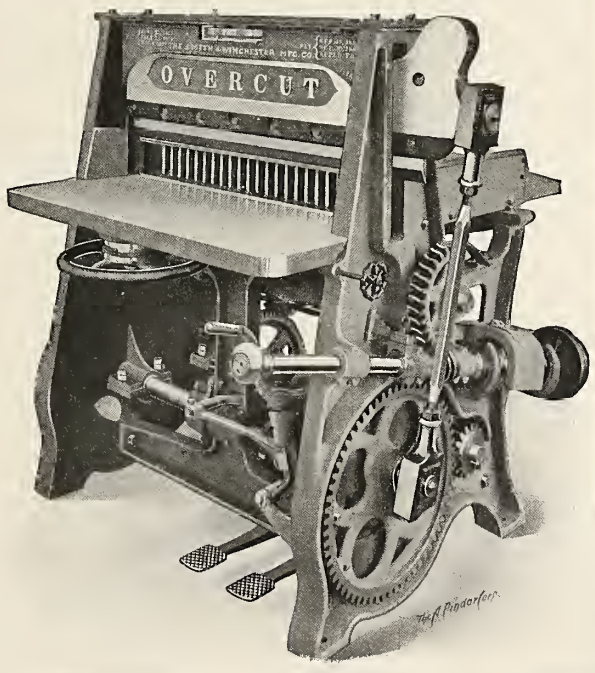
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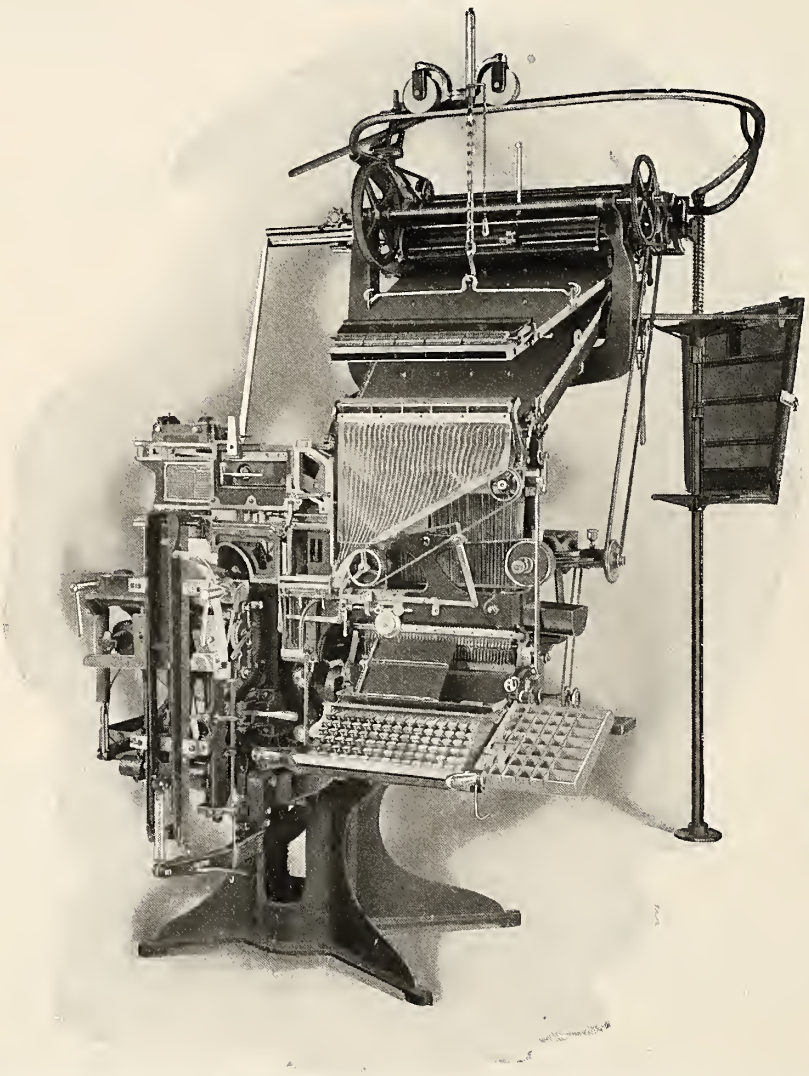
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The INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

VOL. XL. No. 6. **MARCH, 1908.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

EARLY PRINTERS' MARKS.

BY VIRGINIA FISH.



CHAPTER in the History of Typography" — the sub-title of Mr. W. Roberts' book — happily defines the place of printers' marks in the larger subject, but as a "chapter" merely it is not unimportant, particularly in connection with illustration in its early stages. Apart from their historical and artistic value, the marks reveal much as "human documents," for in this, his personal signature, the printer embodied somewhat of his personal experiences — praised himself, his church or his king, exhorted his fellow man with appropriate aphorism or motto, lapsed into poetry, commemorated significant events or exercised his sense of humor, usually in far-fetched puns.

With no thought of its artistic possibilities the mark was primarily employed as merchants use a trade-mark for the protection of their products. That such protection was imperative in the days when books bore neither name of printer nor place of publication, when the right of impression was difficult and costly to secure, is evidenced by the fact that Aldus himself had a memorial drawn up against book piracy. As a means of identification the early printers' marks were successful, as they were not easy to reproduce, since the original was handwork and a forgery could be quickly detected, even if the text of the book were typographically correct, which rarely happened.

From this purely utilitarian origin the mark developed, until from a simple, usually in white on a black background, it occupied frequently a half, and sometimes an entire page, as an elaborate embellishment. Although in beauty of design and excellence in execution the mark reached its highest point in the early part of the sixteenth century, fifty years after its inception, yet some of the earliest examples are the most perfect. In the heyday of its prestige designs for the mark were made by such notable artists as Holbein and Dürer.

It is on a famous book that the first printer's mark is found, being no less than the Psalter of 1457 by Fust & Schoeffer of Mainz, called "the grandest book ever produced by typography" and noted as the costliest ever sold. This book was also the third printed and the first to bear a date. The mark of Fust & Schoeffer is a simple device consisting of two printer's rules on two shields hanging from a stump. Once originated, the marks became popular with printers of every nation. Subjects were manifold and the printers found inspiration in many sources. Biblical motifs predominate, "angelic" designs being most common. The cross, in variant forms, was popular, being used almost to the exclusion of any other subject by the Italian printers. The characteristic example of this class reproduced on the cover is a globe and double cross with a shield in the center bearing a St. Andrew's cross. This is the mark of the nameless English printer of the latter part of the fifteenth century usually referred to in the history of printing as "the unknown printer of St. Albans." Of the eight books printed by him now extant, two bear this device — one in red.

Punning devices are numerous and often amuse by their crudity. A bold and striking

design of this class was devised by Galliot du Pre, a French printer of the early sixteenth century, showing a galley with sails and oars, and bearing the motto, " Vogue la Gualee." As a pun the effort is not very successful, but the mark is well drawn and pleasing in effect. It also has interest as showing the character of the boats of the sixteenth century. Punning appealed to the German printers also, as indicated by the odd mark of the printer Melchior Lotter, who pursued his trade at Leipsic from 1491 to 1536. The German word " lotter " has the significance of the English word " vagabond," the figure in the mark being plainly a mendicant in a supplicating attitude, bearing a shield with the monogram "M. L."

Self-portraits were not often employed as marks, but John Wight is exceptional for this and for his having been fined on two occasions — once for keeping his shop open on St. Luke's Day and once for selling pirated books. The inscription, " Welcom the Wight That Bringeth Such Light," is in keeping with the punning propensities then prevalent.

Gerard Leeu, a Dutch printer who began his activities at Gouda in 1477, and afterward removed to Antwerp, used several devices, the most pretentious being one showing the arms of Antwerp Castle, with a battlement and turreted gate, two smaller gates on either side and having two large flags bearing the arms of the German empire and of the Archduke Maximilian of Austria.

One of the less eminent printers, Jacob Stadelberger, of Heidelberg, has an interesting mark showing three shields, the right of which bears the arms of Bavaria, the left a lion rampant (the arms of Heidelberg) and the middle is supposed to represent the arms of Zurich.

An unusual and powerful design is that of Craft Muller of Strassburg (1536-1562) one of whose eleven marks on the same subject — a lion — is reproduced. He probably had a punning idea in the use of the lion, as the German word " craft " means " strength."

The two brothers Wechels, Andre and Chrestien, were prominent Parisian printers of the sixteenth century, who between them made use of a dozen marks, all being variants of the same type, " two hands holding a caduceus between two horns of plenty, surmounted by Pegasus."

Perhaps the most interesting printer's mark in existence is William Caxton's, the first English printer. Its significance is not apparent, even the interpretation of the lettering being uncertain, the accepted version, however, making it read, " W. C. 74." The most reasonable theory regarding this date, if it is a date, is that it refers to some event in the printer's life. As a mark, it is one of the best, remarkable for strength and simplicity, and is found in twelve books printed by Caxton.

The group of marks reproduced on the cover of this issue of THE INLAND PRINTER are representatives of English, French and German printers, and in some respects are typical of the several nationalities, the German examples being especially conspicuous for superior draftsmanship.

THE OBLIGING PRINTER.

It has become a practice with some of the larger business houses, when getting out a catalogue, to supply the printer with the necessary paper; and the plan seems to be accepted by the printer with resignation if not with thankfulness. Truly the spirit of philanthropy exhibited by the printer of to-day leads one to think that the millennium must be near, and the printer in the front of the procession. With the greatest good will he humps the bales, and bursts the bands, and counts the reams, and stacks and stores the " other man's " paper, his only reward the opportunity of bustling his comps. and rushing his machines, and upsetting things generally. There can be nothing else in it for him. He has secured the contract in competition with other houses, and with the " man who has made a mistake," and there is no possible means by which he can profit by the transaction. Yet he does it, and imagines he is a business man.

Another weakness of the printer is his yearning to educate clients in the mysteries of the trade, and demonstrate how wonderful it is, and how honestly he conducts his business. When asked for a price he will, if judiciously handled, describe the whole process of production, and give the cost of each item entering into the work, so that the inquirer may be in a position to compare his cost with that of his competitors, and see on how little he can manage to exist. Will a tailor give the cost of his cloth and trimmings, or a bootmaker that of his leather, or an engineer that of his metal? We think not. They are not generally fools. They consider the minutiæ of their trade their concern only, and preserve their knowledge most carefully from outside inquiry. Truly, as a business man the printer is a mystery.— " *Cowans*," *Melbourne.*

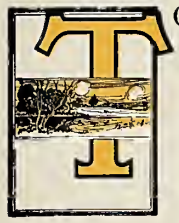
CANADIAN POSTAL DEPARTMENT GONE MAD.

The height of absurdity has surely been reached by the Postoffice Department of Canada when they demand double the ordinary rate on newspapers mailed from office of publication to Peterboro, Guelph, Berlin, Stratford, Calgary, Edmonton and some other large towns because a free mail delivery has been granted these places. Can any one conceive of a grosser injustice than to force newspaper publishers in other cities and towns to assist in paying for privileges accorded these favored towns? The postal treaty entered into last spring by which we are forced to affix postage stamps at our own expense to every single paper mailed to United States subscribers was bad enough, as it was changed without notice. But this last vagary caps the climax of the series of wrongs inflicted on Canadian newspaper publishers by the Postmaster-General. We ask again, Why in the name of common sense should we be forced to pay double the amount of postage on papers sent to Peterboro that we do on those sent to Lindsay in the fifth month of the year after subscriptions for this year had been mostly paid at the usual rate, thereby making publishers pay 35 cents in postage on each subscription for the remaining thirty-five weeks of 1907? — *Bowmanville (Ont.) Statesman.*

Written for THE INLAND PRINTER.

ART AND THE PRINTING CRAFT.

NO. IV.— BY THOMAS WOOD STEVENS.



TO follow a suggested parallel between classic architecture and formal typework in roman capitals is a simple matter. The points of resemblance are so obvious that the student can scarcely fail to see them. The known perfections of the architectural style are plain enough, and the use to be made of the observation is fairly apparent. One hardly needs the lettering of the architects to hint at the resemblance; or, for that matter, the suggestion of the essential differences to tell us where we must limit our attempts to follow. So far, it seems, as we look upon the architecture as an inspiration, we are safe; when we begin to consider it a model, we fall into error.

So much for the classic style. The bulk of our work, of course, is in other fields. Printing must be useful, and a style which can only be followed in the most formal effects can not be used often. The same limitation is found in building.

The great mass of building, like the great mass of printing, is utilitarian. Its requirements will not admit of formality, nor of ornamental effort. In print, we come here to the second phase of the analogy. Lower-case roman is our great utilitarian medium. Where we may think of the capitals along with columns and marble, we may associate the body letter with plain façades and brick. And it must be admitted that there are some body types in existence which could never be associated, in a logical mind, with any material more distinguished than corrugated tin.

It might be an interesting exercise, curious rather than useful, to search out the points of similarity between plain building and plain typework. The chief fact to be seen is that the artistic virtues of the two forms of expression rest upon the same bases of excellence. A façade of fine proportions, good color, and well selected material bears to the stately classic front across the way about the same relation that we find between a good page of body matter, well set and of fine character, and the beautiful title-page of the volume in which it appears.

We must recognize, however, that the architectural analogies do not apply with equal force to work in solid capitals and work in solid lower-case. The lower-case form did not have an architectural origin, and has never, until recent experiments began, been found serviceable for building work.

Lower-case letters, as we all know, were derived by a slow evolution from the capitals; they represent the fruit of an age-long effort to transform the capitals into a ready and easily written medium; they never had an authoritative style until after printing was invented, though they existed in many beautiful variants before that time. The body letter is too irregular in height, and too quiet in color, to stand well in any place other than the printed or written page; such, at least, has been the verdict of the past, but we must admit that its evolution is by no means complete.

Study it as much as we like, we must not ride our architectural theory too far. It has limits, and to know them is as necessary as to see the theory in the first place.

In general, few architectural analogies will be found for the use of styles which have come of manuscript origins. The printer who opens his eyes to the builder's art may strengthen his work in formal romans until he feels that the key to the situation has been found. But what will all this teach him about italics?

HISTORY OF THE PRINTING ART

The first books were printed in black letter, i. e., the letter which was a Gothic development of the ancient Roman character, and which developed more completely and satisfactorily on the side of the "lower-case" than the capital letters; the "lower-case" being in fact invented in the early Middle Ages. The earliest book printed with movable type, the Gutenberg, or "forty-two line Bible," is printed in letters which are an exact imitation of the formal ecclesiastical writing which obtained at that time; this has since been called "missal type," and was in fact the kind of letter used in the many splendid missals, psalters, etc., produced by printing in the fifteenth century. But the first Bible actually dated (which also was printed at Mainz by Peter Schoefer in the year 1462) imitates a much freer hand, simpler, rounder, and

FIG. 7.— Showing effect of roman capitals on lower-case body.

Here he encounters a form of letter which is related to script, which has a freedom and a lightness not to be bound by any stone-cut tradition — a letter which flows readily from the pen, but which does not easily adapt itself to the requirements of type-metal. Its utility is obvious, its decorative quality undoubted. Yet it will not fall

in with the builder's scheme of things. So we must, in due season, look for its field in other forms of art. But in passing we may pause to consider the bearing of the italic upon the more utilitarian cast of the roman body-letter, and in this

A History of Printing

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FIG. 8.— Showing effect of italic on lower-case body.

we find something approaching a principle which harmonizes with our observations about the classic forms.

Taking a page of solid roman lower-case, we have before us the most frequent unit of printwork. Apply to it a heading of roman capitals, Fig. 7, and we give it the severest architectural finish. Apply to it a heading of italics, Fig. 8, and we decorate it as with pen-script, giving it variety, and taking from it its formal claims to dignity. What is the italic, then, to the roman? An embellishment, perhaps, of the lighter sort; you have written above the inscription, and it takes on an air of flourish — not richer, but more ornate. . . . Now in place of the italic heading set a line of text letters, Fig. 9. The body of the page sinks into a gray tone, the text letters above strike a note of vigorous contrast; also they add something at once rich and decorative to the effect of the block. The text letters, used in this connection, it appears, constitute ornament.

Now if these observations are true, as facts and experiments seem to indicate, we are forced to conclude that the various styles of type which we may use to head a page of roman may each be considered as intrinsic decoration, modifying the page according to their decorative character—the roman capitals in a reticent, classic way, the italics in a free and flourishing style, the text letters in the direction of contrast and opulence of design, and so on.

Following this to its logical end, it is plain that good printing demands sound knowledge of the relative decorative values of the various letters used — a knowledge which can not be too intimate, and which should certainly not scorn the study of the various letter forms, both historically and artistically. . . .

The use of the text letters in this connection brings us to the consideration of the black-letter styles, and we again find that the architectural uses and variations may be of service. But it will

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FIG. 9.— Showing effect of text letters on lower-case body.

first be necessary to assume a clear and complete assortment of terms.

The various letters called Gothic in the arts, and related to the other manifestations of the Gothic style, are given other names by the type-founders; and the Gothic type issued by them is not properly Gothic at all, but a square form of sanserif roman. The nomenclature of the type-founders, however, is generally used and accepted

by the printing trade. We have no wish to displace this venerable error, but in speaking of the letters (not the types) and attempting to show their relation to the Gothic idea in art and architecture, we find it necessary to use the historical

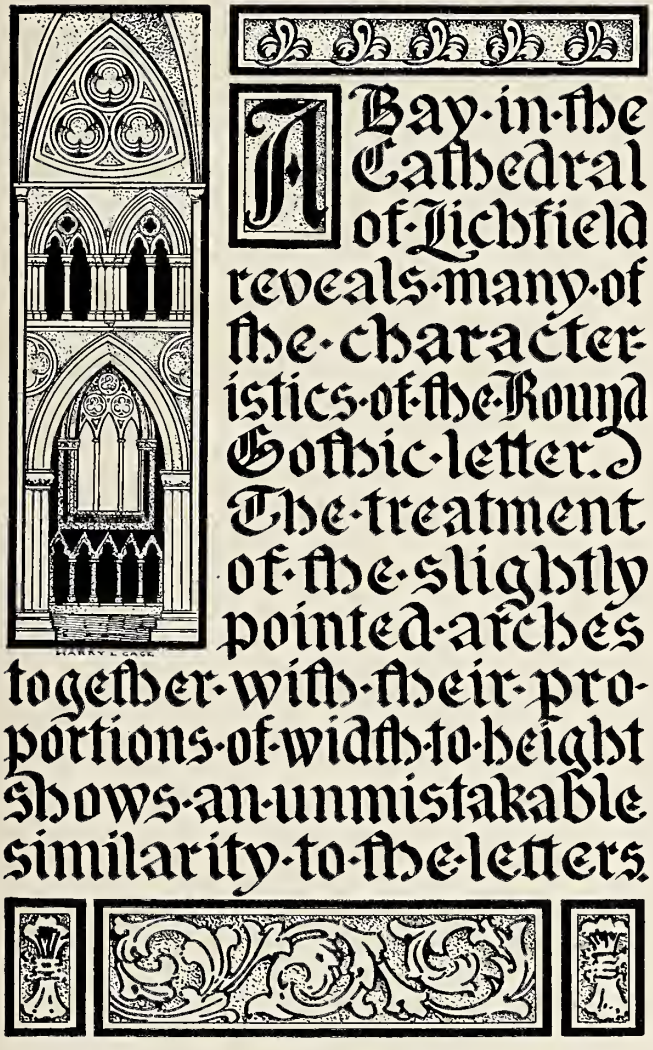


Fig. 10.— Round Gothic.

nomenclature. Accordingly we shall refer to the Uncial form as Lombard Gothic; to the open text letter shown in Fig. 10 as Round Gothic; and to the condensed text shown in Fig. 11 as Blackletter.

All these forms were evolved, more or less indirectly, from the roman letter. But they have in some cases passed so far away from their origin that it can scarcely be traced in them. At this we may wonder. Why should a man who could write or letter in plain romans ever work out so involved a style as the Black Letter? Surely not for the sake of legibility, nor for ease of writing. Rich they assuredly are, but this is amply offset by the difficulty of their drawing. But consider the architectural use. Could you carve upon a Gothic screen the inscription, *Sanctus, Sanctus, Sanctus,* using the letter forms which decorated the Roman arches? To the artistic mind of the medieval craftsman, nothing could be farther from truth and harmony.

But this phase of the matter can best be presented in illustration. Books upon Gothic architecture are common enough, though we have in this country few buildings which present, even faintly, the characteristics of the style. Pictures, however, will serve as well, and so evident are the relations between them that it is almost superfluous to call the reader's attention to the Lombard Gothic letters shown in Fig. 12, and against them the early Gothic bay in the same; the Round Gothic is clearly a part of the same concept which flowered in the Decorated Gothic of the English cathedrals, and still more obvious is the analogy

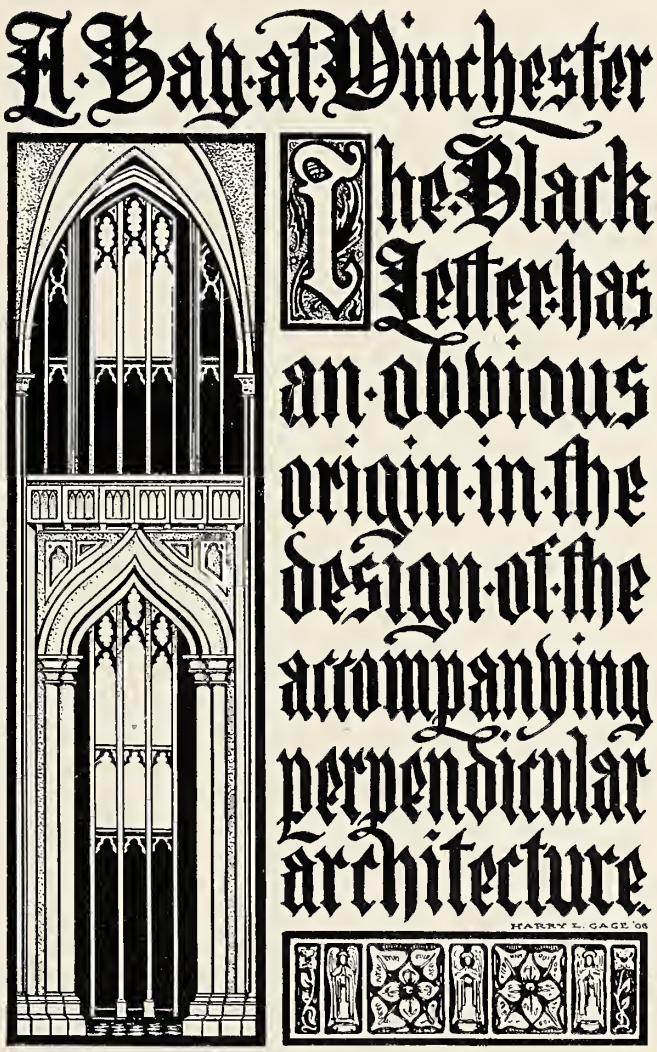


Fig. 11.— Black Letter.

between the Black Letter and the rigid splendor of the Perpendicular Gothic.

These letters, too, have had their turn with the illuminator and the calligrapher. They are beautiful relics of a period of opulent and inventive craftsmanship — a time when the spirit was all, and the detail of execution was subordinate — a time of infinite patience and untrammeled effort.

Knowing these things, and admitting, too, the prejudice of the modern reader against the less familiar and legible letters, we should handle all the Gothic forms with some degree of reverence. As design, they are too rich for common work. But they may be held in reserve, and while we do not squander them upon trifles, we possess in them a great artistic resource. The most beautiful styles of Black Letter can not be cast in type, but must be drawn for special occasions; and this,



FIG. 12.— Lombard Gothic.

after all, conforms to the practice of the builders. We do not set up our shops in Gothic structures, nor go about our daily affairs in them; but our most magnificent churches are Gothic, and here and there some great university builds in a style which echoes something of the medieval splendor.

(To be continued.)

THE management of the French national printing-office substituted a parquet flooring of oak for cement. It was found that wood was the better wear-resisting material, and, when well oiled, could be kept free from dust if swept twice a day.

Written for THE INLAND PRINTER.

REMINISCENCES OF AN OLD PROCESS ENGRAVER.

NO. II.— BY CHAS. E. DAWSON.

SWELLED GELATIN "ENGRAVING."

ABOUT 1874 an old man drifted into our place with some nebulous ideas regarding the possibilities of gelatin as a process substance. During some period my brothers "grub-staked" him, as he was "dead broke," chiefly, it turned out, by reason of his predilection for "unsweetened gin." Still, he had the root of the matter in him, and, assisted by my brother Alfred, he arrived at a practical stage at last.

The process evolved was based on the fact that gelatin, when sensitized with potash bichromate and subjected to the action of light, becomes not only insoluble, but no longer swells; in practice, paper was coated with "Nelson's Extra Opaque" gelatin, just in the same manner as albumen paper is coated, and this subsequently sensitized by immersion in a bichromate bath; it was then printed under a line negative and swelled in a bath of warm water. Now all this sounds simple enough, but there were "lions in the path." One of the worst of these was that the swelled surface of gelatin would become "slimy," and so the plaster of paris, which was used to take a cast from the swelled gelatin, would adhere and so the result was spoiled. At this point a very important discovery was made; it was this: If a styptic be added to the sensitizing bath, it hardens the gelatin so that it will not swell at all, but if a similar styptic be added to the swelling bath also, then the swelling of the gelatin is much higher and sharper than when plain baths and gelatin are used, while the absence of sliminess enables a perfect plaster cast to be taken. The strength we used was about equal amounts of ground alum and bichromate of potash for the sensitizing bath and about one and one-half ounces of alum to one-half gallon of water for the swelling bath. If the paper was fresh and developed rather tender "skin," then a few grains of iron sulphate were added. The temperature of the swelling bath used was about 120° F., but this would be varied according to the weather and condition and age of the paper. A curious point was that whereas plain bichromate paper would become useless in a couple of days, the addition of the styptic enabled it to be kept for weeks without detriment.

The paper was coated by being floated on the surface of a shallow dish of melted gelatin for three minutes, the temperature of the solution being kept at about 150° F.; it was only coated once, and the thin end of the sheet was turned to the dense end of the negative, so a very even

amount of relief was secured, far more so than would have been the case if the gelatin had been evenly distributed.

When each subject had been printed and separately swelled, every subject was printed separately if possible, as the amount of printing had to be very carefully gauged; the swelled prints were arranged on a sheet of plate glass, face outward, and set at an angle to drain. As the water drained away from between the print and the glass, the former became very closely attached, so making it possible to secure a nice flat plaster cast. In the case of small cuts, a number would be arranged in one "frame" and cast together. The "frames" were very much like printers' type "chases," except that they were beveled on the inner edge to allow of the used plasters being readily removed. When the swelled prints were well drained, the plate glass was laid on a level table and the "frame" placed in position. The plaster was mixed to the consistency of thick cream, the dry plaster being passed through a fine sieve to remove any large or rough particles or foreign matter. When thoroughly mixed, the plaster was carefully poured over the prints and lightly beaten down by a pumping motion given to a large shallow spoon or spatula. This forced the plaster down into the fine lines and at the same time leveled it in the frame. We used to employ the best superfine plaster, fresh from the mill, and kept it in an air-tight drum, as, if it became stale through absorption of moisture from the atmosphere, it would produce a rotten face, or the fine lines would tear off and be left in the swelled gelatin matrix. It was a matter of experience how long to leave the plaster before lifting from the plate glass, but its condition was tested by pressing the finger on the back. When it took some pressure to make an impression the frame was raised from the plate glass and set up on edge and the beads of moisture were carefully removed with a soft, damp cloth. The cast was allowed to stand until a slight warmth developed, when the prints were carefully though rapidly stripped off. If not done promptly, the plaster would become so warm that the gelatin would stick, and then the frame would have to be put in a cool place till cold before they could be removed at all, and even then it would prove a tedious matter. This heating up is a chemical action and commences as soon as the plaster sets, rising to some 150° to 180° F. After the prints were removed, the plaster was carefully examined by a slanting light to see that all the lines were "up"; if so, it was set aside to pass through its heating up, and then allowed to cool down again to about 80° F. before the wax mold was taken. When the plaster was cool it was passed on to the waxing room, where a mold was taken in wax; first the back of the plaster was sponged with water till it showed on the face; then it was placed on a level surface, and a frame, similar to the one used for plastering, was placed on it. At this stage a fine spray of kerosene was blown over the face of the plaster by means of a scent distributor or atomizer, and the melted wax poured evenly over the face of the plaster to a thickness of about ⅜ inch. This was only a "warmer" and perhaps more than one of these would have to be made before taking a working mold. When pouring a working mold, the wax was first poured on about ¼-inch deep and then a sheet of thin zinc, a little smaller than the frame, was floated onto the melted wax and the back of this zinc then covered with a further pouring on of wax. When the cast had cooled so as to be thoroughly set, the frame was carefully lifted, when a perfect reverse of the plaster would be formed. The wax was then taken out of its frame and allowed to become quite cold, when it was passed on to the "builders." The wax we used was a fine black substance produced as a residue from the paraffin candle factory.

Right here I would warn process men and others against using by-products without a certainty that they will always be available and remain the same. We were placed in a very nasty position once by being informed that the factory did not produce this article any more. We had a fine chase around to find a fresh source of supply. This wax runs particularly limpid and so produces a very fine mold. The "building" of these wax molds was done in exactly the same way as in the case of the wax-plate drawings, only it was far more difficult owing to there being no metal plate to rapidly cool the applied wax, which displayed a most provoking tendency to flow over the lines.

Some workers never reached a point where they could be trusted with these wax molds, and but very few became really proficient. Before blackleading, these molds had a flat copper hook attached to the edge by being heated and pressed on the face of the mold, a bright place was scraped on this portion of the copper strip from which the deposit of copper proceeded. This deposit was confined to the portions desired by surrounding same, after blackleading, with a girdle of non-conducting wax. This was readily done by means of a hot iron, when the mold was ready for the copper bath. The subsequent operations were precisely the same as in the case of a "duplicate" made in wax by the usual method.

This process long held the first place as a method of reproduction and for certain classes of work still remains unsurpassed. Of course it calls for expert manipulation at every stage, but

it rewards skill in a very delightful way. For many years, starting about 1875, our firm supplied practically all the process blocks for the *Sporting and Dramatic News*, the *Penny Illustrated Paper, Land and Water, Graphic*, and many less important journals. We also did a great trade with the book publishers, until the decay of the high-priced book trade and the increasing cheapness and improvements in the photo-zinc etching made it impossible to conduct a comparatively slow and expensive process in competition.

We did a large amount of work for the Trustees of the British Museum, reproducing unique cuts and engravings. Our reproductions from grained-paper original drawings were equal to stone litho work, and for strong pencil and charcoal nothing could exceed the results we obtained.

Owing to the quite high relief which could be obtained when a good dense negative was possible, we made many smaller sized editions from existing books at a cheaper rate than they could be reset, but then the Linotype had not arrived. But we did some work which even that marvel is incapable of: we made microscopic editions of many standard works for David Bryce, of Edinburgh, such as "Burns' Poems" and a dictionary of ten thousand words, every letter perfect, and the book when bound measuring about *one inch by three-quarters*. The printing qualities of these blocks were very fine, as the lines were smooth and there was no tendency to undercutting and no damage was done to the ink rollers.

Unfortunately, it was impossible to obtain perfect register, as slight expansion or contraction took place at each operation, so we could not do colorwork unless quite small. By this process we made blocks from some of the first "screen" negatives made by Brown, Barnes & Bell, and could produce a very fair block from any screen negative not finer than 120 lines to the inch; but the fact that it had to be finished by the electrotyper on the iron slab rendered it impossible to avoid "battering" the delicate high-light tints. The last two developments of this interesting process were producing an "automatic" reticulated grain block and swelling a print sufficiently high to render the subsequent "building" unnecessary. The "automatic" process went beautifully as far as the "plaster"; and one of these plasters rolled up with printing-ink was the most perfect thing ever seen. But the electrotyper, no matter how skillful, "finished" it in every sense of the word. We never succeeded in obtaining the reticulation so well on glass-supported gelatin as on the paper, or we might have overcome the electrotyping troubles. As for the high swell, it was a fine success when a really good negative was possible, but in that case the work would go to the cheaper zinc firms, leaving us nothing but what he could not tackle, i. e., weak and difficult subjects, when only a "partial" negative could be obtained, as in the case of the old prints before mentioned. Just before quitting the business, I tried making cold "flongs" from these high swelled plasters and casting from these in stereo metal. I obtained very promising results and think I could have perfected the method so as to have been able to compete with the cheap zinc successfully, but just at that point I ceased my connection with the old firm and nothing further was done along those lines.

Owing to our being situated within the "fog zone" of London, we found it necessary to employ some sort of artificial illumination, and were the first firm to invest in an electric light plant of our own. This gave us a great pull for some time, as darkness which "could be felt" was not felt by us. But oh! The troubles of that light! The only equipment then obtainable (I am speaking of 1875) was built by Siemens Brothers, and for a small series dynamo and focus-keeping arc lamp we paid about $800. Compound dynamos were then unknown and the use of a simple series machine, in combination with one single arc, was in itself a problem; but the delicacy and complication of the lamp itself made worse of it. Still we struggled along, but later I invented and built a more suitable lamp and obtained a compound-wound dynamo. This was an immense improvement, and when I finally replaced the steam engine with an "Otto" gas engine our troubles ceased in that direction.

Until the British Museum installed their own electric-lighted studio, they used often to send special attendants to our works with priceless volumes to be photographed.

I early discovered the value of a long arc and used the open form, employing a voltage of about eighty-five and some seventy-five to eighty amperes of current, using one-inch diameter carbons. This enabled us to obtain a negative in about the same time as on a fine, slightly cloudy day, but not quite so quick as on a sunny day. I used to suspend the lamp over the camera, positive carbon at top, and reflect the rays by means of a large, plain mirror under the copy; this secured an even lighting.

We had not very good copying lenses in those days and they had to be stopped down very small in order to obtain sharp work; using a 12 by 15 R. R. Dallmeyer, we had to use a ⅜-inch stop, which cut the light down very much and made pretty slow work.

There was practically no process apparatus to be bought in those days and we had to design and make almost all of our plant. This of itself was

quite a work and the ability to do this kept us ahead for some time. The chief cause for our withdrawing from the trade was the loss of prosperity of the leading publishing houses. This led them to be contented with the cheaper zinc, and as we were rather artists than mere tradesmen, we did not feel inclined to follow along the lines then developing. Then competition became so keen through many young men starting up in a small way who had learned the trade, more or less, in the large houses, that firms were doing some of the magazine work *for nothing* simply to have their name displayed on the corner of the cuts. I believe afterward there was some combination among the firms to maintain prices and then many of the little fellows vanished, so that perhaps things are not so bad as they were.

The substitution of the hard back for the soft overlay in the printing-press, and the introduction of the "faced" papers were all in favor of the etched cut and in the direction of purely mechanical perfection rather than true art and sympathetic reproduction. Possibly some of these old ghosts may yet walk again.

(To be continued.)

ECONOMY IN GOOD WAGES.

"That low wages and high profit are not an inevitable nor even a usual combination, is evidenced in the careers of the employers who manipulate cheap labor," says *Caslon's Circular*, commenting on an extract from THE INLAND PRINTER. "Find an employer who pays less than the minimum, and you also find one who is poor as a church mouse. If wages be low, incidental costs not represented in wages are high. If an employer reduces wages from 9d. to 8d., he increases the proportion on wages necessary to meet wageless costs by about ten per cent, while blindly imagining that he is in a better position than the proprietor who pays liberal wages.

"The test of real economy lies in the value of productive wages. If this is high, the additions necessary to meet remaining costs are low. Take the item 'Salaries at Head Office.' If labor costs are low, how can the man who wears the top hat obtain fitting remuneration?

"A man may make a fortune in selling coal in ten-pound lots, but that privilege of dealing out the infinitesimal is not accorded to the printer. He sells labor chiefly; and if that be low, so also is the return; and everything combines for the benefit of the customer.

"We thank the American journal for turning the searchlight on the wages question. The man who underpays labor undersells production, and degrades the means of obtaining a livelihood.

"It may be urged that if printing is appraised at fair value, the soapmaker, and all other caterers, may raise the price of their production. But their action does not affect the question that printers — even employing printers — are not overpaid, but their productions are undersold. The sale is more calamitous — the printer, in fact, is himself 'sold' — when he peters out the prices for cheap production."

SPARE printer's ink and spoil your business.— *The Wallace.*

Written for THE INLAND PRINTER.

SPACES RISING — A CONSIDERATION OF CAUSES.

BY VERNON POSSNETT.



IN the routine of ordinary job houses few problems are so frequently encountered or so difficult of solution as the rising of spaces and furniture. The resulting aggravation is shared about equally between masters and workmen. Profits vanish into thin air, and the running of the press resembles the running at a badly managed sprint handicap — short runs and long pauses.

From time to time paragraphs in our technical journals offer various remedies for the evil. At other times a casual reference to this matter conveys the suggestion that the trouble is regarded as part and parcel of the daily task. One fact is clear — the trouble is widespread and serious. The impression created by such frequent mention of the matter is that a determined effort ought to be made to understand the why and wherefore of the whole business.

An obstinate case of "springing" is certain to take the self-conceit out of the unfortunate compositor or pressman who is deputed to put the forms right. After a fair share of experience in this line, the writer of these notes has just enough conceit remaining to submit a few observations which may perhaps be helpful — or at least consoling to others in like position.

As a multitude of causes contribute to the trouble it would be folly to state a few devices as being generally sufficient to effect a cure. If we can get down to the cause, the cure will soon be forthcoming. Every case must be diagnosed individually and treated accordingly. Every case, however, may be put under one of three heads — bad material, bad workmanship, or mechanical action.

The first two are difficult to dissociate. The careless inclusion of bad material is bad workmanship, and it is a lame excuse to speak of bad material if it were possible to have obtained better. Often, of course, as many of us know, the compositor or stoneman has no alternative but to use material which fills him with misgivings, and feels no surprise when trouble begins in the first hundred runs. The question as concerns bad material may be dismissed in a few sentences. Perfect running need not be expected with any but perfect material. The impatient pressman who has punched down quads and spaces with a steel punch, and in doing so has battered the tops a little, has sown the seeds for further trouble. The overseer or manager who allows type to be distributed without being thoroughly cleaned will quickly transform the best material which money

can buy into bad material, and will pay for his folly as he deserves to. Where no pains are taken to level up the mounts in illustrated work, nobody ought to be surprised when spacing material round about the cuts demands close attention and frequent stoppages all through the run. Even when this precaution is taken the mounts may prove a source of trouble if too much paste has been applied in underlaying. The wood readily absorbs the moisture from the paste, and in a few hours a block may be seriously warped as a consequence. These are points of common knowledge, yet they are persistently ignored in many establishments, and the blame is straightway attributed to the compositor or stoneman. Often, of course, the composing-room may fairly be charged with the responsibility, but a little carelessness in the pressroom may frustrate all the precautions of the compositor. Every compositor should understand that the mount may be slightly out of square, even when true in height. This can be readily proved by testing each end of a block in a spare stick, and this simple precaution will disclose many inaccuracies, which would otherwise pass unsuspected. The sides of a mount may be more or less out of square and the test in a stick will show exactly what is wrong. The compositor who acquires this method of testing blocks will facilitate his own work in making up and greatly reduce the trouble of spaces rising when a job is at press.

Chases may be, and often are, suspected unjustly, and they may be unsuspected when really causing all the trouble. A chase may be beautifully finished on the upper face and be quite flat on the stone, and yet be defective in one all-important respect. The inner face, which should be perpendicular, may prove to be more or less wrong. A surprise is in store for any man who has never tested chases in this respect. While the empty chase lies on the stone a small square should be placed alongside the inner face. A large metal letter will serve the purpose. Should it be necessary to tilt the letter off its feet to make it fit true to the chase, we have evidence of defect. So far as the writer's experience goes, there is a general tendency for the lower portion of the chase to be hollow. Crossbars are more frequently faulty than the chase. Whenever faults are found an attempt should be made to repair either temporarily or permanently. A mechanic may spend an hour on some chases to the advantage of both compositors and pressmen who use them afterward. Weak chases should be considered bad, however accurate they appear when tested while empty. When crossbars are removed the lips of the piercings may be found strained a little, and minor injuries sometimes abound on the side which has been long used for locking up. Free use of a hammer, or rough handling of keys, or an iron shooting-stick used with wood quoins — any of these may batter the chase. The stoneman should use a file to make a battered chase fit for contact with furniture. Neglect of this precaution may have serious consequences in the pressroom, besides causing delay before lock-up is satisfactory.

MACHINE COMPOSITION.

Machine-set type is a considerable factor in causing trouble to the pressman. The writer's experience of typesetting machinery is limited to three classes of machines — the Linotype, the Monotype, and the Hattersley. The Hattersley uses ordinary type, and justification is by hand, so we may leave it out of count in this matter. As for the others, and possibly some used on a more limited scale, the charge must be laid that the pressroom is a loser on their account. The day has gone by when any man can question the possibility or the advantage of setting type by machinery. But the day has yet to come when losses in the pressroom are deducted from the gains in the composing-room. The most enthusiastic advocate of typesetting and casting machinery would not tell a practical man that the product of the machines was equal to the product of a typefoundry. In speaking of defective material as a cause of spaces rising, one may reasonably assert that the average product of the machines is responsible for a lot of trouble to the pressman. Unless determination is exercised in insisting on quality from the machines, the pressroom may lose more than the composing-room gains. While a high degree of accuracy is attained by both Linotype and Monotype machines, in their best form, the average conditions under which they are operated forbid such perfection as a typefoundry maintains and must maintain. If we consider weight for space — assuming the metal to be the same in each instance — we find the founder puts from ten to twenty per cent more weight in a given space than the machines do. Weight, however, is not a perfect test for strength. When a special design is introduced much weight may be sacrificed without corresponding loss of strength. But the air bubbles, which take up so much space in the light-cast type from the machines, are a miscellaneous collection devoid of design or arrangement. The average product of the machines is about fifteen per cent lighter than the same space of type from a foundry, but in extreme cases the percentage rises to an almost incredible figure. The question of mechanical action is discussed later in these notes; but it is pertinent to remark here that the imperfect structure of material in a form must be detrimental to the running of the press. Imperfections in casting are largely

responsible for structural weaknesses in the type. Besides being lighter in weight than other type, the weakest part of the slugs or type produced by many operators from the machines is the foot. Under ideal conditions this is not conspicuous, but directly we fall below the ideal the rotten foot of the material is the common cause of trouble. Inspect the back of a number of forms, especially when the job has been troublesome at press, and corroboration of these remarks will soon be discovered. The pressure of the lock-up must develop spring, if the material is thicker at the shoulder than at the foot. By way of illustration a small journal which the writer handles has invariably given a lot of trouble on the press. It is generally machine-set. A recent issue, however, was set by hand, and ran off splendidly. The following issue was put on the machines, and the stoneman was allowed his own time to make the forms good. But the old trouble recurred, and it is not an exaggeration to say that the issue set by hand was by far the cheapest number ever produced. It is not a case of one stoneman, nor one pressman, nor one press. The job has gone round fairly well. But it is a case of a job with a few broken measures and a profusion of half-tone cuts, which make a rather spongy form unless the best material is used throughout.

That machine-setting may claim advantages over a wide range of work, no practical man can question; yet in broken measures where hand-setting must be intermingled to a large extent, and where the job must be printed from the type, machine composition may be a penny-wise pound-foolish policy. Several considerations are apt to be left out of count in calculating the relative expense of machine and hand composition. The stoneman often spends more time on a form of machine-set type, while the pressroom loses all the way. An instructive chapter of technical information might be put together by some one in a position to estimate the *losses* attendant upon the product of machines. Foremost among these losses would be the frequent delays caused by spaces rising as a direct result of the inferior structure of the material. There are other features in machine-set type — apart from structural — which are responsible for trouble at press. In the case of the Monotype, the height of the spaces is probably the most serious. The margin between space-height and type-height is so small that we can not afford the slightest spring, and because every single letter is clean and smooth there is the greater difficulty in preventing it. Various solutions are used wherewith to saturate the forms in hopes of giving some grip to the sides of type. The proprietors of the machine recommend a preparation of lime and soda. Lime is not always available but soda can be had everywhere. A saturated solution of common soda may be brushed or soaked into the forms immediately the final lock-up is complete, and the excess liquid wiped from face and back of the forms before sending to press. When soda, potash, lye, or any other corrosive liquid is used the half-tones should be carefully dried to prevent injury. It should be noted that hand-set type presents a similar difficulty if a whole font is dumped into the cases without being first treated to a bath. A solid page of new type which has never been damped is most difficult to secure.

BAD WORKMANSHIP.

Assuming that the material is good — type, furniture, chase, quoins, etc.— we are left with only two factors as possible contributors to the trouble we are considering. Naturally the human equation must come first, and there can be no question as to the responsibility for a large proportion of spring being the fault of the men.

The stoneman is generally placed first on the list of defaulters. His position singles him out as the man who ought to detect and correct a number of inaccuracies such as uneven make-up, leads and rules binding, and the like. Beyond a doubt good stonework saves a lot of trouble in the pressroom, while inferior workmanship in locking up a form may make matters bad for the pressroom. The principles of lock-up appear to many men so simple that the mention of them is a superfluity in a technical magazine like this. But simple or not, they are violated extensively. It is well to remember large forms will work safely with much less power in the lock-up than they need to make them carry safely; therefore they may be eased somewhat when safely on the press. In bookwork the furniture should be arranged so as to make each line of pages on column, as it were, both in width and length. Long side-sticks or furniture should not be placed across the foot or side of two such columns. Should there be the slightest variation in the make-up and two columns receive pressure through one side-stick, there must of necessity be a strain upon the side-stick and uneven security of the type. An almost certain result is trouble in the pressroom.

The question of pull-outs was discussed at some length in THE INLAND PRINTER quite recently; and several gentlemen gave their opinion as to the need of adequate tests being applied to every form before leaving the imposing surface. The same remarks cover this subject also.

The compositor is not without blame as a factor in creating spring. Faulty justification may escape the notice of the stoneman and yet be the source of much trouble in the pressroom. More especially when the lines are parallel with the

bearers as the form lies on the press, the workmanship of the compositor is proved to be good or bad. Defects may be found frequently in long lines of small type and in short lines of large type. Insufficient variety of spaces in the latter case and anxiety to avoid bursting the line in the form, may explain why too few or too many letters in a line are equally capable of producing bad justifications.

What is the pressman's share in bad workmanship as a cause of spaces rising? Granting that his treatment of the blocks is good, there is still plenty of opportunity for a pressman to help the spaces to mark, although his responsibility in this matter is frequently lost sight of. All other conditions being equal, one pressman will have much more trouble than another as a direct result of inferior workmanship. First we may refer to cleanliness of the bed. The careful pressman will

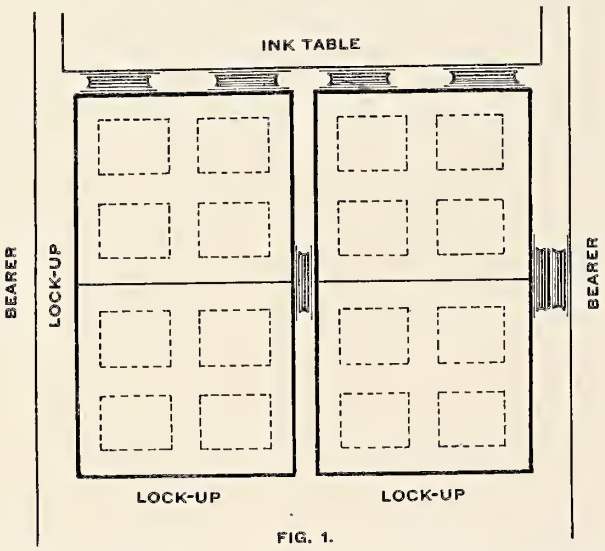


FIG. 1.

insure that every corner about the bed is free from dirt. When a rack-and-bar device is used it is imperative that the rack be frequently lifted to remove such particles as may find their way underneath in working. The merest trifle of dirt between the tongues of the bar and the face of the rack may give tilt to the bar when the form is secured up. As a consequence the whole form may be sprung slightly off the bed. The result is easy to conjecture, but the cause which is here specified may appear too remote, and many other points receive attention instead.

In presses of the two-revolution pattern, the lock-screws can generally be used to secure the forms about opposite to the blocks of furniture between form and ink table. The stop-cylinder presses, however, leave an opportunity for the pressman to depart from this principle. It is regular practice with many men to use only one quoin to lock even a large form on the press. A little reflection will surely suggest that a form is held much more securely when locked opposite each block of furniture. And when folding chases are used we see a method in general favor which makes register difficult and leaves the forms indifferently secured.

This method is illustrated in Fig. 1. Leaving register out of consideration the diagram shown in Fig. 2 must commend itself as affording better security and therefore less susceptibility to the vibration of the press. On one noteworthy occasion this change of method (at the writer's suggestion) was rewarded with the most successful run in a series of such forms in a large catalogue. The change was introduced chiefly to facilitate register. While quite successful in this particular, the pressman claimed that the improved security of the forms was an important factor in preventing spaces from rising.

Another item to be charged against the pressman's account is the practice of beating the chase

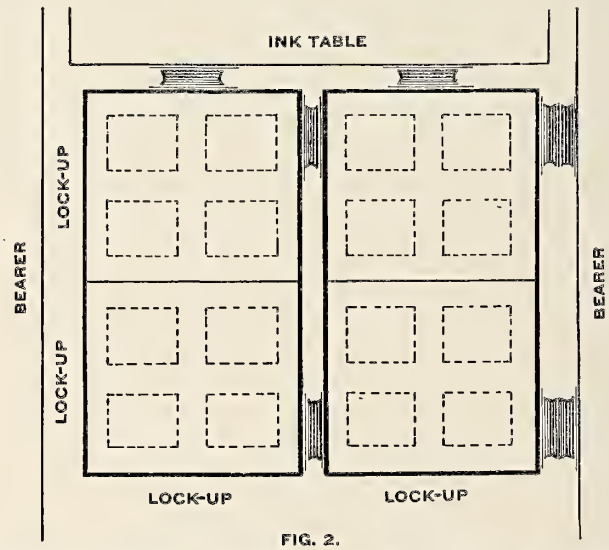


FIG. 2.

with a mallet or hammer. Of course the chase ought to lie flat, but it is not imperative that it must. Large chases frequently spring when a form is locked up, although the type rests solidly on its feet. If the form appears solid when planed, the chase should be left alone. It will rarely happen that the type planes well if a chase is sprung seriously, and the correct method then is not to hammer the chase down but simply unlock the whole form, and carefully lock up again.

"COUNTRY PRINTERS" DO RISE.

When the New Zealand Arbitration Court was sitting on the typographical dispute at Masterton (Wellington) an employer was closely questioned by a union representative as to what became of the lads trained by him after they left his employ, the unionist asserting that they were handicapped by being turned out of a country printing-office. In return, the employer enumerated half a dozen of his lads who had become proprietors of newspapers, or held responsible positions, winding up with the statement that the present sub-editor of the Melbourne *Argus* had been trained in his office! The union representative changed the subject.—"*Cowans*," *Melbourne*.

ARTISTS' CONTROL OVER REPRINTS OF THEIR WORKS.

A decision just rendered by the United States Supreme Court in a copyright suit holding that it is not necessary for a painting to have a copyright notice painted on its face to prevent its reproduction, is likely to have a far-reaching effect on the publication of prints in this country.

Heretofore the practice in the United States courts on this point has been conflicting, but there has been a general tendency to hold that unless a painting bore on its face a statement of its copyright any one was at liberty to copy or reproduce it in any form he chose.

The practice in England and on the Continent is that ownership of a canvas does not confer a right to reproduce a picture. The practice here has worked great hardship on artists, for unless they disfigured their pictures with copyright scrawls they were likely to be unpleasantly surprised some day to see their masterpieces staring at them from advertising cards or posters.

Justice Day, who delivered the opinion, holds that the notice of copyright required by the Federal statutes need not be inscribed on the original painting, but that the statute is fully complied with if notice is inscribed upon the published copies which it is desired to protect. The suit in which the decision was rendered was one brought by a German citizen, Werkmeister, the proprietor of the Berlin Photographic Company, to prevent the American Tobacco Company from using in their business reproductions of Dendy Sadler's painting, "The Chorus." Werkmeister purchased from Sadler the rights of reproduction and secured a copyright. Subsequently the picture itself was exhibited at the Royal Academy. It was not inscribed as a copyright, but a copyright reservation was entered in the gallery sale book. Werkmeister's photogravures of the painting, containing the copyright notice, were published, and the picture itself found its way into a private collection.

Several years later the American Tobacco Company, without the consent of owners of the copyright, had the picture reproduced again. At the trial of the suit it was contended by attorneys for the American Tobacco Company that they were relieved of responsibility by reason of the fact that the original painting had no notice of copyright inscribed upon it. The fact that this was not done, they held, was equivalent to no notice at all.

On behalf of Werkmeister it was contended that the statute could not have intended that the original picture be disfigured with the notice. This argument was in line with the law in foreign countries, but there were decisions on both sides of the question in this country.

Justice Day, in his opinion agreeing with this latter contention, declared: "We think it was the object of the statute to require this inscription not upon the original painting, map, photograph, drawing, etc., but upon those published copies concerning which it is designed to convey information to the public, which shall limit the use and circumscribe the rights of the purchaser. . . . It would seem clear that the real object of the statute is not to give notice to the artist or proprietor of the painting or the person to whose collection it may go, who needs no information, but to notify the public who purchase the circulated copies of the existing copyright in order that their ownership may be restricted. There does not seem to be any purpose in requiring that an original map, chart, or painting shall be thus inscribed, while there is every reason for requiring the copies of editions published to bear upon their face the notice of the limited property which a purchaser may acquire therein."

According to one of the largest publishers of prints in this country, this decision ought to work out to the advantage of all artists and legitimate publishers.

"If this decision," said he, "paves the way for a revision of our very faulty copyright law, it will in that respect, at least, be of the greatest possible benefit to publishers and artists alike. But its present bearing is more direct, and is of the greatest importance. At least three classes are affected by it. First, it is of importance to artists. There is no question that artists have heretofore been very inadequately protected in the matter of reproductions of their paintings. This decision ought to affect them favorably. Their paintings have often been very discreditably reproduced in the past, and they have had no redress. Hereafter no prudent or responsible publisher will dare to produce a picture without making a previous arrangement with the artist. The artist will thus be more secure in his rights, and will be able to prevent indiscriminate reproductions.

"The publishers will be affected in a different way, but just as the pure food law, which some manufacturers protested against, has been found to work out to their advantage, so in the end this decision will work to the advantage of all responsible publishers, photoengravers and lithographers. They can no longer produce a picture safely merely because they find no notice of copyright thereon. The negative fact will prove nothing to them. This will eventually work out to their advantage, for it will have the effect of making them sure of their rights before they go ahead. That will add to their security.

"By far the largest class affected, however, will be the men who buy reproductions of paintings assuming that they have full freedom to distribute them. This will especially affect the people who buy pictures to distribute them for advertising purposes. There are practically fifty million illustrated calendars distributed throughout the United States every season. Most of these reproduce paintings, and are widely distributed by banks, insurance companies, merchants and manufacturers among their patrons. Now, if they buy copyrighted pictures whose reproduction is unauthorized, they are subject to the penalties of the law. The responsibility thus extends all along the line, and the advantage of having the whole question settled along certain lines is manifest. Advertisers will hesitate to distribute pictures which they are liable to be punished for, and on their part will demand to be assured of the publishers' right to produce." — *New York Evening Post.*

ONCE-A-YEAR PAPERS.

Newspaper men ought to have easy times of it in the polar circle, where the papers are issued only once a year. There are three or four of these. One of them is the *Eskimo Bulletin*, edited near Cape Prince of Wales, on Bering Straits.

The English missionaries there have established a school in a village inhabited by Eskimos, and as only one steamer lands at the place and that only once a year, the news it brings from the outside world is printed on a sheet of paper with the hektograph.

The paper is very thick, and it is printed only on one side. The *Bulletin* claims to be the only once-a-year paper printed, but this is an error. At Gothaab, Greenland, there is another issued from a small printing-office which was established in 1862. The name of this sheet is *Atnagagdlintit nalinginarik tusaryminasassumik*, which is supposed to read "Something for reading; accounts of all sorts of entertaining subjects." The language is that of Greenland, a dialect of the Eskimo.

There is still another paper published in Greenland called *Kaladlit.— The Editor and Publisher.*



A CREOLE LADY

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SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions. — To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

Important.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCoy & Co., 31-32 Eagle street, Holborn, London, England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Cowan & Co., Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

6–4

EDITORIAL NOTES.

SIMPLICITY is the key-note of success; it carries the message direct to the understanding, while complexity confuses.

It is quite as important to the worker that he employ his leisure rationally and profitably, as that he should not be overworked. The shorter work-day is not worth the effort to attain it if the result is not better and more fully developed men and women.

The clerical force is an important element in an establishment, and often in it is found the underlying cause of success or failure. The latter when it is made a convenience for social connections and relatives, for then discipline is flouted and much energy devoted to shifting the blame for blunders on other departments, with inevitable demoralization among the producers. A "front office" manned by "soft snappers" is frequently the sheriff's good friend.

The pressmen's union is now blessed with two "official organs" — one issued by Mr. Galoskowsky at St. Louis, the other by the union officials at Cincinnati — both calling themselves *The American Pressman.* This surplus of organs is a result of the Higgins contract with the United Typothetæ and a number of lawsuits in which union men appeared as witnesses against their officials. The two "organs" may furnish merriment for those with a sense of humor who care to read them, but few thoughtful members of the pressmen's organization will be found among that class. Though one of the journals is bound to have a short life, the fact that there are two Richmonds in the field is proof the union has reached a critical period, and there will be need for the display of more than the usual amount of charity and wisdom if the present condition does not have a most unhappy termination for all concerned. The spirit now in the air can not prove beneficial; it must work harm.

The day of the great editor, such as Greeley or Medill, who made and unmade men and policies, has passed, and the publisher is the man of the hour. There are Pearson and Harmsworth across the sea, who are matched, if not excelled, by our own Hearst. Few fully realize the potential influence of the publisher of this class. The widespread circulation of the Hearst papers furnishes an idea of how many people one man can reach. An authority declares that of the nineteen million circulation enjoyed by our 2,209 daily papers, the Hearst publications have more than two million; and to this must be added about one million who

obtain mental pabulum through the medium of Mr. Hearst's press service. That gentleman does not profess to be either a profound reasoner or masterly writer, but he has managerial capacity, and in this as a commercial age the crown of power goes to the man with the money-making knack, which some great editors regarded with indifference, if not contempt.

THOSE who are prone to push aside essays on the necessity for ascertaining cost of production as theoretical "hot air" are making the mistake which may lead to their undoing. Even printers who are reaping satisfactory returns will not be injured by a perusal of these well-meant and often carefully prepared contributions to craft literature. Rarely is it given a writer to know the good or evil that may flow from his effort, so when a business man publicly acknowledges he has benefited by what he has read, we may be sure others profited also, and that the matter is worthy the close attention of all who may be interested. As has been noted in THE INLAND PRINTER, the Masters' Federation of Great Britain issued a pamphlet, "Profit for Printers," dealing with the subject of cost. Now comes a printer who asserts that a study of the book "showed me where I was wrong and how to improve matters," which resulted in $1,500 additional profits. The moral is obvious. There is little merit in hustle and hard work if the harvest is not reaped, and this successful man had something to learn in the art of harvesting the fruits of his toil.

"THIRTY years from now white paper will command such a price that the size of newspapers will be reduced to a minimum, and cotton fiber will be used exclusively in its manufacture. The novel will disappear, as well as the yellow journal, while cheap literature and rag-time musical compositions, which have demoralized the unsophisticated, will be limited to a narrow circle." Thus speaks William Lange, the eminent translator of Ibsen. We are not prepared to agree that the outlook is so gloomy. However, there is no dodging the fact that we are now on the eve of change in conditions as a result of the mounting price of news print. The tendency with the daily papers is to reduce the number of pages. The effect is apparent among the employees. Many have been "let out" in consequence, which will cause an easing-up in the demand for operators, and if conditions continue we are probably near the end of the period when machine men will as a rule receive more than the scale. The disturbing elements do not appreciably affect commercial printing, and, as the demand for capable job printers is likely to be as brisk as ever, it may be, as some authorities believe, that in the near future they will assume primacy among printing-office employees.

THE aggressiveness with which publishers defend what they regard as their advertising preserves was recently illustrated in the Northwest, when one of the guild sought to restrain a street-railway company from selling space for advertising in its cars. He was perhaps correct in his allegation that the pernicious practice diverted good hard coin from his cash-drawer, but with that phase of the affair the court had nothing to do. The legal nub of his plaint was that as the business of the railway company is the transportation of passengers it exceeded its legal powers in accepting advertising. The supreme court sustained the company, and the newspapers in that section will have to content themselves with such advertising patronage as the street railway people are unable to handle. The case is interesting in that it discloses the alertness of publishers and gives us a sidelight on the power behind the anti-billboard and anti-circular campaign, the success of which means more grist to the publisher's mill and less to that of the commercial printer. At that, we commend the far-sighted enterprise of the publishers more than we condemn their real motive.

THAT the London *Times* may pass into the hands of a modern Alexander of journalism gives food for reflection. It first demonstrates the necessity of being up-to-date, for excellent as had been the policy of the *Times*, and great as is its influence, yet there was something lacking, for its power was not growing. So radical a move would show what a grip the "commercial spirit" has on the newspaper world. We have marveled at newspaper consolidations and at a cross-continent chain of newspapers owned by one man, all the natural result of conditions which have produced similar effects in other lines, and to which we have become accustomed. Such a change in the *Times* management would bring home with especial clarity the fact that this is the day of the hustler and capitalist, for these are terms by which the new owner is designated. Here is a paper which for a century has been the great paper, not of a city or a country, but of the world. Its editors were on an equality with the more powerful members of the British cabinet, and its correspondents in European capitals were maintained with a lavishness and dignity becoming ambassadors. At home it was regarded as part of that intangible and most beneficent thing known as the British Constitution. What an institution it had become is indicated by the com-

ment of a radical publicist, that its sale made him feel as if the centuries-old crown jewels with their wealth of national associations had been pawned, or that Windsor Castle had been turned into a hotel. It did not appear to be rashness when men said the *Times* was a law unto itself and could afford to ignore the methods of now-a-days sprightly journalism, but those were false prophets, and soon the *Times* will discard some of the dignity on which it prided itself in order that it may live. And so it goes, from the humblest printer in an office to the most exceptional exponent of the art, one can not hope to be immune from the laws of progress.

PRINTERS of the Transvaal are discussing the question of protection or free trade as applied to their business. It was testified at a hearing before a legislative commission on industries and tariff that there had been a decrement of nearly fifty per cent in the number of employees at the trade in the four-year period 1903-1907, which was generally attributed to importations. This is a distressing condition and it is not surprising to read in the *South African Typographical Journal* that some of the elect are clamoring for a duty of one hundred per cent on printed matter and stationery. Others would be satisfied with one hundred per cent on what they call over-sea competition and forty per cent against printers of neighboring colonies. The report contains no reference to the "pauper labor" of other countries, so familiar to us, but emphasis is placed on the belief that a high tariff will aid greatly in making the Transvaal a white man's country. We trust the South African craftsmen may soon enjoy the prosperity which industry deserves, and if there be balm for them in tariff regulations, may it come their way, for they evidently believe in protection — and lots of it.

IT has been the purpose of THE INLAND PRINTER to eliminate waste — to make every stroke count and reduce the inevitable friction to a minimum. That is comprehended in its conception of what a trade paper should be — a helping hand to its clientèle, and it is with that purpose in view that the Inland Printer Employment Exchange has been established. Every day we hear of employers who desire men with special experience and peculiar qualifications; and almost as frequently we receive word of employees who wish to make a change for various and proper reasons — sometimes a desire to see the country, but usually seeking another climate in quest of health for loved ones. The employer gets the man he wants and ultimately the wage-earner secures a situation to his liking. But only after there has been great waste of energy and probably much vexation of spirit. The Employment Exchange is designed to facilitate the gratification of these desires — to bring the employer and employee together as quickly, as easily and as inexpensively as possible. The fee ($1) is nominal — approximately sufficient to defray expenses of postage, clerical labor and necessary printing. In tendering this and other services to the crafts we are but leading up to a long-cherished hope — that THE INLAND PRINTER should be a clearing-house for all manner of good services, cheerfully, economically and efficiently rendered, thereby performing the functions not merely of a paper but of a craft institution.

THE high-and-low method of charging for work so prevalent among printers recently led to a peculiar, though not astonishing, judicial ruling in England. A lawyer, and one evidently ignorant of the happy-go-lucky business ways of many printers, was appointed to visé certain printing bills of various municipal officials. The work was similar in quality and character, and here the similarity ended. The attorney marveled at the difference in cost not only between different towns, but in charges made by offices in the same locality. The discrepancies may not have been greater than is usual in the trade, but explanation does not seem to have made the matter clear to the judge pro tem. His suspicions would not be allayed; he refused to pass the bills, and referred them to a government department for investigation. Those acquainted with trade methods will acquit the printers of fraudulent intent, and be assured that they will ultimately get their money. But it is not a pleasant reflection on the acumen of industrialists who conduct business on such shiftless lines that the result produces an impression of wrongdoing in the mind of a quasi-judicial officer. The details of this case are not reported, but our knowledge of happenings in the printing world warrant us hazarding the guess that while some of the printers involved charged good prices, there were others who did government work so close to labor cost that it resulted in real loss. This sort of unconscious patriotism may have its redeeming features, but it is poor business.

IN the February issue of THE INLAND PRINTER "An Employer" questioned the utility of the Printers' League of America as a force in composing labor difficulties, citing the case of a strike of feeders in Scribner Brothers' plant as evidence that the League was unable to afford its members protection. In an accompanying note we accepted our correspondent's assertion that the League had failed of its purpose in that particular instance,

contenting ourselves with the reflection that a breach of faith on the part of a union or a failure by the League was no reason why its principles should be abandoned. In a letter to THE INLAND PRINTER, which appears in this issue, Secretary Gregory of the League states that "An Employer" was in error in saying that Scribners' was a League plant, which of course, disposes of our first correspondent's question summarily and completely. Mr. Gregory feels assured that had Scribners' been in the League he could have settled the difficulty quite as satisfactorily as similar cases were adjusted for League offices, and gives full credit to the pressmen's and feeders' unions for their assistance in effecting these settlements. With an organization, as with a man, its attitude on a given proposition is largely determined by the manner in which it is presented. Mr. Gregory, as the League's representative, did not approach the unions with a "big stick," so to speak; he went as a mediator seeking the welfare of the whole craft — employer and employee — with a desire to find that happy mean which would subserve the ends of justice. Not a few will be surprised to hear that New York feeders were found to be reciprocal — yet at bottom that is the natural thing to expect. "An Employer's" misinformation as to the status of the Scribners' plant was a fortunate thing in that it served to show the activities of the League in this strong light. It is no small accomplishment for an organization yet in its swaddling clothes to have attained what Mr. Gregory claims, and especially in New York, the storm center during the craft's most turbulent period.

AS WE travel along, the issues between the postal authorities and those who oppose them become more clearly defined, at least the fundamental differences between the contending elements are seen with greater distinctness. The officials are eager to make the department a "paying" concern, and naturally seek to attain that end by attacking the lines of least resistance, which accounts for the "squeeze" being experienced by non-political class or trade papers which are not the mouthpieces of great organizations or supposed to wield any influence with the voters as such. There is not the slightest desire to impute indulgence in sharp practices or chicanery of any kind to the officials in this; they are following along the same lines as would other men imbued with their ideas. Their premise is wrong, and opposed to it we submit that the postoffice is the agency of the whole nation, whose primary and chief purposes are to serve the people; making it self-sustaining is a secondary consideration. With officials in sympathy with the broader view, publishers would not be hampered by a succession of rapid-fire, hair-splitting rulings that ofttimes threaten the foundations of their business and put many commercial projects "in the air." That a publisher should be compelled to dance attendance on a postal official — it matters not how affable and gracious that official may be — is intolerable and entirely foreign to what President Roosevelt calls the American idea in government and a subversion of the real functions of the postoffice. Owing to their material interests being most directly affected, it becomes the duty of the men of the graphic arts to direct the attention of the people to a growing evil — one that is even now a giant and bids fair to grow still more menacing if allowed to go unchecked. All those connected with the printing trades — from the most powerful organization to the humblest individual — have a mighty interest as citizens and as workers in having the postal department conducted on the broad-gauge plan. The craft should lose no time in apprising the authorities that it is alive to its interests in this connection; that it has well-defined ideas on the subject and proposes to exploit them. There has been much talk and discussion of detail, but the time for widespread, positive action is at hand.

WHERE THE PANIC BENEFITS PRINTERS.

IN the readjustment of values occasioned by the recent panic there was a sudden drop in the prices of all metals used in typemaking. Tin, which was 44 cents per pound, is now 27 cents; antimony dropped from 27 cents to 9 cents; copper from 26 cents to 13 cents, and lead from $6.50 per hundred pounds to $3.75. As a consequence the typefounders have made corresponding reductions in prices. In the matter of prices, however, a more important reduction is the selling of display types in fonts of twenty-five pounds and over at the same prices charged for body types. This was done as an experiment with types such as the Cheltenhams and New Caslon, which are semi-body types, and resulted in record-breaking sales, as it made it economical for the printers to set whole catalogues, brochures, booklets, etc., in types hitherto considered too expensive to be used in the body of the larger works of these kinds. This great concession is also an outgrowth of and encourages the use of families of types, in which one good design is furnished in normal or round, wide, condensed, italic, bold and outline, so that harmony of design is secured with variety of color and emphasis in one piece of printing, no matter how large or diversified it may be. If this concession of body-type prices for display types, sold hitherto at second-class rates, will induce more printers to buy this class of display types in large fonts they will realize in the use of these fonts

much greater economies than the mere advantage in purchase price. The typefoundries that started to cultivate type families did a good service to the printing trade. Our recollection is that the MacKellar, Smiths & Jordan Foundry is entitled to this honor, and that the Ronaldsons were the first great harmonious family of semi-display types. The fashions have changed since then, but the advantage of purchasing types in families is better understood.

COURT RULINGS AND UNION POLICIES.

THE policy of settling printing-trade problems by appealing to the courts is not meeting with the success which its advocates have predicted would attend it. Press dispatches bring us brief accounts of injunctions being denied employers in several disputes in the East. Now comes Judge Thompson of the United States Court for the Southern District of Ohio and decides in favor of the union in the most celebrated of recent cases. This is the one in which members of the Typothetæ sought to enforce the performance of the terms of the well-known contract entered into between the officers of the pressmen's international union and the United Typothetæ, whereby the eight-hour day was to be instituted on January 1, 1909. The convention of the union decided its officers lacked authority to enter into a contract, and proceeded to amend the agreement in two important respects, with the understanding that if the United Typothetæ declined to concede these new demands the matter was to be decided by a vote of the members — in the jargon of the labor world, "decided by the referendum." The Typothetæ "stood pat" on the agreement, and sought the aid of the courts to estop the officers from promoting a strike, collecting assessments or paying strike benefits to men who might leave the employ of members of the Typothetæ. A temporary restraining order was issued. Though a surprise to the officers, and it could hardly have been other than embarrassing, the temporary injunction does not appear to have substantially interfered with the pressmen's program. There were expensive hearings covering several days, and after a lapse of more than two months the court dismissed the application on the ground that the officers of the union had no power to make a contract, but were merely authorized to report to the convention, with such recommendations as they saw fit. The jurist knocks the props from under the Typothetæ's contention that the union is a contract-breaker, and on the question of the validity of the agreement supports the view of President Berry of the union. He reaches this conclusion by placing a strict and narrow construction on the terms employed by the union. We are not informed as to whether the testimony offered established or attempted to establish collusion between the former union officers and the Typothetæ, but there is not a word in the opinion on the ethical side of the question — not an intimation that the Typothetæ signed in good faith and should therefore be upheld in its position. Though we regarded the opposition to the eight-hour day as an unprogressive and mistaken policy, and had no sympathy with the institution of court proceedings, we felt from our reading of the record that the union was occupying unsafe ground. Furthermore, possibly a majority of those connected with the trade were of like opinion, they having become imbued with the sound idea that an agreement honestly entered into should be adhered to in a manly way, without regard to hair-splitting interpretations. Probably the most notable example of this sort of healthy sentiment was furnished by the bodies involved in the dispute, in connection with the first national agreement. The pressmen apparently approved it by a narrow majority, whereupon it was signed. It subsequently developed that owing to a clerical error the result of the vote was misstated — the agreement had been rejected and not approved. Though the terms were roundly criticized, the union took high ground and decided to abide by the result, as the Typothetæ acted in good faith. This contract was destined to have a great effect on the craft, it being largely responsible for the want of coöperation between pressmen and compositors in the eight-hour movement. Notwithstanding the stress and excitement of that period, we do not recall that any one seriously urged that the agreement should be repudiated; that it had been honestly entered into established its right to respect in labor circles, even in war time. This was the spirit of the "square deal," and the proper spirit to permeate the industrial world. The Typothetæ expected to have the court indorse that view, and it was our opinion it would be successful. Though sitting as a court of equity, the judge did not heed ethical considerations or economic conditions. He took the wording of the agreement, dissected it with his legal scalpel, and, with — to the layman — many verbal refinements and much tortuous reasoning, says in effect there is no agreement; that if the supposed agreement were valid, it would not require members of the union to work for the Typothetæ, but only that if they "worked at all they shall work nine hours a day."

So far as this ruling may aid — if it has any effect at all — in settling the eight-hour controversy, it will give satisfaction to well-wishers of the craft, and to none more than ourselves. We regret, however, that there has been sanction by high authority for a stilted and strained reading

of industrial contracts. The broader and more liberal method is the only workable plan, as oral and written labor contracts — whether between organizations or individuals — are presumed to be construed in the light of trade customs. The court has in this instance followed the rules of interpretation which the judiciary appears to employ in " labor " decisions, and which is causing so much confusion and short-lived consternation. Not the least remarkable incidence of these decisions is their lack of effect. A court denounces a specific boycott, whereupon boycotters pay the costs, and think it cheap, as they gleefully discuss the decision in such a way as to make it first-class boycotting literature. The Supreme Court finds that under an act designed to regulate trusts boycotters may be sued for damages, the collection of which may come high to the boycotted one, while it will compel the unions to systematize their campaigns and conduct them through men who are damage-proof. Court rulings on industrial issues seldom have the influence which the victorious parties to a suit expect. This is due in part to the conflicting opinions on these new questions; what is held to be criminal in one State is of undoubted legality in another, and so on. There is another species of conflicts which is bringing the judiciary into what President Roosevelt fears savors largely of contempt. Court decisions handed down at Washington, within a few days of each other, serve to illustrate this. One judge restrained prominent labor officials from boycotting a certain firm; hot on the heels of this the Supreme Court held that the provision of the Erdman Act prohibiting interstate commerce railroads from discharging a man because he is a unionist is unconstitutional. Divested of the legal verbiage the actual effect of these rulings is that a union may not boycott, but a unionist may be boycotted, and it is beyond the power of Congress — which means the people — to protect him. It is unnecessary to dilate on the spirit which this arouses in the breasts of the workers. The courts have their difficulties and doubtless aim to do right, but the concrete fact that comes home to the worker is that he may be legally boycotted but can not retaliate in kind.

Another phase of the question is that owing to our complex state of society and the new issues arising, the court's rulings have more and more effect on the home life of the industrialist. Nowadays, when a decision adverse to labor is handed down there is rejoicing in the camp of the anti-labor people, and the worker sees in it an effort to impair his methods for maintaining wages and securing a modicum of comfort for his family. He knows the judges are for the most part selected from among successful lawyers — agents of employers — whose viewpoint of affairs has been " anti-labor," and who have little sympathy with his philosophy. This develops an attitude of mind which, if not hostile, is contemptuous.

Small wonder that President Roosevelt, with his accurate means of acquiring information as to the temper of public opinion, should sound a note of alarm. In the progress of the nation other classes of citizens have had their troubles with the courts. The wage-earners, however, are a numerous and rapidly growing element, which, if deprived of present means of bettering its condition, will carry the struggle to the political arena; and the President is sociologist enough to know that that would in time mean a political — perhaps bloody — revolution, which, being a believer in the evolutional method of economic advancement, he wishes to avoid.

The attempt to apply ancient legal principles to economic conditions is fraught with much danger, but the courts will in the end find a way out, for legal fictions or traditions can not always ignore hard facts. It is to be noted in the Supreme Court that those justices most recently elevated to the bench — those who hail from industrial centers, and who have been in the hurly-burly of affairs during the last decade or so — are inclined to coincide with the popular view. Their reading and application of the law seems to be influenced by their knowledge of conditions as they are — not as the law presumes them to be. There is a story told of an eminent British jurist which illuminates the situation. In a period of transition, when the effects of some great economic change was being felt, he was asked why court decisions on certain questions failed to wield as much influence as they did on other questions. His reply was: " The courts are technically correct but economically archaic, and therefore ethically wrong." Men moving in or through great bodies care little for technical correctness, but are concerned that they shall be on solid economic ground and be morally correct. This probably explains why some painstaking judicial expressions not only fail to clarify the situation but have little or no effect on industrial movements or the trend of public thought.

GOOD WAGES VERSUS THE PRIORITY LAW.

WE have on several occasions referred to the so-called priority law of the International Typographical Union, and in so doing stated this regulation would ultimately demonstrate its inaptitude by injuring members of the union. As the class of workmen which we opined would be affected was generally opposed to the law, we did not elaborate on a speculative theory which might operate to their disadvantage. The law has pro-

duced in abundance the results expected, and it is pertinent that the union should take stock of what the regulation is doing and determine whether it will longer place so heavy a handicap on a desirable class of members, and if the drift of the law is in the right direction — in the direction that will tend to bind members more closely to the organization or cause employers to regard more highly its capacity for business sense, economic soundness and adherence to good ethics. Many members may regard the employers' view as a negligible quantity in discussing union policy. This is a mistake, for it is of immeasurable value to an individual, or a society, whose deportment is such that opponents admit his endeavors to do right, and that he is reasonable in his demands when his viewpoint is understood. When it comes to fairminded employers — it is almost vital that efforts should be made to retain their esteem. In the opinion of many of their friends, a failing of trade unions is their propensity to grant favors to those who "show their teeth," and exact full measure from those kindly disposed. We know the historical development of that attitude; it is a relic of the days when unionists were regarded as pariahs, and every man's hand was against them, so to speak. The typographical union, at least, is no longer confronted by such a condition — its right to exist is admitted, and its good works are generously applauded by employers. It has emerged from the era of pity and continuous warfare. Whatever past exigencies may have been, it is now fairly embarked on an epoch in which reason is its most effective weapon; it may, by the employment of force, compel compliance to regulations that can not be sustained by argument, but when it does so it will in the end be the chief sufferer from the result of its follies.

The priority law is a case in point. The purpose of its promoters does credit to their hearts, and the rule is in some respects a natural development. The wrongs aimed at are not attacked in the right way, in our opinion. We may even admit the law is not an unmixed evil, but the good that follows is no compensation for the injustice and harm that come down the stream of total results.

Merely mentioning the objection that the law is a gross invasion of the rights of an employer, which unnecessarily irritates him and hampers his foreman, let us look at its effect on the wage question. It is operative in newspaper offices and requires that a situation shall be given the oldest "sub." The substitution of length of service for skill as the prime necessity of a situation-holder obviously places the latter quality at a disadvantage. This is not of so much moment to the worker where piece work prevails and men are all paid the same price. Where a minimum rate is the rule and superior talent is compensated by an advance over the scale, the law does affect the worker. While these higher wages are in payment of efficiency, the power which brings them into being is competition for that kind of service. If there be no demand, or the demand is not encouraged to manifest itself, the exceptionally efficient man will be compelled to work for the same wages as his less capable fellow. The priority law interferes with the operation of the law of competition, and just where it might prove of benefit to the worker. The men who get more than the scale owe it in great part to competition for their services among offices. In smaller places interurban competition serves to aid in the advancement of wages. The priority law, instead of encouraging this condition, practically makes it impossible.

For the sake of illustration, take an actual case. The man's name is not Smith, but let us call him that. He has for many years received $1 a day more than the scale. There have been increases in wages till he finds himself receiving but 50 cents a day above the rate, though admittedly the relative value of his work is unchanged. He not only feels but knows he is entitled to more money. As a matter of justice to the stockholders the management is not advancing wages if it can help it, and looks at the situation from all standpoints. We may assume that the office can afford to comply with the request; then it proceeds to canvass whether it can retain Smith's services without additional outlay. The management reasons along about these lines: Other offices would doubtless be glad to secure Smith for the wage demanded; but union law prevents them from offering him a steady situation out of hand. If there be "subs." he must wait until they are provided for, and even then he has no guarantee of steady work, for if the force be reduced he must be "laid off" in his turn. "Will Smith leave us?" the management asks. "Not likely; he is receiving $30 a week here, and if he leaves he knows not how long he may be required to eke out a precarious existence as a 'sub.,' earning $18 or $20 a week, before he gets another situation, and meantime his skill will probably deteriorate as a result of infrequent employment. No; Smith will not leave us. No one can make him an all-round better offer, and he is not permitted to seek work elsewhere, except by taking risks which his business sense warns him are too hazardous — that in the most favorable circumstances it would take him years to recoup the inevitable losses that making a change would entail."

So Smith does not get an increase in wages, and what is true of him is true also of every extra-

proficient man whose rate of pay is on a business basis. If this has any effect on wages it is certainly not in the direction of increasing them.

In times of peace as well as in times of industrial war labor's mobility has been one of its greatest safeguards. Here is a law which so completely destroys that advantage, it is doubtful if employers will continue to inveigh against it with much energy. Some may as a matter of principle, owing to their dislike of that class of legislation. Those who look at it from a dollar-and-cents standpoint solely, however, will consider themselves amply repaid for inconvenience and irritation in pay-roll savings.

So far as can be ascertained, a great majority of union officials charged with the duty of enforcing this regulation have no doubt as to its meretricious character, and we may reasonably expect the typographical union will purge its law book of an enactment which so harmfully restricts the liberty of its members. That a union should cherish a regulation which tends to depress wages is an anomaly which can not exist for long.

THE LAW AND THE PRINTER.

IT can not be said of the fraternity that those who compose it are litigious people, yet there are always printing firms in the courts — to their ultimate regret and chagrin. A lawsuit is not merely expensive, but is a thief of time and the fruitful source of worry. Knowing this, experienced business men submit to loss and injustice in preference to running the gamut of the courts, with their money-eating red tape and irritating delays. Notwithstanding the ample justification for this policy, it is far from ideal. It makes the business man an easy prey for the smooth scoundrel, who quietly plys his trade, safe from the publicity which legal action would involve, and which would put an end to his rascalities. Worse than that is the fact that when a dispute arises between a printer and a customer regarding the terms of a contract or about one of the many questions which are constantly coming to the fore, it is usually settled by the printer conceding the point or acquiescing in an arrangement by which he makes sacrifices in the hope of retaining the work. If the printer goes to law or insists on what he originally deemed his rights, he is in danger of losing that particular customer's patronage, and in some cases the last named and all his tribe indulge in the questionable game of "getting even" by disparaging the printer and his work among prospective customers.

That the owner of a plant and guardian angel of a large pay-roll should be placed at such a disadvantage is manifestly unfair. In the case of differences of opinion he should not be called upon to jeopardize his business prospects to such a degree or lose his self-respect. Workingmen, who are supposed to be somewhat lacking in business qualities, try to avoid similar unequal contests, and we have trade unions which are designed to place the worker on an equality with his employer when there are differences of opinion to be settled. No particular credit attaches to the workers for this, however. As wage-earners they had no standing in courts, else they, too, might have been content to plod along under the impression that what of justice could not be secured through litigation was unattainable.

There is no good reason why the printer should be at the mercy of his customers or dependent on the slow-moving, expensive machinery of the courts for a square deal. In the printing trades occasional controversies are settled in a manner which show the way out of this dilemma, and if our employing printers' organizations had not misdirected their energies in such a woeful manner as they have, it may be that by this time a fair, easy and cheap method would have been devised and generally accepted. If every important contract were to contain a clause that questions concerning its interpretation or the execution of work under it shall be submitted to arbitration of some person or persons named, it would go far toward relieving the situation. If this were written into large contracts, it will presently become the governing custom for less important transactions, and with it there would develop among the organizations a tribunal whose decisions would be deemed authoritative. High-minded and public-spirited craftsmen would be the arbiters, and, the hearings freed from the technicalities and red tape of the courts, expense would be reduced to a minimum, while the decisions would be of infinitely greater value than the rulings of judges whose profound knowledge of the intricacies of all businesses with which they may be called on to deal is one of the pleasant fictions handed down from cruder times.

Aside from pecuniary advantages, the existence of such a tribunal would do much to make pleasanter the life of all coming within its influence. Instead of bickerings and quarrels which strain social relations, rupture business connections and rack the nerves, disputes at their inception would be referred to it. If one will let his mind dwell on the trouble and loss that have been caused by what were originally trifling disputes he will see what great value such a court might have been. This is not a chimerical proposition. Somewhat similar tribunals exist in other industries, the followers of which have no more good horse-sense than have followers of the graphic arts. For some reason — perhaps they

tired of lawsuits and their unsatisfying conclusions, or possibly they came to the conclusion by other methods — they realize that business is not necessarily war; that there is pleasure and profit in self-respecting peace. Which would seem to be a very natural conclusion, for there is more and better work done in the realms of harmony than under the dark clouds of discord. What is true in the simpler phases of life is generally true in the more complex phases, even though we may not see it so easily or so clearly.

THE UNION AND INDUSTRIAL EDUCATION.

THE meeting of the National Society for the Promotion of Industrial Education at Chicago disclosed that this new question has not passed the "growing-pains stage," if we may be permitted the expression. Almost every speaker had his peculiar view as to methods of instruction or the attitude to be assumed by educators toward certain classes of prospective students. There were manufacturers who cited the success attending a continuance of old-time apprenticeship systems in their establishments, while others believed the citation of these isolated instances where employers took an especial interest in apprentices proved that the old system was in its death throes. Representatives of technical education departments of great railroad and industrial corporations told what they were doing in the way of teaching the young idea how to work. There were also the men who wanted the country dotted with trade schools and every boy — and presumably girl — graduated as a skilled worker. The educator with a highly endowed school and empty classrooms on his mind was also in evidence, convinced that the salvation of our industries could only be found in a scheme whereby his classrooms would be filled; one of this type expressed amazement that the unions did not bestir themselves to introduce boys into trades even though part of the money therefor would of necessity be exacted from out-of-work members. Some speakers were sure the employers and not the State should provide for this coming element in education; these were opposed by those who were positive the State, and the State alone, is competent to establish a comprehensive and satisfactory system of technical training.

For a long time there was a very general impression that trade unions were opposed to this form of education. It was erroneous and probably grew out of the notion entertained in many quarters that once they "arrive" and are comfortably settled, unions are extremely conservative and narrow and therefore opposed to innovations. Speeches delivered to the meeting showed that the unions were not only not opposed to technical education but were promoters of it and pioneers in placing it on a sane basis. Perhaps the most conclusive testimony in this respect was the long-time attitude of the typographical union on the subject, and its present effort to thoroughly develop the idea. There is this marked difference between the union's plan and that of many others exploited at the conference. The union's scheme is self-supporting practically — it has to do work in order to get the money, while others are handsomely supported and seem to be in the field to spend money. We do not wish to imply that these well-financed institutions do not aim to improve the students, because they not only have that object well in mind, but they accomplish that purpose in their limited field. There is also a point of difference in purpose between the union method and that obtaining in shops following the old-line policy, or those which have technical-training adjuncts on an up-to-date basis. The first mentioned aims to make the worker more expert in all lines and to be especially helpful to him in those branches in which he has not had an opportunity to develop himself. Under the old-line system it is, of course, impossible for the apprentice to acquire knowledge of work other than what is done in a particular establishment. In the school conducted by a corporation a somewhat similar limitation is observable. The teaching staff of the school devotes its attention to courses of study which will make the student more profitable to his present employer. We have no criticism of this so far as it goes — naught but good can come from it. The defect is that as soon as a pupil has gone over the field covered by the corporation his education ends. It is not to the interest of the owners of the school to educate him to a point when he may leave that particular industry, or other concerns look on him with covetous eyes and seek to wean him away from the employ of the corporation. On the other hand, the union and other methods which have for their single aim the improvement of the student prove their greater efficacy not alone by making the worker more valuable to his employer but by enabling him to work in new and wider fields, thereby improving the quality of his manhood and making him a better member of society and provider for his dependents. In industrial education the most liberal policy is the one that will produce the best results.

Being in a formative state, it was to be expected there would be what the sporting editor would designate as "jockeying for position." It was not well defined, but came to the surface occasionally, and there was borne in on one the feeling that there was a strong undercurrent at play. It was palpable that an element in the society, composed chiefly of employers, did not welcome con-

sideration being given labor or labor's demands. As this feeling was not strong enough to be voiced openly and based largely on a misconception of the attitude of the unions, there is little doubt but that it will subside; and as well-wishers of industrial education we trust it will disappear quickly. It would be trite to recite here the necessity of heartily welcoming wage-earners to participation in the work. In any popular movement Demos must be consulted, and especially is this so of an educational system designed for the workers. That the spokesmen of labor are unionists should not be allowed to interfere in the slightest degree. Organized labor is the voice — and the only voice — of the workers; without organization the laborers would be a mute multitude, and their participation in the discussion of questions of this character a pitiable exhibition of ignorance and impotency.

But if the views of organized labor be ignored by the society, it is improbable that the schools will long remain hostile to the unions, because students will drift into those organizations, and the more proficient they are the more surely will they do so. At the last meeting of the National Education Association, Mr. George A. Merrill, who is the principal of one and the director of another industrial school in California, and has devoted his life to technical education, discussed this phase of the subject. He not only does not think trade unions are opposed to technical education, but declares that trade schools can not — even though their promoters desire it — long maintain an attitude of hostility toward the unions. "It is," in Mr. Merrill's opinion, "absurd to suppose that the schools will take a stand against their own graduates, many of whom have joined — and many more will join — the unions. This is not a theory, but a practical condition that I have met in my daily work for a number of years. I would now find myself in an embarrassing position in my work if it were not that the schools under my direction have always maintained a stand of neutrality on all labor questions."

The subject of industrial education is now fairly launched as a public question. People generally will be enlightened on the subject as the various active elements — employers, educators and unions — define their attitude and objects. In the end it will be found that what were generally supposed to be conflicting interests will have much in common. For years an advocate of industrial training of what it conceives to be the highest and best type, THE INLAND PRINTER wishes the new movement success.

BLESSED is the man who has found his work. Let him ask no other blessedness.— *Carlyle.*

Written for THE INLAND PRINTER.

PAPER SCRAP AND CUT RECORDS.

BY WILL BALL.

THE printing craft has been doubly benefited by the introduction of the card index into the routine of the modern office and shop. First of all, other crafts and lines of business must look to it to supply their needs in that line, and that means more business for the printer; second, it helps take care of the increased business by the simplification of routine and detail work which follows its use.

There are two items in the daily routine in the printing-office which are always troublesome. One is the hunt for the cut which the customer knows you have, and which you know the customer got last year and never returned. The other is the care of waste stock or scraps, which are continually accumulating, and which your economical training demands shall be saved for the job that will turn up sooner or later, and just fit some bunch.

To both of these details the card index is particularly applicable. The system outlined below for cut accounting is different enough from anything that has been published to be considered new; while that for caring for scraps is an adaptation of others that have been noticed in print at different times.

THE CUT INDEX.

Every advantage characteristic of this system lies in its peculiar use of the card index. To begin with, the cuts are not filed alphabetically. They

NAME Thomas Brown ADDRESS 423 Broadway

ORIGINAL HALFTONE	SHELF NO.	ZINC ETCHING	SHELF NO.	ELECTRO	SHELF NO.	PROOF BOOK NO.	PAGE NO.
—	—	3qtr. 3 Color	7	Same	43	3	297
one	3	—	—	Same	43	3	299

CARD INDEX FOR CUTS.

are piled wherever there may be room for them, with no regard for alphabetical arrangement. Each cut, or set of cuts, has a card, and the cards are filed alphabetically. It will be observed that the card has separate columns for originals and electros. It is very often a great advantage to keep the two — belonging to the same customer — separate, when the originals are not used for

printing, but only for reproduction when the electros wear out. The originals may be placed by themselves in one cabinet or corner of the vault, or in any out-of-the-way place, where they will not be disturbed every time the electros are wanted.

Suppose Brown comes in with some cuts for a folder. There are three sets of zinc etchings for two colors, with electros and one half-tone with electro. If you have no cuts of Brown's, fill out a card with his name and address when the job ticket is made out, and send to the composing-room with the cuts. There is less liability of error if this be done by the same person. If he is an old customer, with cuts already in your care, there is a card in the file bearing his name, and the cuts may be entered on that. The man who receives the cuts takes them to the vault to find places for them. The half-tone original he puts in shelf 3, and the zinc originals in shelf 7, while shelf 43 has room for all the electros. These locations are all entered on the card in the proper place. Should there not be room in any one shelf for all the electros which may come in at one time, belonging to one customer, they may be scattered through as many shelves as necessary, and a separate entry made for each shelf. It goes without saying, of course, that cuts belonging to one customer should be kept in one place, or as few places as possible.

Before the cuts are put away, however, they are proved and the proofs pasted in a book kept for that purpose. In the case of the two-color cuts, the engraver's proof may be used, or, failing to get that, color proofs should be pulled. It is not safe to wait until the job is run to get proofs for the book, for memories are short, and the job may be out of the house before any one thinks of the proof book. Color cuts should always be proved before going to press, any way. If the job is to be set immediately, slip the card in its place in the file, and attend to finding places and pasting proofs after the job is printed. The system is automatic in one respect; when cuts have no card, the man who distributes will not know where to put them. When he finds, in distributing, a cut with a blank card, he takes both card and cut to the vault and enters the shelf number, as in the case of new cuts. The proof book number and page are also noted on the card.

The book used for proofs may be anything that has leaves of reasonable size, from the Congressional Record, or the State Geologist's report, to a loose-leaf system.

When delivering cuts to a customer, take his receipt on the back of his card, and remove it to a transfer box. When the cut comes back, return the card to the live box, with date of return noted thereon.

The cost of installation is simply that of the index cards and a box or drawer in which to keep them. In installing the system the cuts need not be moved from their places, although in most cases a thorough renovation of the vault shelves will do no harm. Simply invoice your cuts, taking the cards with you and noting the location of the cuts thereon as you find them. It will be better, though, to have all the cuts taken out and proved, and replaced with as much regard for economy of space as possible.

A SIMPLE AND FLEXIBLE CUT RECORD SYSTEM.

A system of keeping track of cuts which does away with the card index, and the pasting of proofs in a book, is as follows: The cuts are proved on sheets 8½ by 11 inches. Cuts pertaining to any one job may be grouped as many as a sheet will hold, or only one to the sheet. The latter method is preferable, as it facilitates keeping the record of partial deliveries.

An ordinary letter file is used for filing these proofs. This may be the box file, costing about 25 cents, or one of the horizontal or vertical files sold by the office-furniture dealers. The best form of file to use will depend on the number of proofs likely to be placed in it. The vertical file with a manila folder for each customer will be found the most convenient, and in what follows it will be assumed that this is the kind used.

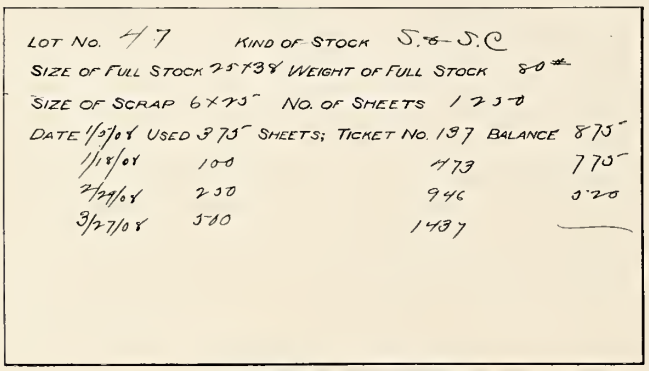
The file should be equipped with three sets of guides, one for proofs of cuts in the hands of the compositor, one for proofs of cuts which have been put away in cabinets or elsewhere, and the third for proofs of cuts which have been delivered to the customer or to other parties on the customer's order.

With the above equipment the keeping of an accurate record of all cuts is simplicity itself. Write the customer's name at the head of the sheet, and the date of receipt. If the cut is in the composing-room place the proof in the first alphabetical subdivision of the file behind the guide bearing the initial letter of the customer's name. When the job is off, place the cuts in whatever form of storage you have, either shelves or cabinets, and add to the proof the shelf number or the number of the drawer in the cabinet in which the cuts have been placed. If more than one cabinet is used they may be designated by letters. Now place the proofs in the second alphabetical subdivision. When the cuts are delivered, all that is necessary is to take the proofs from the file, check out the cuts by them, and indorse on each proof the name of the party to whom delivered, the method of delivery — messenger, mail, express, etc.— and the date of delivery. Then place them in the last alphabetical subdivision. This file of delivered cuts may be transferred as often as seems necessary.

This plan is the outcome of several years' experience in caring for cuts belonging to others, is in practical use by at least one large printing concern, and has proven satisfactory.

THE "SCRAP" INDEX.

A great many, probably the majority, of shops do not consider it worth while to systematically care for their waste stock. The scraps are either piled with the stock from which they were cut, or are all dumped indiscriminately in a place set


LOT NO. 47 KIND OF STOCK S.S-S.C
SIZE OF FULL STOCK 25×38 WEIGHT OF FULL STOCK 80#
SIZE OF SCRAP 6×7½" NO. OF SHEETS 1230
DATE 1/3/04 USED 375" SHEETS; TICKET NO. 197 BALANCE 875"
1/18/04 100 473 775"
2/24/04 230 946 320
3/27/04 340 1437

CARD INDEX FOR PAPER SCRAP.

aside for that purpose, or in any old place, with, perhaps, some care to keep separately the widely differing kinds of stock, such as book, writing, cardboard, etc.

The first method is very unsatisfactory, principally for the reasons that it scatters the scraps all over the stockroom and takes up valuable space on the stock shelves. The second method is all right, provided proper provision is made for their care. The man who will keep careful account of the scraps that accumulate in his shop and use some intelligent method of getting them used up will be surprised by a comparison of results with the old loose system of simply allowing the scraps to accumulate, and of marking a job ticket "Scraps," or "Scraps if possible," or some such way; or of making a trip to the scrap heap himself and pawing around in the dust to find something suitable for the job in hand. No matter how able and conscientious your stock man may be, he is not always able to put his hand on suitable scrap without a search, and, rather than spend valuable time in a search that may be fruitless, he will cut the job out of full stock, leaving the scraps to accumulate dust, until they are finally thrown away.

For this system the "card" is an envelope; a six and three-quarter XX circular is plenty good enough. Print up a supply with a form something like the accompanying illustration, and keep them near the cutter or shelves set aside for the scraps. When the stock man gets a job that cuts to waste, he takes a sheet of such waste, folds it up and puts it in an envelope, marks the kind, size and weight of stock from which it is cut, the size and number of sheets of the scrap, and, if deemed necessary, the ticket number of job for which the stock was cut, and sends it to the office, where it is filed with other envelopes enclosing scraps of the same class of stock. The waste is tied up, given the same number that the envelope bears and put away. If the package is wrapped — and it will be found economy to do so — put on the outside the same information that went on the envelope. The envelopes should be numbered when they are printed, or at least before they are used.

It is well to divide the stock into a number of classes, as writing, book, card, etc., and then to group the envelopes into those classes in the file. It will aid materially in the operation of the system. Where a large quantity of any particular stock is used, set that aside in a class by itself.

When a job comes in that seems to admit of the use of scraps, go to the file and look in the class most suitable for that job. By running over the envelopes, with the size, quantity and kind of stock marked, it is possible to determine very quickly if anything is on hand to fit that particular job. If the customer wants to see what you are going to give him, a sample of the stock is in the envelope. Then when you make out the job ticket, simply put the lot number of that bunch of scraps on it, and the stock man has all the information necessary to find that stock. There is no uncertainty about it in the stock man's mind. He knows that stock must be there, and if his shelves are kept in any kind of order, a very few minutes will suffice to locate it.

If the job takes all the stock on hand, remove the envelope from the file, and either throw it away or file it until the end of the year, when you figure up to see how much you have saved on your scrap pile during the year. If only a portion is used, a moment's calculation will tell how much will be left, and that information can be marked on the envelope for future reference.

This system may seem to be too elaborate, and to throw too great a burden on the office man, but remember that it facilitates work in the shop and enables the stock-room force to better care for their end, and anything that will enhance the value of your working force without increasing the expense, is just what you are looking for.

In conclusion it may be well to remind the reader that the human element enters into every system, no matter how simple or how easily operated it may be. No plan is automatic. All plans must be worked; all systems must be kept up. You have found in the past that your cuts and scraps will not take care of themselves, and no matter what system of accounting you may adopt, it will not take care of either itself or your material unless it is cared for.

NEW PAPER-MAKING WOODS.

A company has been organized in Vancouver, British Columbia, with a capital of $1,000,000, to establish a paper-making plant that will utilize the vast waste material from the saw and shingle mills, including the sawdust, which is now burned at some expense to prevent large accumulation.

Eighty acres, opposite Gambier Island at Howe Sound, at the entrance of Rainy river, twenty miles from Vancouver, where there is an abundant supply of water, have been purchased.

By utilizing the water of Rainy river the company will develop sufficient power for mechanical and domestic use, and for a series of mechanical grinders for the manufacture of ground wood, which is used to supplement chemical fiber in the manufacture of paper. The plan is to convey the refuse of the local mills, of which there is said to be three thousand tons in this vicinity, in specially prepared scows to the plant, where the entire mass is to be disintegrated into suitable fineness for conversion into wood-pulp. This will eliminate the expense incident to the use of uniform cut wood, which is said to be the only method now in general use by the paper mills throughout eastern Canada and the United States.

One of the innovations of the new company is a patented process whereby it can use Douglas fir and other resinous woods in the manufacture of wood-pulp. Paper-makers in the past have never been able to use woods containing pitch and resin for paper purposes, owing to the difficulty in separating the cellulose from the pitch, resin, and essential oils; by the new process all those parts are passed off in vapor and the fiber is recovered by subjecting the mass to a system of pressing.

The plant will have a capacity of 360 tons of finished material per week, consisting of 200 tons of news and 160 tons of manila, wrapping box boards, building paper, etc.

BRISBANE'S ADVICE TO WOULD-BE JOURNALISTS.

Arthur Brisbane, editor of the New York *Evening Journal*, the highest salaried newspaper man in the United States, if not in the world, recently spoke on journalism before the Bedford branch of the Y. M. C. A. In the course of his address Mr. Brisbane said that determination and self-control were important factors in the making of a successful newspaper man. If, for instance, you desired to take up editorial work, there was no better kindergarten for editorial writers than that of reporting. In reporting, it was necessary to get at all the facts, and this is equally essential in editorial writing.

He referred to the Bible as possessing a style which it would be well to follow. It only took about half a column in the Book of Genesis to write about the creation of the world, and that was about as big a story as any reporter would ever be called upon to cover.

He stated that it was necessary to eliminate your personal thought, and simply state what you know. It was necessary to remember that you had, as a rule, a lot of tired men to deal with — such as copy readers, editors, etc., and that these men did not have time to rewrite your stories for you.

The speaker added that one of the most famous writers had said, "See a thing clearly and describe it simply." He stated that this theory should be applied to newspaper work. It was essential to remember that your news was written for your reader and that you must make your reader imagine that he has seen what you are describing.

Mr. Brisbane said that there was nothing but reporting in newspaper work that amounted to anything. Everything else was an offshoot from this. He pointed out that the more important was the story the more important did some reporters regard themselves, and the result was that the point of the story was lost entirely in the personality of the reporter.

He characterized editorials as reporting plus opinions. A great writer, he considered as one who compelled you to adopt his opinions without writing them. In dealing with the advertising end he said that it was not only profitable but also very dignified. It was not only important from its power in journalism, but from the money it brings in. The business office of a newspaper was the most important contributor, as advertising generally was the greatest distributor of wealth. In fact, he stated, advertising is a short cut to the survival of the fittest in production. He advised those present that if they did not like reporting or editorial work to try advertising.

Speaking of salaries he said plenty of young men could be found to start at $12 a week and probably that was all they would be offered. If they were fortunate they might get $15 a week at the start and if they had a pull they might even get $20 at the start.

He said some men were paid salaries which were far larger than that of the President of the United States; in fact some men were drawing as high as $1,500 a week.

He advised those who wished to make a start to go to the office of the paper and offer to do any work, even that of office boy. There were always plenty of applicants, and personal appearance, the humor of the city editor and many little incidents helped to make a young man's quest for a position a successful one.

ANNOYANCES OF THE COMPOSING-ROOM.

The poets who have sung about the men and boys who whistle and sing at their work certainly could have had no acquaintance with the composing-room of the printing-office. If they had, they would have known how persistently and quickly all attempts at either vocal or instrumental (mouth organ) music are "rapped down." The tap-tap-tap of the stick against the case, from three or four alleys, is an unwritten law of the print-shop, and it is accepted by the excessive talker, the disturbing whistler, singer or hummer, as a distinct warning to "cut it out."

When a compositor is wrestling with a piece of bad copy, picking it out letter by letter and word by word, it is an easy matter for his nerves to jump and his temper to give way, when some one in his vicinity begins to whistle, "Where Is My Wand'ring Boy To-night" or some such mournful tune. I have heard of musical printers whose selection of music had become a science, and was gaged by the class of work in hand.

Unnecessary conversation, singing and whistling in a composing-room during the working hours, annoys and distracts the average workman and should be forbidden. Especially is this true in the smaller shops where the foreman is generally the proofreader, and performs that important function in close proximity to all the employees of the composing-room.

Age, too, shows its effect, and the older a compositor becomes, the more apt he is to be annoyed and made miserable by these unnecessary noises.

Banish the windy individual and musical artist from the composing-room.— *Will S. Knox, in the Practical Printer.*

THE secret of success in the printing business lies in the matter-of-fact, cold, hard, practical policy known as system. There is no sentiment, no happy-go-luckiness, in a really methodical system. It is for business men and workmen worthy of the name.— *Master Printer.*



INITIALS AND ORNAMENTS DESIGNED AND DRAWN BY J. M. DITZEL, CHICAGO.

Engraved and printed by
The Henry O. Shepard Company,
Chicago.

Written for THE INLAND PRINTER.

DESIGN AND COLOR IN PRINTING.

NO. XII.— BY F. J. TREZISE.



ERY effective color combinations are produced by the use of a harmony of a shade and a tint of a color. Combinations of this character result in softer and more subdued effects than do the complementary harmonies. They may be printed on stock of the same hue or a hue of the complementary color — for example, light blue and dark blue on blue-tinted stock, or the same colors on stock of an orange hue. And right at this point let us set ourselves right concerning the hues and the shades of colors — an item frequently misunderstood. As stated before, a shade of a color is that color deepened with black, giving the effect of shadow, while a tint of a color is that color mixed with white, weakening the color. A hue of a color, however, is made by the addition of a quantity of another color. Supposing we take green and blue to illustrate this. By adding a little of the green to the blue we change it from a pure blue to a hue of blue — not a shade of blue as it is so frequently called. By increasing the proportion of the green our hues of blue gradually become greener until the green predominates, giving, instead of a blue with a green hue a green with a blue hue. Thus, prussian blue, with which we are all familiar, is not pure blue but a hue of blue, from the fact that it is slightly tinged with green.

Those who have made the color-wheel described in the January number of THE INLAND PRINTER will find it of as much value in the use of harmonies of shades and tints as it is in the determining of complementary harmonies. A comparison of the color of the stock selected for a job with the color-wheel will immediately show just what hue of the color is necessary. Supposing that we wish to run a combination of a shade and a tint of blue on blue stock. We compare our stock with the colors on the wheel and find, for instance, that it is of a greenish hue — and select a blue ink of a greenish hue rather than a blue ink of a violet hue. This is an important feature, for the combining of different hues of the same color frequently gives an unpleasant effect.

Then, too, the color-wheel above referred to gives us light in the securing of harmony in the use of black with other colors. Black will, of course, harmonize with any of the colors, but when it is used in combination with one of the cold colors — green, blue and violet — the latter should be of a tint instead of a full color, as otherwise neither of these colors furnishes enough contrast to the black nor brightens up the page sufficiently. In case of the blue and violet, white should, of course, be used in making the tint; but in making a tint of green, to be used in combination with black, greater satisfaction is gained if yellow is used in the place of the white. This gives in reality a tint of yellow-green instead of green, the addition of the yellow — the brightest color — furnishing a more pleasing contrast to the black. The warm colors — which are also the brightest colors — red, orange, and yellow, may be used with black as full colors. Briefly stated, then, we may roughly divide our color-wheel into two parts, the warm colors on one side and the cold colors on the other, and in selecting colors to work with black we may use the colors on the warm side in their full tones and the colors on the cold side in tints.

In this connection attention may well be called to the use of red and black — probably the colors most frequently used in the production of printed matter. While there are occasions on which the pure red of the spectrum may be combined pleasingly with black, still in the great majority of instances the addition of a little yellow to the red — making a red-orange — will give us a color that is far more satisfactory. This, as in the case of mixing the green tint with yellow instead of white, gives us more brightness and consequently a stronger contrast to the black.

In mixing colors, the lightest color should always be put on the slab first and the darker color added to it. This will save much time and ink, as one will readily discover when he tries, for instance, to make a blue tint by starting with the blue and adding white to it. The amount of white necessary to sufficiently lighten a small particle of color is surprising — as many a pressman who has mixed a tint on this basis and found that by the time it was sufficiently light he had mixed three or four times the amount of ink necessary for the job, can testify. This will bear repetition: Put the light color on the slab first and add the darker color to it in very small quantities. This also holds good in mixing a shade of a color. A very small proportion of black will darken a color so that it will appear almost black.

Gold will harmonize with all colors except yellow-orange. When used with other colors which harmonize in themselves it does not in any way lessen this harmony; on the other hand, colors which do not in themselves harmonize may be brought into harmony by being separated by gold lines — or, at least, their antagonism neutralized. Care should be taken not to use too much gold, as an excess of gold gives a flashy, unpleasant effect.

The use of colors appropriate to the work in hand is of just as much importance as the use of appropriate type-faces and stock — in many cases it is of more importance. Take, for instance, printing of an ecclesiastical or religious nature.

The question of colors as applied to printing of this character is, to a great extent, decided by the custom of centuries. In the early printed books, which were chiefly of a religious nature, space was left for the head and tail pieces and initial letters, which were afterward put in by hand and illuminated in red — or, more strictly speaking, red-orange. In the old hand-lettered ecclesiastical works the lines of lettering were frequently separated by red lines drawn across the page. This established a custom which has been closely adhered to, especially in connection with printing for the Christmas season. For printing for Easter services this custom is frequently departed from, and green and violet are used in the place of the black and red. The question of which colors to use is thus easily disposed of, but the proper distribution of the two colors is quite another matter. As stated before, the chief concern in printing in colors is to keep the bulk of the page in a cold color, with occasional touches of the warm hue. But here again custom influences our taste and allows a much greater percentage of the red in work of this kind than would be appropriate in commercial work.

No matter how thoroughly appropriate a piece of work may be in all its other details, the charming effect produced by a suggestive color treatment is perhaps the most important of all. The public, although rapidly becoming well versed in what constitutes good printing, knows comparatively little of type-faces, make-ready, etc. To the average person one type-face is as good as another as far as appropriateness for use in connection with any certain subject is concerned. With color, however, it is vastly different. The printer in using color is dealing with a factor about which the layman knows as much — perhaps more — than he himself does. For this reason a discriminating use of color will frequently make a delicate and subtle appeal where the most appropriate type-faces, stock, etc., would have little effect. A recent catalogue devoted to the interests of a certain brand of communion ware is a case in point. The illustrations are of the highest class, the presswork practically perfect and the Uncial letter employed in the designs for cover and title page peculiarly appropriate. Yet in this there is nothing to suggest to the average person anything especially harmonious with the subject. Good cuts and good presswork are comparatively common, and as far as the Uncial letter is concerned it means no more to him, perhaps, than would any other form of letter. But the color combination on the cover — a handsome yet simple design in light gray-green and silver on a dark gray-green stock, and with one of the pieces of a communion set conventionalized and printed in the silver as part of the decoration — is something which will appeal to every one. Type-faces, etc., may not mean much in this instance, but the use of the silver forms a direct and unmistakable connection with the subject.

(To be continued.)

BOSTON NORTH END UNION SCHOOL OF PRINTING.

"The employer who takes no interest in training his apprentices will have apprentices who take no interest in his business," is a truism used by the apprenticeship committee of the Boston North End Union School of Printing in its invitation to employers to assist in making a series of ten lectures a success. These addresses are designed to give the craft generally an opportunity to share in the training now given at the school, and recognizes the need for broader instruction than it is possible to obtain in the day's work in offices.

These addresses are delivered on alternate Tuesday afternoons, from 4:30 to 5:30 o'clock, in the lecture hall of the school, and all connected with the trade are invited to attend. The dates, subjects and speakers of the course follow:

February 11, "Type Display and Ornament" — Henry L. Johnson, editor of *The Printing Art.*

February 25, "Book Composition" — J. Stearns Cushing, The Norwood Press.

March 10, "How Type Is Made" — J. W. Phinney, American Type Founders Company.

March 24, "Machine Composition" — J. D. Montross, Mergenthaler Linotype Company; Joseph Hays, Lanston Monotype Machine Company.

April 7, "From Apprentice to Employer" — Thomas Todd, The Beacon Press.

April 21, "Printing Shop Practices" — Albert W. Finlay, George H. Ellis Company.

May 5, "Line and Half-tone Engraving" — Day Baker, The Sparrell Print.

May 19, "The Golden Hours" — John MacIntyre, Secretary United Typothetæ of America.

June 2, "The Process of Electrotyping" — Joseph H. Ware, H. C. Whitcomb Company.

June 16, "Printing Inks and Their Manufacture" — Philip Ruxton, of New York.

SIGNS OF DETERIORATION OF CHARACTER.

When you are satisfied with mediocrity.

When commonness doesn't trouble you.

When you do not feel troubled by a poor day's work, or when a slighted job does not haunt you as it once did.

When you are satisfied to do a thing "just for now," expecting to do it better later.

When you can work untroubled in the midst of confused, systemless surroundings which you might remedy.

When you can listen without a protest to indecent stories.

When your ambition begins to cool, and you no longer demand the same standard of excellence that you once did.

When you do not make a confidante of your mother, as you once did, or are ill at ease with her.

When you begin to think your father is an old fogy.

When you begin to associate with people whom you would not think of taking to your home, and whom you would not want the members of your family to know that you know.— *Success.*

Written for THE INLAND PRINTER.

THE PROOFROOM AND ITS PROBLEMS.

BY F. HORACE TEALL.



E have considered the means of providing for proper management in the proofroom, and the writer has tried to show plainly that he thinks every room should have a special responsible foreman. Of course no one can say dogmatically that in all cases any one arrangement is the only one that will secure the best result. In some proofrooms nearly all that is needed, after a force of good workers is gathered, is for some one to look after the proper order of doing the work, and that one should have all questions referred to him for decision. Such rooms are mainly in newspaper offices, where naturally all proofreaders are generally on just the same footing as to the actual reading — every one should be qualified to take up anything that is to be done, and every one should be just as careful with one piece of work as with any other, and just as willing to do it, no matter what it may be. The conditions are not nearly always the same on book work. Often there is a wide range of work in a book office, for which readers must be specially selected, men of particular training being absolutely necessary for some of it, and any ordinarily good man sufficiently able to do the general run of the plain work. These are a few reasons why no man can tell another just what he ought to do, and why each employer must decide for himself what is best according to the nature of his work.

Very similar reasons seem to make it unwise to offer any specific advice as to any details of proofreading management, and yet there are points that may be somewhat elucidated by mere hints in course of a general consideration.

One very important matter is the extent of individual responsibility. This needs to be very carefully studied from two points of view — that of the employer and that of the worker. What does each of them understand responsibility to mean? Surely every proofreader knows that his is in some way a responsible position; but who shall define the way? Some employers, especially in job offices, have tried to make it extend to paying for work spoiled, and that seems about the only way that responsibility can amount to much; but I have never heard that the practice was widespread, and it does not seem difficult to find reasons why it should not be. The matter of responsibility is certainly a problem. There is just one suggestion that may be worth making. Everything else in connection with it simply must be decided by individual employers, according to their own circumstances.

The one suggestion is that employers may find it profitable to avoid hastiness in deciding to discharge any proofreader because of failure to correct errors. Every one of them will undoubtedly leave some errors uncorrected — the best of them is not infallible. When a man shows unmistakable incompetency, of course he can not expect to hold a place, and should not be kept in one; if he is a man who can learn to be competent, his failures will give him an incentive, and if he can not become a competent proofreader he should seek other employment. The principal reason for the suggestion is found in the fact that many who work at proofreading are poor workers, not worth having. If one shows anything like fitness and fidelity, he should not easily be turned away, because many others may have to be tried before another as good can be found.

The proofreaders themselves need to think more than most of them do about responsibility. None of their work should be done, as much of it is, without remembering that they are morally bound to do their best. Conscientiously careful work must be done by any one who wishes to get ahead. Wages has a great range, from very low to very high, and the highest is paid to those who prove themselves best worth it. Worthiness is best proved by results, both in quality and quantity. Unfortunately, some employers seem to put quantity first. These are not the best employers to please, but rather those who think most of quality. Correctness is the proper first aim, and one who has cultivated the ability to secure correctness first will inevitably attain speed afterward, while one who places speed first in the beginning never learns to be both speedy and accurate.

An important incidental proofroom duty is that of answering questions as to style. Even the best style-card can not be full enough and definite enough to preclude an occasional question. Some one person, whether he be merely head proofreader or actual foreman, should be intrusted with this duty, with final authority, so far as the other readers and the compositors are concerned. This is not intended to hint at any restriction of the higher authority of employer or editor. The essential point is that these higher authorities should communicate their decisions to one person only, and hold him responsible for results. But what we wish to reach most definitely is the proofroom itself. In no other way can the work there be placed on a proper footing with reference to good results. Often there is friction because of failure in establishing a proper and unquestioned authority. Such authority is simply impossible unless everybody is ready and willing to acknowledge it and to act according to instructions, even if the decisions in particular instances are violently con-

trary to personal opinions or convictions. It is inevitable that any one person will decide some questions differently from the decision that would be made by almost any other person. It is not at all comfortable or economical to leave anything approaching equality in this respect with any two or more persons in the proofroom.

Possession of the power here desiderated need not, and should not, be productive of jealousy or friction. On the contrary, its proper exercise will be found to be the one efficient means of securing smoothness and efficiency in the working of the room. Often the one at the head will not really be a better proofreader than some of the others, and there is no need that he should assume superiority of that kind or that any of the others should imagine any such assumption. The one thing necessary here, as in all other business connections, is proper leading and command by the one at the head and prompt obedience by those under him. Proper leading will always involve courteous consideration of suggestion or contrary opinion, and prompt obedience or compliance need not lessen anybody's natural dignity or importance. The man best fitted to command is he who has best learned to obey.

Many other problems arise in the conducting of a proofroom, some of a general character, some of a peculiar nature that precludes their consideration in any general writing. Some of those that are amenable to general treatment may be the subject of a future article, and special answers will be gladly prepared to the best of our ability for any persons who will submit special questions about anything that seems peculiar, or anything of a general nature that has not been made clear to them in these writings.

APPRECIATE YOUR CAPACITY.

Much of the strength within men is hidden, awaiting an occasion to reveal it. The head of a department in a great manufacturing concern severed his connection with the firm, his work falling upon a young man of twenty-five years. The young man rose to the occasion, and in a very short time was conceded to be the stronger executive of the two. He had been with the concern for several years, and was regarded as a bright fellow, but his marked success was a surprise to all who knew him — even to himself.

The fact is, the young man had that ability all the time and didn't know it; and his employers didn't know it. He might have been doing greater things all along if there had been the occasion to reveal his strength.

Do you employers and superior officers in business realize how much of this hidden strength there is in your men? Perhaps a word from you, giving certain men more scope, would liberate that ability for the development of both your business and your men.

Do you workers know your own strength? Are you working up to your capacity? Or are you accepting the limits which the circumstances place about you? — *From Thoughts on Business, by Waldo Pondray Warren.*

THE COST OF GROUCHINESS.

Do you ever get a grouch on? Possibly not, but if so, you are different from a great many business men who otherwise have got an A-1 disposition. Sometimes it seems as though a man can't help feeling out of sorts, and at such times it is better for him to quit his business temporarily and go some place where his mood will have an opportunity of passing off.

"A little man rattling round in a job too big for him is frequently found in the retail store," says the *Commercial Bulletin.* " Once let the work get to coming a little too fast, he gets irritated, then sore, then ugly and then — look out.

" If you answer to that description go out and think it over. Right out there where the sun can fry some of the wrinkles out of your disposition.

" If you have a clerk built on that style watch him.

" You spend money for advertising and you spend time in bringing people to the store. After you get them in the habit of coming, and providing they are good customers, make sure that everything possible is done to hold them.

"And above all things guard against the ugly streaks in the dispositions of the staff. Ugliness cuts deep into the customer's memory.

" Do you remember the time you called at a certain wholesale house when you were at market, and a surly employee gave you the impression he was trying to snub you?

" Well, that is the way that surly streak in your store may get onto the nerves of some of your customers."— *Walden's Stationer.*

REAL CENSOR FOR ADS.

In connection with the censorship of advertisements in Germany, we learn that a firm which spends a million a year in telling the public of its medicine has been told by Germany that if it advertises any more in that country it must condense its announcements down to a couple of inches. Recently these advertisers took a quarter of a single column in a German newspaper. A few days after the advertisement appeared the publisher wrote to the advertisers stating that he had been summoned and fined for " bombastic " advertising. No other advertiser occupied more than one or two inches of space, and one of the subscribers to the newspaper informed the local police that the quarter of a column — although it set forth the value of the medicine in terms of the strictest moderation — was offensive and irritating to the reader. The authorities did not in any way question the efficacy of the medicine; the sole objection was that an advertisement that occupied so large a space was offensive to the readers. The Fatherland is extremely strict in its supervision of advertising. A patent-medicine vender is not permitted to announce the disease his wares are intended to cure. Only the general effect it may have upon the system can be set forth, and the reader must himself conclude for what particular ailment it is intended.— *The British Printer.*

THE PURPOSE OF EDUCATION.

One's education should be that which will make him worth the most to his fellows; first as an efficient workman doing something that needs to be done; then to his own family and to all the families who are touched by his influence. For it is as sure as the law of gravitation that he who has the most to give and gives it, gets the most out of life.— *Frank H. Hall, in The Glenwood (Ill.) Boy.*

THE heart of education, as of life, is purpose.— *Hodge.*

Written for THE INLAND PRINTER.

THE PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS.

NO. XXIV.— BY N. S. AMSTUTZ.*

(7) WOOD ENGRAVING.

DEFERRED TABLES.

BY special request of practical engravers, instead of simply giving calculated tables, etc., of tool and cutting angles, various depths, tone values and lines per inch, there is presented herewith a portion of the fundamental basis from which some of such tables must of necessity be calculated. As the rules involve only close application to be understood, it is believed that practical workers will find this exposition of value in making clear the whys and wherefores of the matter.

A short reference was made to the determination of tonal values in the September, 1907, INLAND PRINTER, on page 846, and the manner of setting the graver to known depths was described on page 848 of the same number. The preparation of the tables referred to in the opening paragraph was announced in the November, 1907, INLAND PRINTER, on page 219, and such paragraph is offered as an apology for delay in the presentation of these tables.

DETERMINING LINE WIDTHS FROM TONE VALUES.

The present description is intended as a definite basis of instruction as to how to proceed in the determination of line widths and from them depths of grooves at a given number of lines per inch while using a definite cutting angle. The hypothesis of 100 lines per inch, a 90-degree cutting angle, and quarter tone changes of tint have been selected. However, this selection is only preliminary to the complete exposition of the rules which apply to any changes of lines per inch and depths of grooves for various tonal values. Such information will make the reader independent of specifically calculated tables and in consequence will enable him to determine the interrelation of any other values which may occur outside of those listed in formal tables. The specific data mentioned above have been selected because of the simplicity of the various relations due to the numerical values chosen.

One of the first things to find out is what the width of printing face must be (using single lines) to give 75, 50 and 25 per cent black *when printed* and from this determine the width of grooves corresponding to such tone-values for 25, 50 and 75 per cent white also. In THE INLAND PRINTER of the 1906, March number, page 843, and also in the July number of the same year, on page 546, it was pointed out that the average spreading action of the ink is 0.0005 inch away from every printing edge, so that the printing ridges will have to be 0.0010 inch narrower than the widths of the black lines as they are found on the paper; this then compels one to commence with the widths of lines *as printed* and from such point to reason backward. At 50 per cent white — the middle tones — the black lines of the print are the same in width as the white ones, hence with 100 lines the pitch P, or distance from the center of one line to the center of an adjacent one is 1/100 inch, or, expressed in decimals, 0.010 inch, and at the tone value mentioned — 50 per cent white — the white and black lines will be one-half of the pitch in width, or $0.010 \div 2 = 0.005$ inch. The reader is referred to Fig. 143.

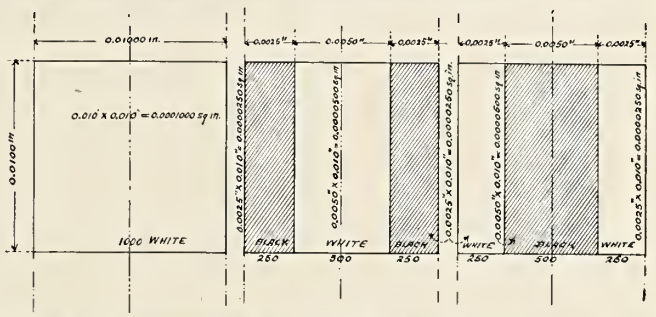


FIG. 143.— Showing UNIT SQUARES at 100 lines per inch — pure white and middle tones — also a *unit white line* and a *unit black line.*

PROOFS OF DEDUCTIONS.

To prove the correctness of this it is only necessary to consider a "unit square" 0.010 inch on each side, which will give, in ten-millionths of a square inch, 1,000, as its area value; now to have *one-half* of this area black and the remainder white, it is of course obvious that 500 will represent the area value of both the black and white conditions. Within such a square there will be found one-half of each of two black lines because the sides of the square pass through the centers of the black lines. It is the equivalent, then, to consider an entire single line as being within the boundaries, and as these, at right angles to the lines, are also 0.010 inch apart, it is obvious that the "single" black line is 0.010 inch long, and as its width is one-half of the pitch, or 0.005 inch, it follows that the whole area of such a line, found entirely within the square, is $0.005 \times 0.010 = 0.00005$ square inch, or 500. on the ten-millionth basis, hence one-half of the whole area, thereby producing a middle tone or gray. (See Fig. 143.)

BASIS FOR ALL TONE VALUES.

The foregoing has dealt entirely with the 50 per cent white region and naturally the question will have arisen, What about the quarter tones or tonalities of any other value? In answering this

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query it is best to carry out the case of the quarter tones and in connection with the exposition of the middle tones comprised in the preceding paragraphs deduce some common law which will be applicable to *any* tone values. It will, however, be best to first consider how to determine the middle-tone line widths when the lines per inch are different than 100. For this the reader is referred to page 846 of the September, 1907, INLAND PRINTER. In estimating the values of, for instance, the quarter-whites, it is well to consider this tonal condition as *a part* of a whole unit square, expressed in parts of a hundred. This will represent the percentage of the entire area given over to a definite portion of white, and once the percentage of white is assumed or ascertained then the corresponding value of the black is found by simply subtracting the white from 100. Thus suppose there was 30 per cent white; then 30 taken away from 100 would leave 70 per cent as the value of the black. The reverse of this follows when a black is the starting point and it is desired to know what the white value is.

The unit area of our assumed case is 0.0001000 or 1000. and the line width desired is one that shall give 75 per cent of white. Per centum or per cent or % simply means *by the hundred* or 75 parts of each hundred or 75/100 of anything. It makes the matter easier to say 75/100 of 1000 = $75 \times 1000 \div 100 = 750.$, or 0.0000750 square inch, which will represent the area of a single or what may be called a *unit line.* The length of such a line being the same as the sides of a *unit square* or the line pitch — 0.010 inch — one finds the widths of the line by dividing its area by the length or $750 \div 0.010$ or $0.0000750 \div 0.10 = .0075$ inch, which represents the width of a *white* line or the width of the corresponding groove (without making allowance for ink-spreading in printing). It will simplify matters still farther if from this point only the *whites* are recognized, because, as seen in the previous illustration, the width of a white line of the print is directly comparable to the groove width of the engraving, and as a single white line always exists, complete in itself, within a unit square, it is probably easier for the reader to consider the whites only.

Suppose it was desired to know what width of white line to have on the paper so as to represent 8 per cent white. Repeating the previous formula, 8 per cent = 8/100 and 8/100 of 1000. or 0.0001000 (any unit area) = $8 \times 0.0001000 \div 100 = 0.0008000 \div 100 = 0.0000080$ or 80. as the area of such a line, and this divided by the length (the corresponding pitch of any unit area) as $0.0000080 \div 0.010 = 0.0008$ inch — a little less than .001 inch. Again, suppose the width was to be such as to represent 45 per cent white, the required line width will be 45/100 of 0.0001000 = 45×0.0001000 (the same as 1000. unit area) $\div 100 = 0.000045$ as the line area, which divided by the unit length = $0.000045 \div 0.010 = 0.0045$ inch wide. As a last supposition, let us take 95 per cent white and see how wide the white line must be to give this value; again using the formula, $95 \times 0.0001000 \div 100 = 0.000095$ as the line area, and the width will be $0.000095 \div 0.10 =$ 0.0095 inch.

To recapitulate, *the width of a line to represent a given percentage value of tonal quality is found by multiplying such percentage by a given unit area, dividing by 100, and lastly dividing the quotient so found by the length of a unit line which is always the same as the pitch corresponding to the lines per inch, with which the selected unit area conforms.*

DETERMINING WIDTHS OF GROOVES.

For the sake of carrying these deductions through onto the wood we will again revert to the arbitrarily selected 100 lines per inch, the middle-tone region corresponding therewith and the line width required therefor. The width was 0.005 inch, and assuming the same to apply to the white lines of the paper impression, we must first recognize the ink-spreading, which is 0.0005 inch away from any printing surface, hence the engraved grooves must be twice this amount wider than the white line on the paper, to compensate for the spreading of the ink. From this it is seen that a normal groove, one of exactly the same width as the white line on the paper, will have to be made *wider* to the extent of $0.0005 \times 2 = 0.001$ inch. The normal width being 0.005 inch the abnormal or compensating groove must be $0.005 + 0.001 =$ 0.006 inch in width. Whatever width of normal white line may be required to conform to a given tonal value the engraved groove should be *0.001 inch wider* in every case. This value is an average one; in some cases with the best of presswork it is undoubtedly too large, but with poor presswork it will be found somewhat too small; however, for the average run of working conditions it will be found close enough.

DEPTHS OF GROOVES.

Clarity and simplicity dictate that in order that the simile may be carried still farther a *cutting angle* of 90 degrees be assumed, from which we see that the depth of cut will always be one-half the width of the groove; thus with a required width of 0.006 inch the depth is $0.006 \div 2 =$ 0.003 inch to secure the kind of grooves which will produce intervening ridges of such a width that the two taken together will represent a tone value of 50 per cent each of white and black.

SETTING THE GRAVER TO FACE OF WOOD.

The operator will now be wondering how he can set the graver so as to know that the depth of

the groove is 0.003 inch at 100 lines per inch, ignoring the tool and machine angle. The assumption is that the graver has been ground at such an angle and that it is secured in the machine in such a position that the angle of the grooves produced thereby is 90 degrees, included angle. To make this procedure clear we must refer to the description given on page 848 of the September, 1907, INLAND PRINTER. Applying the same to the present assumption of an arbitrary depth of 0.003 inch one needs to determine what part of a whole revolution the index head of the tool or graver depth adjusting screw must be used to allow the graver to enter the wood 0.003 inch. At this point a slight difficulty is encountered, because it is *necessary* to know when the point of the graver is just touching the wood surface so as to START *from this position.*

If engraving machines were supplied with a microscope magnifying about twenty diameters, supported on a swinging bracket, and a small condensing lens to concentrate illumination on the wood surface, it would be a comparatively easy matter to set the graver to its *starting* plane. The smallest chip noticeable through the microscope would not produce a printing groove because of its minuteness, hence this position of the graver would be the starting point. Another point of convenience: if the dial of the graver adjusting screw was loose on the screw and held by a small clamping head, its zero mark could be brought around to the index finger or mark, and the clamping head tightened. The adjusting screw could be turned until the required number of major divisions had passed by and the last mark was just at the index finger, when it would be found that the required depth of groove was being formed as the graver was moved over the wood block. An additional improvement could also be made, so that the dial divisions would represent in their largest divisions even thousandths of an inch and in their smallest ones ten-thousandths of an inch. With such improvements attached to ruling machines the quick setting of the graver for any depth of groove would be an easy matter indeed. If the adjusting screw had fifty threads per inch the dial would require twenty large divisions and two hundred small ones, and in order to make the smallest ones easily observable they might be made 1/32 inch apart. From this one can find the required diameter by multiplying 1/32 inch (0.03125) by the whole number of divisions $0.03125 \times 200 = 6.25$ inches of circumference necessary. This divided by $3.1416 = 1.96$ inches diameter. If the dial was made 2½ inches in diameter, then the smallest divisions would be 0.0393 inch apart — almost 0.04, from which it is obvious that a ten-thousandth of an inch would be more legible than an ordinary thirty-second of an inch commonly found on steel rules.

SETTING THE GRAVER FOR GROOVE DEPTHS.

With an apology for this digression and seeming evasion let us go back to the matter of setting the existing dial of a ruling machine so as to produce a depth of 0.003 inch. The dimension of 0.003 inch is exactly the same as 0.0030, the one reading three one-thousandths and the other thirty ten-thousandths. The latter expression will be used, for we learned from page 848 of the September, 1907, number that the smallest divisions of the dial represented 1/9600 inch of graver adjustment — approximately 1/10000 inch. The difference between the two is 0.000104 for the 1/9600 as against 0.000100 for the 1/10000 inch, a difference too small to have any serious practical bearing when only thirty divisions are used. The depth required is 30/10000 or 0.0030, and as each small division = 0.000104 inch, thirty will represent thirty times the value of a single one or 0.00312 inch, which is 0.00012 inch greater than required. If only twenty-nine of the divisions are used the depth setting will be 0.00302 inch, an error of only 0.00002 inch too deep, so that for extreme accuracy one would use only twenty-nine of the smallest divisions. From the foregoing one deduces the rule that *the number of the smallest divisions of the dial to use for a required depth of groove is found by dividing the number of ten-thousandths of an inch the groove is deep by 0.000104 and the quotient will be the number.* If a fractional part of a division is brought out of the calculation, then select the *nearest* mark to it on the dial. Thus $0.0030 \div 0.000104 = 28.94$, from which it is apparent that the nearest dial mark will be twenty-nine instead of twenty-eight. In order to easily count these small divisions, which are usually formed on the dial, larger divisions are frequently made. Each large division includes twenty of the small ones. Supposing forty-five small ones were required one would divide forty-five by twenty and thus see that two large divisions with five small ones added thereto would give the necessary setting.

(To be continued.)

WHAT IS A HORSE-POWER?

The horse-power unit was established by James Watt about a century ago. Watt found that the average horse-power in the district where he lived could raise twenty-two thousand pounds one foot in a minute. This then was an actual horse-power. At that time, however, Watt was employed in the manufacture of engines and customers were so hard to find that, in order to induce power users to buy steam engines, he offered to sell them on a basis of thirty-three thousand foot pounds to a horse-power. This false standard for one of the most important measurements in the world has been maintained to this day.— *Exchange.*

Written for THE INLAND PRINTER.

MODERN PRESSWORK.

NO. VI.— BY FRED W. GAGE.



IT might be inferred from the previous rather exhaustive directions for making various adjustments, that the actual work of putting a form to press must be fraught with enormously trying responsibilities, but as a matter of fact, the press so adjusted and "tuned up" will be found all the easier to handle subsequently, during make-ready and while running.

Then, too, it need not be thought that all these adjustments must be looked after every time a form is changed, for as a matter of fact only a radical change in the class of work or size of sheet being handled will call for any material change in the setting of the rollers, grippers, guides or delivery.

PREPARATION OF FORM.

Nominally, of course, the pressman is expected to take the form that is given him to print, put it to press, make it ready, and produce printed sheets of as nearly perfect character as possible, and this without having had any opportunity to suggest or plan means by which his work might be lightened or made more effective, or the results improved.

He is given combinations of type, rule, slugs, electrotypes, half-tones and miscellaneous printing blocks often little better than junk. And perchance these may have been compressed within the rigidity of the chase by a so-called stoneman who thought he was locking up the form and whose chiefest ambition was to "make her lift."

The shortcomings of compositor, electrotyper, engraver or of all in common must be rectified by the pressman. His skill must neutralize the results of slighted or incompetent work from all who have gone before him, or else so cover up the defects that they may not be noticeable.

Thrice blessed, therefore, that establishment where manager or superintendent has seen to it that the pressman need not be so penalized, but instead is asked to give of his best judgment in the preliminary operations. For in this way not only are superior results assured but a real economy in operation is attained, to say nothing of the infinitely better feeling between departments which is certain to result.

While it is perhaps not strictly within the scope of this work, the writer wishes to deprecate the too-often found feeling of hostility between composing-room and pressroom. Mutually expressed feelings of contempt or ill will between these departments or their employees from foremen down to apprentices, will nullify the best efforts toward that desirable unity of action and feeling which our French cousins so aptly term *esprit du corps*.

Probably, in many instances, men in each department have, as charged in the unwritten indictment, "butted in" to matters which properly were under the control of other departments, hence the pressman must be particularly careful that he give no reason for complaint as being officious or dictatorial in his suggestions.

At any rate it must be evident that a great deal of preliminary work can be done at the stone to facilitate make-ready on the press, and on most of these details there can be no two opinions. Bringing blocks to type-high, and trimming their sides so they will be at absolute right angles with their faces, is of the greatest importance. Establishments having no electrotype foundry in connection will find that the installation of suitable machinery for this purpose is an investment sure to pay handsomely.

If the stoneman be an adept in such things, he can also be furnished with a few other tools more often used by the electrotype finisher, and so occasionally reblock a badly out-of-shape plate that otherwise would give lots of trouble on the press; the services of a regular foundry, however, being always preferred where available.

In addition to securing level and true printing blocks in the form, its proper justification will also be of great help to the pressman. Too often shortcomings in this respect are overcome by excessively tight locking, a sure foe to good presswork.

Certainly the pressman must be consulted as to the proper position of the form in the chase as regards margins, etc., and occasionally there will be a distinct choice as to which edge shall be to the grippers. This must often be determined by the imposition with reference to machine folding later, and occasionally the presence in the form of a particularly heavy cut will suggest putting that edge of the form toward the ink plate. For the observant pressman will quickly notice that even with the entire inking apparatus of his press in operation, there is sure to be on forms carrying many cuts a little stronger "color" on the side next to the ink plate.

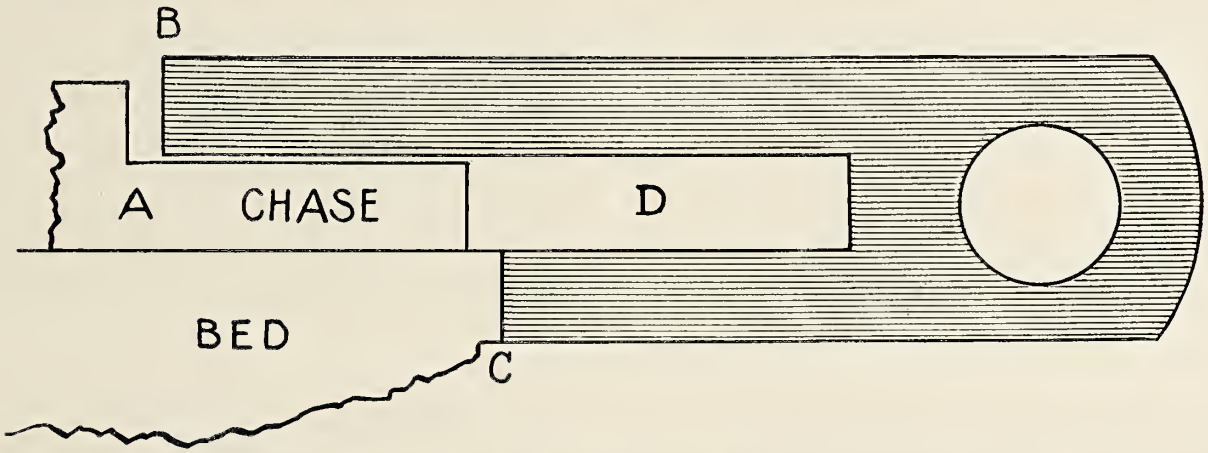
PUTTING FORM TO PRESS.

Before putting the form on the press, be sure that the bed is clean, a good plan being to wipe it carefully after the preceding form is taken off and then oil its entire surface with a rag saturated with machine oil. If the form going on has any type lines in it, examine these carefully to be certain that no spaces or quads may have dropped down and perchance gotten under the type.

Slide the form carefully onto the bed, keeping

the rear edge elevated so that possible loose type which may be protruding a little below the bottom of the form may not be broken off, until the entire form is on the bed. If the chase be smaller than the bed, secure it in position by the use of suitable furniture. Old blocks from which electrotypes have been taken are useful for this purpose, and a supply of varying sizes will be found to save time and give a more secure lock-on than the use of much narrow furniture.

In determining the space between the edge of the form and the gripper line, a good procedure is to lay a sheet of the stock to be used on the form in the correct position, and then move the form until it has the correct gripper hold. Although many presses have the gripper line scratched on the bed, this is not always visible when putting on full forms, hence the pressman will find it advisable to use a gage in determining the position of his form. The construction and use of this gage is readily seen from sketch herewith, and it is a wonder that so simple and useful a tool is not always supplied by the pressmakers with each machine.



A indicates form, B indicates gripper line, C the edge of the bed. Space D allows for the occasional chase which will overhang the edge of the bed.

After locking the form on, most pressmen slightly loosen all the quoins and go over the entire form with planer and mallet. Occasionally forms which have been locked on perfectly level stones, or iron slabs, will need no slacking of quoins, and if such forms have carefully adjusted rule miters, etc., it will be well not to disturb them if possible.

While many of the foregoing operations are practically a part of the process, we have now come to the work that is usually known by the term

MAKING READY.

And here it is that the pressman will quickly demonstrate whether he is worthy of the name or not. For so varied are the conditions confronting him that a volume of even encyclopedic proportions would be inadequate in giving directions for his guidance at all times. Of one thing, however, he may be certain, that unless he uses good judgment and devotes himself intelligently to the work in hand, a woeful waste of his time as well as that of an expensive machine will result. Further, the type or plate form entrusted to his care may represent a previous outlay of several hundred dollars, and the whole may be reduced to junk value through wrong treatment.

Apart from such specialties as posterwork, label printing and the like, presswork may be considered of two classes — printing from type (including Linotype slugs) and printing from plates. And although there is in principle very little difference, the procedure must be varied to suit the character of the work in hand.

Nowadays, much of the work being handled in a general printing establishment will give the pressman a combination form, oftentimes type, slugs, electrotypes and original half-tones all in one form. So possibly by letting such a form become the object of our attention we can in a general way cover the manipulation of any single form made up wholly of any one element.

TYMPANS.

Doubtless many pressmen go wrong right at the outset of make-ready through failure to adapt their tympan to the work in hand, and this doubtless partly through failure to understand the theory of the printing process.

To illustrate this point, take your lead-pencil and sharpen it to a medium point and wear this point down until it is level. Now press this point down on a sheet of paper laid on a smooth, hard surface, and you make an impression just the size of the point. Remove the paper to some softer substance and the same degree of pressure will give you a materially larger dot, because not only the end of the lead but also a little of its sides come in contact with the paper.

(To be continued.)









Photos by R. R. Sallows, Goderich, Ontario.

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WINTER AND SPRING SCENES IN WESTERN CANADA.

Grand Trunk Railway.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE PRINTERS' LEAGUE OF AMERICA CONFUTES "AN EMPLOYER."

To the Editor: NEW YORK, N. Y., February 4, 1908.

In your February issue appears a letter from "An Employer," in which he cites the recent strike of the feeders' union in the Scribner plant. There is only one statement that I take issue with, and that is that Scribners' were at that time or are now a member of the Printers' League. Had Scribners' joined the League I have no hesitancy in saying that the Franklin Association would not have taken the steps they did, and the "several days' negotiation and worrying and annoyances to the executive heads of the Scribner plant" would have been avoided.

That this is not an idle dream is proven by the fact that within the past two months I have had individual cases of just such matters as that in the Scribner plant brought before my office for adjustment, and have in every instance succeeded in adjusting them to the satisfaction of all concerned.

I must, however, give the credit for the peaceable solution of these matters to the pressmen's and feeders' unions, as it was by their hearty coöperation that such adjustments were made possible.

In closing I beg to offer an invitation to "An Employer" as well as to the Scribner plant to throw in their lot with the Printers' League and call on this office for any assistance that we may be able to render them.

I particularly commend the editor's reply to "An Employer's letter, as he has shown in a nutshell the full significance of the situation. Yours truly,

D. W. GREGORY,
Corresponding Secretary, Printers' League of America.

SMALL FORMS ON LARGE PRESSES.

To the Editor: CHICAGO, ILL., February 8, 1908.

I would like to ask a question as to costs and good policy. In a large office, of which I was at one time superintendent, I found it the policy of the company to assign certain-size forms to certain presses. At the same time an average working force was maintained, pressmen and feeder often spending full days without doing a stroke of work. Forms taking, say, 25 by 38 sheets were not permitted to run on presses taking 32 by 44 sheets. The smaller presses were overcrowded all the time, while the larger presses were idle easily one-third of the time. So long as the rule of "laying off" was fixed, to relieve the presses and keep pressmen I broke the rule and run the larger idle presses on some of the smaller forms. For this I was criticized by the manager and told that I "did not use my brain" as I should in allowing runs of this sort.

Now, Mr. Editor, under its fixed rules in regard to laying off of help, and the overcrowded condition of the smaller presses, which plan showed the best generalship? I admit there was the item of power, but on the other hand idle (paid labor) was employed.

Also as to electrotyping. I hold it is better policy to make longer runs from type-forms, in dull times when presses are idle so much, than to go to the cost of electrotyping. Am I right or wrong? W. L. SMITH.

[In order to arrive at a final decision it is fair that the person who is asked to decide should have all the facts. Taking the statement submitted at its face value the course pursued by our correspondent is economically correct. It is, however, not improbable that there may be other contributory circumstances which would modify this view and even reverse it. This is a very important question and should bring out an expression of opinion and statements of practical experiences from interested readers. Regarding the electrotyping of forms the important item of quantity and the question of limited or unlimited time for production reduces any specific answer to a mere guess. But taking it as a fact that there is ample time to get the job out and there is little or nothing for the presses to do, and the run is a moderate one, and the wear on the type negligible, then the matter of electrotyping is a sheer waste.— EDITOR.]

PRIORITY LAW ANALYZED.

To the Editor: NEW YORK, N. Y., Feb. 5, 1908.

The question has been asked, "What is the most important legislation that should be enacted at the next convention of the International Typographical Union?"

Without the slightest hesitation and in the most emphatic manner I answer: The elimination of the Priority Law.

This law has no other tendency than to degrade the membership and weaken, numerically and financially, the local unions throughout the country. In this respect the effect has been felt and observed by those who have given it the slightest attention.

If we analyze this law, what do we find?

1. That we can not move from the situation now held to look for another to benefit our condition, either financially or otherwise.

2. That when we lose a situation, for any cause, we may never hope to secure another.

3. That those without situations to-day must forever remain so, and those with situations must retain them under all circumstances.

4. That a situation is purchasable, in that a member with financial backing can remain in a composing-room with little work for a longer time to secure priority than those with dependents and without financial resources who must seek odd days' or nights' work wherever and whenever they may happen to get such work.

5. That it is destroying our independence and freedom of action and "dignifying" the loss of a situation to that of a calamity.

6. That in every newspaper chapel there are a number of men whose low standing on the priority list assures them that the next dullness will affect their situations, and they consequently work more steadily than they otherwise would to be prepared for the "lay-off." In New York alone this class reaches into the hundreds — and the "sub." suffers.

7. That it compels us to support morally and contribute financially to an organization that will use its endeavors and machinery of administration to keep us out of employment, when we are out.

8. That it tends to strict adherence by the newspaper employers to the minimum scale, as the said employers

know, and have asserted, that no man dare resign his situation to better himself financially.

9. That any person who, from intolerable conditions or differences with the foreman, leaves an office, has a tag placed on his back by his union which says as plain as can be said, " This is the last man in the jurisdiction of Typographical Union No. — that can go to work! "

I would answer this question in a more extensive and detailed manner, but deem it unnecessary, as it does not require the wisdom of a Solomon, the eyes of an eagle or the strength of a Samson to grasp, see and hold the unbusinesslike and demoralizing tendencies of this law.

It will please me to coöperate with members of the International Typographical Union in giving publicity to the injurious effects and in working for the repeal of the Priority Law at the next convention of the International Typographical Union, at Boston.

No. 6 — Card No. 567. WILLIAM A. LENEHAN.

BOOK EDGES SHOULD BE CUT BEFORE PUBLICATION.

To the Editor: BOSTON, MASS., February 5, 1908.

I am glad to see that you have printed in your February number extract from the *British and Colonial Printer and Stationer* recommending that book edges should be cut before publication. I think both the history and the logic of the question support your view.

After the first stage of bookbinding, when books were printed upon sheets of a size which provided deckled edges for top, bottom and front, it became the custom which now obtains of printing upon folded sheets, which require cutting before perusal.

In the early days of bookmaking, books were comparatively rare and of great value. Bookbinding then was a fine art, in which the owner of every library desired to use his individual taste, oftentimes at great expense, and to enable him to do this without unnecessary reduction of margin, the sheets were left uncut, the book being issued either in heavy paper or in cheap boards. For book collectors who still have the means and the desire to give to their books individuality and personal bindings, the uncut copy is preferable, and an edition de luxe, issued in boards, or what is their present equivalent, cheap muslin binding, may well follow this early precedent with a reason for doing so.

This reason, however, can not apply to more than five per cent of the current literature now issued, even that of permanent value, and the question should be now considered with a view to its utility and convenience. The time consumed in cutting a book is a very serious tax and it is an occupation which should not consume the time of a scholar or reader, nor indeed should fifteen minutes of any person's time be employed in this task, when the result can be better accomplished by a stroke of a machine knife in a small fraction of a minute; cutting moreover by the amateur hand is oftentimes an injury to the volume which should be spared.

Again, a book cut by hand leaves the top jagged and rough, affording the best opportunities for the collection of dirt and dust not easily removed, and this latter is oftentimes recognized by the issuance of books cut and glided upon the top, presenting an even face, from which dust may more easily be removed.

All these arguments are I think sufficient to enforce the wisdom of cutting the leaves of books.

With very much stronger force, these reasons apply to the cutting of the leaves of magazines. These latter are read oftentimes hastily in the cars, over the tables of hotels and lunch-rooms, when traveling and at odd moments when a papercutter is rarely at hand, the consequence being that you often see an impatient man run his finger or his hand between the leaves of the book in order to open it, with disastrous results.

That this greater ease and comfort in reading is perceived and recognized by the trade is shown by the fact that many magazines are issued with the advertising leaves cut, and with the reading matter remaining with folded edges. It is very much to be doubted whether advertisers would consent to have their matter appear within folded edges. This matter has been so often an occasion of personal annoyance and the arguments seem to be so unanswerable that I trust you will lend the valuable influence of your pages to this reform. TIME-SAVER.

PROFITS AND INCREASED PLANTS.

To the Editor: ST. LOUIS, MO., February 3, 1908.

Every one engaged in the business of conducting a printing-plant sooner or later finds himself face to face with the problem of where to mark his dead line of increase of plant; that is to say, the problem of keeping some of his profits in cash instead of sinking it in added materials or facilities. This problem faces alike the large or small employer, and frequently makes or unmakes him as an employer. The trite observation that to increase his business he must increase his plant is a dead earnest proposition to him, and when he has to reconcile the knowledge of its truth with a slump in business he feels that " dilemma " is a pale expression of his troubles. He is confronted at every side with claims that seem paramount — family needs, credit, loss of business — all important and imperative — and perforce acts as his temperament dictates.

Printing is probably second to no other business in the demands it makes upon profits for augmented facilities; for its fluctuating fashions, its constant improvements in machinery and material. The man who aims and does up-to-date work is forever looking upon discards, which have truly enough served their purpose of making him profits, but which can no longer do so to the same extent, and which must be replaced by newer methods, newer facilities, meaning inroads on profits to make more profits. This proposition seems to be satisfactory in the main point — that profits can be made by this process, but analysis shows it to be radically different from the process of increase which applies in a number of other trades, and more strongly, applies in almost every profession.

Take as an example of the latter class in reality, in which first cost for physical " plant " is no greater than in printing, but in which the returns not only are equal to the net returns of manufacture, but, if judiciously conducted, the " plant " without augmentation shows an increased value in spite of physical deterioration. The dead line of addition, plus, of course, repairs (which by the way are equally active in any line of trade, printing included), is arrived at in the first outlay; thereafter every addition is not only an augmentation of the plant, but, unlike printing, also an augmentation of profits without detracting from the profit-making ability of the original plant. Can we say the same of the printing business?

How many offices do each of us know wherein the plant is not composed of fifty or more per cent of dead timber in the shape of material or facilities not up-to-date, but which are kept doing probably ten per cent of the work they formerly were capable of — not because they are no longer fit to print with, but because they are outclassed by more acceptable modern styles? Who can say where is the dead line in such a plant — where the profits begin and end — and what is the correct move to make? Is it

to continue to eke out a living from the old, or replace it with new, which is classed secondhand the moment it is put into use, and could not be sold the day after for over fifty per cent its cost price if you had to do so?

Putting in an increased plant, or a new plant, is then virtually giving away fifty per cent of the profits you have toiled for in order to make further profits from a constantly lessening valuation in plant. Productivity and profits under such an arrangement can not do otherwise than decrease, and in the nature of things the ultimate results must be nil or nearly so.

I heard an old employer say recently that what the business needs is a fool-killer; I know of an instance where the owner of a large plant left a total of less than $15,000 in cash — the balance in " plant " after a long and successful business career!

Some owners of print-shops make a practice of setting aside a certain percentage of their net profits to be used in replacing old or worn-out material and facilities; and this system commends itself to the logical mind as correct. Replacing worn-out material with new is presumptively on the basis of value received from the old, and thus the new is installed not plus a dead waste of profits not earned from material only out of date yet good for much further productiveness, but on the basis of a new deal. But this is not the point of the present inquiry, which is how to get the full value out of material not quite old but not modern in style or up to the fashion. It is on the score of what to do with this latter element that the problem of what should be the dead line of augmentation comes in. To carry it along and inventory it at stated intervals on the principle that in case of fire it will figure in is adding cost to cost, since to do so is to pay for its insurance, rent space, etc.; to " dump " it prematurely is to lose a portion of its productive life — i. e., profits — as well as to pay an increased cost by reason of its decreased productiveness for what it does actually produce.

Where is the dead line, any way, between profits and increased facilities that eat up profits, so that a man may work all the days of his life and leave nothing better behind than a plant whose physical value is utterly indeterminable? Is it to be found in its productive value alone, which lessens each day unless constantly augmented at a cost out of proportion with its physical value the moment used, or is it to be found in the net profits after increase of plant is deducted?

I would be glad to have an answer to this query.

LOUIS F. FUCHS.

CENSUS FACTS AND FIGURES.

To the Editor: WHEELING, W. VA., Feb. 10, 1908.

Figures often contain facts not readily apparent upon their face until reduced to different terms, and in this connection it may be interesting to analyze a little further the figures shown in the statistical table (or " Comparative Summary of the Printing and Publishing Industry ") shown on page 196 of the November (1907) INLAND PRINTER.

In the course of his article Mr. Sloane states: " It would be valuable to know the relation between labor and product, and between the cost of labor and the value of product, as compared between the two periods, but it is impossible to make a correct showing of this item. In the census of 1890 proprietors were counted in as a factor in the producing force and salaries were apportioned to them. This was not done in subsequent censuses, and any comparison would be worthless."

This statement would seem to be contradictory, in that the objection applies only to the census of 1890. This would not prohibit a comparison between the censuses of 1900 and 1905, which stand alike.

I have gone ahead with this understanding and worked out the comparative relations of the different items to the value of products with the result shown in the following table:

	Per cent of value of products.	
	1905.	1900.
Materials	24.0	25.0
Miscellaneous expenses	20.7	16.2
Nonproductive labor	12.7	10.4
Productive labor	21.9	24.2
Profits	19.8	24.2

By reference to the table shown in connection with Mr. Sloane's article, it will be seen that the items Miscellaneous Expenses and Salaried Officials — this latter termed " Nonproductive Labor " in the foregoing table — showed an *increase* of 83.3 and 74.7 per cent, respectively, in 1905 and 1900. It is difficult to understand this apparently abnormal increase, or to reconcile it with what would be a normal increase, and it would certainly seem that there was recklessness somewhere in these two items, notwithstanding Mr. Sloane's explanations in which he attributes the marked increase in Miscellaneous Expenses for 1905 to " a natural result of changed and enlarged methods of conducting business." This may be true; but nevertheless it would be well to know *who is paying the freight.*

When it is considered that by using the value of products as the basis of comparison any disproportionate increase of one item over another can only be effected to the detriment of some other item, the importance of this point will be seen. To illustrate: By reference to the foregoing table it will be seen that Materials cost one-tenth of one per cent less in 1905 than in 1900. Miscellaneous Expenses cost 4.5 per cent *more.* Nonproductive Labor cost 2.3 per cent *more.* Productive Labor cost 2.3 per cent *less.* Profits were 4.4 per cent *less.* A careful study of these facts will furnish food for some sober thought. The reader is left to make his own deductions.

It is interesting to note that the cost of Nonproductive Labor (salaried officials, clerks, etc.) increased in the same proportion as the cost of Productive Labor decreased. This would seem to indicate that Nonproductive Labor, even in its unorganized state, knows a better way to get *theirs.*

It should prove gratifying to " Wage Earners " to note that even with a decrease of 39.4 per cent in the number of children under sixteen years employed in 1905 over 1900, and with increasing wages and shortening hours, they have more than returned its equivalent — they have " made good," they have " delivered the goods."

With the advent of the eight-hour day, it will be interesting to know what the next census will bring forth in this regard.

Further on in his article Mr. Sloane states: "Adding all expenses together and computing the percentages it is found that in 1900 the aggregate expense was 75.8 per cent of the value of product, and in 1905 it was 80.2 per cent. That is, the net profit, in 1905, was 4.4 per cent less than in 1900, when figuring between expense and value of product, with the latter as the basis of reference. But taking capital as the basis, the showing is less unfavorable for 1905. In 1900 the net profit was 28.7 per cent of the invested capital. In 1905 it was 28.1 per cent — a falling off of only six-tenths of one per cent. When it is considered that this capital represents original investments the 28.1 per cent profit in 1905 is good enough for anybody."

A revision of his figures will show Mr. Sloane that he has made an error in stating the profit on invested capital in 1905 to be 28.1 per cent — the correct figure being 25.5 per cent, or a falling off of 3.2 per cent over 1900. This

would seem to leave his "level-headedness of the printer" somewhat in doubt. However, even with the correction made, we can imagine employers holding up their hands and saying "you can search me." But if it will give these any consolation, they can take it from the fact that *if they did not get it, some one else did.*

It will no doubt interest many to see a comparison in *averages*, and for their convenience I have worked out the following:

	1905.	1900.	1890.
Average investment	$14,571	$13,110	$11,794
Average output	18,774	15,555	16,627
Average costs	15,057	11,792	13,335
Average profits	3,717	3,763	3,297
PROFIT.			
Per cent of investment	25.5	28.7	27.9
Per cent of output	19.8	24.2	19.8

We see by the above figures that in output 1905 exceeded the others, while in profit on investment it is the lowest. There are perhaps some who would like to charge this reduced profit to the increasing demands of organized labor, and say, "there now, I told you so," but this will not hold true, as we have already pointed out that Productive Labor (or organized labor) cost 2.3 per cent *less* of the value of products in 1905 than in 1900, therefore we are forced to seek elsewhere for the cause. Now 1900 we find to be the smallest in output, yet the largest in profits, and this leads us to the conclusion that employers have been so intent on watching the "spigot" that they have lost sight of the "bung hole," — a word to the wise is sufficient.

Comparing the relative proportion of productive labor to nonproductive labor we find the ratio to be 2.8 in 1905 as against 4.3 in 1900.

For a comparative table of wage averages we get the following:

	1905.	1900.
Salaried officials, clerks, etc.	$970.25	$954.80
Total wage-earners	587.98	516.89
Men, sixteen years and over	671.63	589.75
Women, sixteen years and over	326.11	308.64
Children under sixteen years	173.72	131.10

A short time ago a certain gentleman was conducting an estimating department in the columns of this paper, using the rule of adding one hundred per cent general expense to productive labor to get costs. No doubt this gentleman was honest in his convictions, and in his own plant the rule may have held true; but as some may have adopted it without special investigation it is in order to show what the *average throughout the country has been.*

We find that in 1905, general expense was 152 per cent of productive labor. Remember this was the *average;* yours may be higher; if you are using this rule, better investigate.

A. M. WAGNER.

GOOD WORK BY THE AMERICAN LEAGUE OF PRINTING PLANTS.

To the Editor: NEW YORK, February 6, 1908.

It may interest your readers to know that the members of the New York branch of the Printers' League of America are greatly encouraged by recent developments, even though they concede that in the work of substituting order for chaos and reason for recrimination progress has been slow. The breaking of new ground is always exceedingly difficult. There are stumps to be avoided, stones to be removed and roots to be torn up; but the soil is rich and the harvest abundant.

The League is now beginning to see some fruits of its patient toil. It has an agreement with the pressmen's union which makes an exclusive concession to the League in consideration of its friendly attitude toward the union. An incident during these negotiations lets in a flood of light on how men act when in a proper atmosphere. At one time there were several issues on which the views were seemingly irreconcilable, and there appeared but one way out — reference to arbitration. On second thought this was not considered quite the desirable thing — as it was a confirmation of the general impression that there could be no agreement between capital and labor. If it were so, the reason must inevitably be found in an unreasoning and dictatorial attitude on the part of one or both parties. There seemed to be something of reproach in a situation where the men who vitalize a business could not come to an agreement as to the basis on which they would work. "If we are going to refer this to an outsider — who knows little about it — for settlement, why can't we, who know all about it, come to an agreement?" was the query that filled the air. The rank foolishness of not settling the questions at issue and the absurdity of arbitration were impressed on every mind. Gradually one conferee after another ceased to fight for advantage and began to look around for a solution which was just and acceptable and feasible. Actuated by this spirit, the men who make printing-offices living, successful ventures soon disposed of the difficulties. Of course, there are those who criticize the agreement. However, as an officer of the League writes, these critics forget that they have failed utterly to come to any understanding with the labor that "infests our pressrooms," to quote one of them. The League has an agreement and a good one with the pressmen's union, of which both bodies are proud, because it indicates progress.

The League's principles did not meet with such favor in the eyes of the feeders as with the pressmen. One feeders' union seemed to be suspicious of an organization that admitted a union's right to exist and expressed a determination to do what it could toward increasing orderliness and stability of employment. It refused to "sit in" at a conference where the conferees would be more concerned about finding an equitable basis for working than in securing a petty advantage for their respective factions, so some questions are to be referred to arbitration. Even this setback for the League's principles ended in a result that is the equal of the best any other system of industrial negotiation has to offer. What is a half-way method with the League is the ultimate under the much-vaunted Publishers Association's method.

The job press feeders' union sued for recognition, which the League declined to accede. This action surprised those who regarded the League as an adjunct of the unions. It questioned the advisability of the printing-trade unions organizing boys and girls who are not following a vocation for a livelihood, but as a makeshift while waiting for "something better to turn up." In the League's opinion such people are not sufficiently interested in the future of the craft to justify their organization into unions. They would naturally be inclined to sacrifice future prosperity for present gain, as few job press feeders have any intention of remaining such for any length of time. The international unions will, of course, deal with this subject as they see fit, but the theory of unionism is that it is applicable where men follow a calling for a lifetime. The history of unions also proves that those composed of persons of little skill who work at the occupation for a short time are invariably trouble breeders and rarely accomplish much for their members, and what they do achieve is usually the extirpation of gross evils which do not exist in our trade. An additional reason for "turning down" the job press feeders' union was the fact that it did not comprise an appreciable number of those working at the business. The League recognizes unions for business reasons, and is under no obligation to coöperate with a body which may have the union name, but has never performed or can not perform the legitimate functions of a labor organization.

The flexibility of the League's methods was further demonstrated in the manner in which it is dealing with New York Typographical Union with its 7,500 members. When inviting the coöperation of "Big Six," the League asked that the union prepare a form of agreement. It formulated one to which the League proposed several changes that were, after argument, conceded by the union's conferees, and now the matter will be considered at the March meeting of the union, when members of the League will attend for the purpose of explaining their reasons for amending the union's proposition and taking part in the discussion generally. When a committee of employers representing the interests of that class is invited to attend a meeting of the largest American union, so that its members may be thoroughly apprised of what the employers want and "why," it can not be said the League has not accomplished anything. The principal obnoxious features of trade unions are their war measures. The League is taking the most effective means of eliminating them by removing the provocative cause of their existence — hatred and hostility. It is moved to this by the fact that the unions are here to stay, for as long as workingmen believe in that movement they can not be obliterated. Eradicate the militant spirit displayed on certain lines and the good in unions will manifest itself. The first step toward eradication is to stop taunting the union bovine with the red flag of threatened destruction.

This brief sketch of recent happenings in New York shows that the League has the mobility and capacity to meet labor issues and settle them on right lines. There are other phases of craft life which it is even more capable of dealing with than the labor question, but of that anon. To use a happy simile of President Francis, of the New York branch, the Printers' League is composed of men who know the business from A to Y and now they are beginning to master Z in the alphabet that spells printorial success. OBSERVER.

WHAT "FRA ELBERTUS" MEANS.

They tell in Milwaukee of a subscription book agent who once tried to sell a set of Shakespeare to a wealthy German. After talking for five minutes he was interrupted by his listener, who exclaimed impatiently:

"You vant to sell me somedings — no? Vell vat it is?"

"Shakespeare," said the agent.

"Don't vant it! I got Pabst's beer, und Schlitz's beer, und Blatz's beer. I know nutting about dis Shake's beer und I don't vant any."

This anecdote is repeated here for the benefit of Elbert Hubbard ("Fra Elbertus"), publisher of the *Philistine* of East Aurora, New York, in order that he may not be too much disheartened by the following story, the truth of which is vouched for by an advertising man of unimpeachable veracity.

"Going downtown one day on the street car," says the advertising man referred to, "I overheard the following conversation between two fellow passengers:

"'This is pretty good,' said one. 'Listen: (reads from newspaper) "Many a man looking for sympathy needs really two swift kicks properly placed — Fra Elbertus."'

"'What does *Fra Elbertus* mean?' asked the listener.

"'I'm a little rusty on my Latin,' replied the other. 'Let me see.... "Two swift kicks properly placed — Fra Elbertus".... Oh, yes! *Fra* means *from* and *Elbertus, behind.*'" — *Printers' Ink.*

THE chance to do good work is the greatest chance that can come to any man in our generation or in any other generation.— *Roosevelt.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

AT the time of writing these notes the absorbing topic in press and printing circles is the change that has taken place in the proprietary of the *Times* newspaper. After having been in the hands of the Walter family for considerably over a hundred years the "Thunderer," as it used to be called by the public, has been formed into a limited liability company with a capital of half a million, with Mr. Arthur C. Pearson as general manager, and Mr. A. F. Walter as chairman. Mr. Pearson, who began his literary career in the office of *Tit-Bits*, was previous to that a clerk at a salary of a few dollars a week. Not content with his position on *Tit-Bits*, he started a paper of his own under the title of *Pearson's Weekly*, afterward adding *Pearson's Monthly* and other magazines, following this up by the institution of the London *Daily Express*, a 1-cent morning paper in the conservative and tariff reform interests. Mr. Pearson is known as the "champion hustler" in press circles, and adopts in his papers what are known on your side as "yellow" methods, and fears are expressed that the *Times* under his management may degenerate into a mere party organ. It is the only daily paper in the kingdom that has kept its price up to 6 cents a copy, and it is to be hoped that it will be carried on on the old lines. In foreign news, in the reports of parliamentary debates and of public speeches, and in the reports of the law courts it has long held a special and unique position, and it would be a public misfortune if the conduct of the paper were changed in this respect. Mr. Walter will no doubt do all he can to maintain the reputation which the *Times* has so long enjoyed as a great newspaper. The experience of the new manager has, however, been acquired mainly in the cheaper and more sensational kinds of journalism, and it may be that he will carry the ideas which he has thus acquired into the conduct of the *Times*. The *Times*, as a political power, does not count for much. To the great mass of the household voters it is a mere name, but it still has a unique position as a middle-class journal. It will be almost a calamity if its character and position in respect to the collection and supply of news were in any degree affected.

NOTWITHSTANDING the influx of American printing and kindred machines to Great Britain, the home makers are still more than holding their own, and the reports of the machine-builders at Otley, in Yorkshire, the headquarters of British printing-machine manufacture, show that trade has never been so good as in the year that is just ended. There are about half a dozen firms in the machine business and all have been so full up with orders that continuous overtime and even Sunday work has had to be resorted to, and even with these it has been difficult to keep pace with the orders that have been received. Several of the firms have had to build additions to their works to cope with the rush of work, and the most pleasing feature is that the orders for machines are still flowing in.

THE late Lord Kelvin, the great scientist, who recently passed away, was for many years a director of Linotype & Machinery, Limited, and it is interesting to note that when that appliance was first brought to this country in its crude state he was one of the earliest visitors to the printing-office in Chancery Lane where the machine was on view, and so impressed was he by its capabilities and possibilities that when a company was organized for its manufacture in Britain, he became a stockholder to a very considerable extent, and his belief in the Linotype has since then been fully justified. Lord Kelvin was justly regarded

as the greatest natural philosopher and scientist of his age, and his numerous inventions will live forever in the history of the world. A remarkable fact about this *doyen* of British science was his wonderful possession of great mental powers at his advanced age. This was demonstrated in recent years, and particularly at the British Association gatherings at Cambridge and Leicester, when it was seen that his giant mind was still capable of dealing with the latest problems in physical science.

MENTION of Linotype & Machinery, Limited, reminds one of a clever thing that was done by the company this last Christmas time. Of course under a new act that came into force about a year ago, it is illegal to give presents to any one who is in another's employment, and the offense may be punished by both fine and imprisonment. Now many individuals had, during the year, served the company in a way that could not be recompensed by direct money payment, and to get over the difficulty the company procured a number of boxes of the very best cigars procurable for money, had the bands removed, and others substituted containing such legends as "Buy the Meihle Press," "Use the Duplex Linotype," "The Centurette is the best Machine," and others of a like character. The cigars then ceased to be presents, they became advertisements; it was no offense to present a man with a box of advertisements, and many a recipient now wishes that this method of advertising would become more general.

MENTION of the Linotype also calls to mind that a contest for speed was held at Portsmouth a week or two ago, when prizes of $10 and $5 for first and second places were given by the proprietors of the *Hampshire Post* in connection with Linotype and Machinery, Limited. Each competitor operated the keyboard for one hour and his time correcting his proof was added to the hour. There were six competitors from the following offices: Portsmouth *Evening News*, Portsmouth *Times* and *Hampshire Post*, and the output for the hour varied from 10,000 to 16,000 *ens*, the average being 12,256 *ens*. The result was as follows: First prize, Mr. Jeal, *Hampshire Post*, whose output was 251 lines — 16,064 *ens*, twenty lines to correct. Second prize, Mr. Sanigar, *Evening News*, 183 lines, 11,712 *ens*, fourteen lines to correct. Third place was gained by Mr. Saunders, Portsmouth *Times*, 177 lines — 11,328 *ens*, eighteen lines to correct, and in view of his close proximity to the second man he was awarded a prize of $2.50. The measure selected was sixteen *ens* nonpareil. Each competitor attended to his machine and set through the hour without any help or assistance.

THE "Limerick" craze is still with us and is having its effect on the business of the postoffice. The enormous dimensions it has reached is gathered from the returns prepared by the Postmaster-General of the exceptional number of sixpenny postal orders that continues to be issued each month to meet the demands of the various postoffices throughout the kingdom. The figures are as follows: Number of sixpenny postal orders usually supplied for issue each month, between 100,000 and 150,000; number now supplied 2,198,000. It is perhaps not generally known that postal orders are printed at the Bank of England, and, owing to this exceptionally increased demand, in which millions replace hundreds of thousands, the officials of the printing department there are having the busiest time of their lives. The League for the suppression of gambling, however, has at last taken action against several of the papers that are running limericks and ere these lines are in print the cases will have come before the High Court.

A NEW Otley-built platen machine has been put on the market, which is said to be possessed of special features and to be of sound construction. It is called the "Diadem," and is what is known as a parallel platen, the impression being obtained as follows: The front platen is first lifted up to the vertical and locked there, and then the back platen, which carries the form, is brought forward on perfectly parallel lines, being fitted in V slides, and the impression is obtained by means of eccentric side rods. The dwell on the impression is much longer than on most other makes, and will print anything that can be got into the chase. It is constructed on scientific principles and has adjustable leather roller-bearers and the grippers can be brought down to the platen at any angle. The throw-off is on the left of the operator, and can be operated at any time.

THE *Lancet*, the leading British medical newspaper, has been creating quite a scare about the dangerous character of the playing card, and says that "playing cards that have been used again and again would show on bacteriological examination an appalling selection of micro-organisms. In many instances scientific examination is not needed to lay bare objectionable facts. The packs of cards which have been circulating for weeks at bridge parties sooner or later get soiled by constant contact with the human hand. Prior to dealing some persons may even be caught moistening their finger-tips with the tongue in order to facilitate the 'dealing-out' process. The cards become discolored and get sticky and thus form a favorable developing ground for micro-organisms which are handed round over and over again to partners and to opponents, the game serving in this way as a very effectual means of distributing insanitary materials. The potentialities of the evil organisms are encouraged by the heated and, as a rule, badly ventilated air of the closely packed card-party room. There is little doubt that card parties are a frequent source of common colds, influenza and catarrh. Under the physically vitiated conditions of the average card party the vitality of the human organism is soon lowered, the bacillus is there, invades the body, and soon manifests its triumphs in the sneeze, the catarrh and the sore throat. Bridge parties are, as a rule, excellent media for the transmission of winter colds and more or less serious influenza." The card-printing industry is an important one and it will be a pity if the *Lancet's* statement should tend to a decreased demand for these popular playthings.

THE London Society of Compositors has altered its title, and is now known as the "London and Provincial" Society. It takes in a larger distance from London by extending its ground from fifteen to forty miles' radius. This extension is unfavorably viewed by the employers, especially by those on the outer circle of the Society's radius, as they will now have to pay the London scale to all members of the union.

A SHOW room has been opened in Farringdon street, right in the center of printerdom, and a number of "Typographs" are now on view. This is a machine that casts a solid line of type, similar to the Linotype, but is sold at a very low price compared with that machine. Whether it will obtain a footing in this country or not it is too early to prophesy, but for the past ten years it has been a favorite in Germany, and it is claimed that over five hundred newspapers are set up on it.

IT is right to appear always at our best. Give to the world your brightest thoughts, your most courteous speech, the outcome of your kindest impulses and purest motives, so shall the world be made glad because you have lived.—*Star of Hope, Sing Sing Prison.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN EUROPEAN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.



HE Graphic Society of Dresden has inaugurated a series of lectures to be given during January, February and March, devoted mostly to the history of ancient and modern art, with special reference to graphic work. The lectures will be illustrated by means of the stereopticon. The lecturer is Prof. Robert Bruck.

A GERMAN paper, *Die Aegyptische Nachrichten*, began publication in Cairo, Egypt, on November 30 last.

BECAUSE of a defective chimney, the Woellmer typefoundry of Berlin suffered a slight loss by fire recently.

AN exposition of office furniture and requisites will be held during the coming October in the new hall of the zoölogical gardens of Berlin.

ERNST MORGENSTERN, editor of *Deutscher Buch- und Steindrucker*, Berlin, has been appointed expert in typographic disputes before the courts.

A CARPENTER named George Link was recently given three months in jail at Bonn as punishment for circulating a publication criticizing the military system.

THE glycerin manufacturers have held a convention and raised the price of that material forty per cent, in consequence of which there is complaint among roller manufacturers and a prospect of a raise in the price of rollers.

HANOVER, according to the city directory issued in December last, had 99 printing-offices, 86 bookbinderies, 89 bookstores, 16 ink factories, and 10 electrotyping establishments. The number of periodicals issued in Hanover is 84.

THE following journals have recently celebrated their fiftieth anniversaries. The *Nuremberg Anzeiger*, the *Stragard Zeitung*, the *Neumark Kreisblatt*. Improving on this the *Schneidernuehl Zeitung* has celebrated its sixtieth year.

A NEW typesetting machine is now advertised in the trade journals, the "Cito-type," for which the modest claim is made of being able to do twice the work of the ordinary hand compositor. The machine sets and distributes foundry type, and is priced at 1,250 M. ($310).

BY governmental authority, through a decision rendered on November 21, 1907, the roman cap M (without the addition of a period) is the accepted sign for "mark," the monetary unit of Germany. After thirty-three years of usage in this connection, the period in "M." is now dropped, in order to make the plain symbol conform to those applied to weights and measures.

FOR some time the Landtag of Saxony has been appealed to to abolish the "high new year" holiday (or Epiphany), of January 6. It had been confidently expected that this would be done, or at least the holiday transferred to the Sunday following Epiphany. After a year's delay, however, announcement is made that the Government proposes to make no changes respecting this festival.

A MUSIC compositor recently committed quite a bit of havoc by inserting an apostrophe where it should not be. The Latin for the saying of Jesus, "Thou art Peter, and upon this rock I will build my church," etc., begins "*Tu es Petrus.*" In an oratorio in which this Latin phrase occurred, Mr. I. C. put an apostrophe after *Tu (Tu').* Now in German *Tuhe* ("do") is often abbreviated to *tu'; es* in German means "it," hence the phrase, by means of this slight mark, was changed from "You are Peter" to "Do it, Peter," both confounding and amusing the ecclesiastics.

IN connection with the Royal Academy of Graphic Arts in Leipsic, the German Booktrade Society has instituted a prize contest having for its object the attainment of artistic visiting cards. The German Crown Princess Cecelia and the Saxon Princess Johann Georg are encouraging the undertaking and have given permission that their names may be used on the cards. All graphic means may be applied in the production of the cards, as well as all desirable materials. The prizes are as follows: Three first prizes, each 800 M (marks); three second prizes, each 400 M; three third prizes, each 200 M; three fourth prizes, each 100 M. The entries will be displayed in the Book Trades building at Leipsic.

RESPECTING the matter of wages in the city of Munich, a review of statistics gathered by the statistics office of that city may be interesting. The members of the different categories of workers participate in wage distribution as follows: 86.1 per cent have a weekly minimum wage of only 20 M to 25 M, and 73.4 per cent a yearly minimum of 900 M to 1,000 M; 55.6 per cent of the graphic and paper workers can reckon upon a weekly wage of 25 M to 30 M, and 52.7 per cent upon a yearly wage of 1,300 M to 1,500 M. The highest income rate of 65.3 per cent falls also into this wage grade. The statement of the statistic board that those trades whose working conditions are regulated by "tariff" (i. e., scale-of-wage) contracts, among which are also the paper and graphic workers, show the most orderly and best wage arrangements is substantiated by the statistics of economists generally.

AT a recent meeting of the Berlin Typographic Society, the president spoke in behalf of the desirability of uniformity in the faces of brass rules, instancing a number of variations among the different rulemakers. He instanced also ornaments made to be used with rules which did not always conform. The weight or thickness of the faces of rules should be regulated and all makers should follow some agreed plan. He referred to a plan promulgated by Herr Filzhut, a printing-office foreman, now deceased, who classed rules into twenty divisions. No. 1 is a very fine face; No. 5 the bluntfine; No. 10 the half-body; No. 15 the three-fourths body; No. 20 the full body. The subject was strongly commended to the attention of the Society of Typefounders and Rulemakers. Similar attention might well be given this matter by American rule manufacturers, among whom chaos reigns.

SOMETIMES the worm turns. We have seen so much of newspapers being sued for (and occasionally convicted of) libel, that an opposite proceeding is delectable. The mayor of Hadersleben recently voiced his opinion respecting the Danish journal *Modersmaalet* in very disrespectful language. As a result he was sentenced to a fine of 100 M ($25). However, not to permit us poor editors to crow too much, the courts turned upon us in the following instances: Because he libeled a policeman, the editor of the *Volksblatt* of Halle a. S. was sentenced to six weeks' imprisonment; because of derogatory utterances anent the marines, the editor of the *Maerkische Volkstimme* in Kottbus was fined 300 M; because of insulting a director of the Anti-socialist Society, the editor of the social-democratic *Volksboten* in Luebeck was fined 300 M; because he insulted the leader of the Democratic party, Editor Wick, a Social-Democrat, was fined at Muelhausen, Alsace, in the same sum of 300 M; the editor of the *Rheinische Zeitung* of Cologne was fined 500 M for offending two prominent military men; the editor of the *Volksfreund* of Karlsruhe was fined 100 M for derogatory remarks concerning a captain of the army. The editor of the *Altenburg Volkszeitung*

was recently fined 100 M for libeling two other editors; later on he was sentenced to a month's imprisonment for continued libeling of a schoolteacher in Altenburg.

FOLKS are not so obstinate in Germany as in America when it comes to making improvements in the orthography of the language. Within the past twenty-five or thirty years many changes for the better have been established. Notable among these is the introduction of a new roman letter, formerly expressed by sz and often by ss, to use in place of a certain fraktur single-letter form. The new lower-case form is now quite firmly established. Fraktur, like all text letters, does not admit of lines printed in all capitals, so no requirement for a capital form of this letter was formerly felt, especially as it was never used initially. But with the present great use of roman for German printing the need for a single-letter cap form as a companion to the new roman lower-case of this letter is very much desired, and much thought has been devoted to evolving a suitable and esthetic shape. The question devolves upon combining S and Z in a proper manner to meet general approbation. In the December 14 issue of the *Buch-druckerwoche*, Joseph Kon-waline discussed the "solution of the SZ question," with illustrations, ending with the presentation of a form which it would seem ought to answer all the requirements.

THE ministry of the interior has recently given designations of honor to C. B. V. Friedrich and O. P. Koch, lithographers; J. E. Mueller, collotype pressman; A. R. Richter and W. A. F. Kersten, bookbinders, because of their thirty years' uninterrupted service in the printing house of Meissner & Buch, of Leipsic. Karl Gutersohn, employed fifty years in the house of A. Bagel in Duesseldorf, was honored with a "royal crown order of the fourth class." The King of Saxony has awarded a cross of honor to Friedr. Wilh. Zechendorf, because of his fifty years continued employment in the printing house of C. G. Naumann, of Leipsic. Fourteen other persons who have been employees of this house over twenty-five years received designations of honor for faithful service. Medals of honor have been given to Matthias Ledwinka and Philipp Penzl because of forty years' faithful service with the house of J. Steinbrenner, of Winterberg, Bohemia. It would seem that the employers in these instances should also have received awards of honor, as being "bosses" who have a proper consideration for their helpers, and treat them well in wages, in conditions and in kind deportment; also because they have had the capacity to conduct business profitably without slave-driving.

THE so-called "Ciceroplate" (pica-plate) stereotypes and electrotypes are so well known that it would seem superfluous to give any more discussive attention to the subject. But alas! under the term "ciceroplates" so many varying thicknesses of plates come into the printer's hands as to give him an abundance of mental disturbance, compelling the use of various makeshifts to bring them to the desired printing thickness. This could all be avoided by the introduction of a uniform plate-thickness dimension. To this end the Association of German Typographic Societies has taken up the matter for discussion and investigation. An inquiry by the Leipsic branch among thirty typefoundries resulted in a recommendation that, in accordance with the normal type-height standard of 62⅔ points, a plate-thickness of 11⅔ points and a base-thickness of 51 points be established as the universal rule. Also that the height of quads, leads and furniture be established at 54 points, the present widely used height. A committee of the Berlin branch, however, after a practical consideration of the subject, makes these recommendations: 1. The normal thickness of the plates should be fixed at 11 points. 2. The height of the bases should be 51 points, the remaining ⅔ points, lacking from the normal type-height of 62⅔ points, being absolutely necessary for make-ready purposes. 3. Quads, slugs, furniture and other blanking-out material to be 54 points high.

WHETHER conditions are better or workers more easily satisfied in Germany than in the United States it is difficult to say, but the number of persons in Germany who remain for long periods of time in the employ of a single house is quite remarkable. We gather the following list of such workmen, as a two-months' crop, from recent exchanges: Karl Gustav Haupt, compositor; Ed. Gotthelf Michel, pressman; Otto Karl Spengler, bookbinder; Friedr. Rob. Lochmann, pressman; Joh. Aug. Herm. Masch, lithographer; Ferd. Bernh. Haupt, bookkeeper; Aug. Karl Thurm, pressroom foreman; Gustav Freidrich, compositor; Chr. Karl Freiberger, compositor; Joh. W. R. Schaefer, bookbinder; Friedr. Ed. Heyszel, packer, and Richard Gustav Poetzsche, compositor, all twenty-five years or more in the employ of the printing-office of C. G. Naumann, Leipsic. Otto Liebe, compositor, twenty-five years in the printery of Theodor Truelsen, in Harzgerode; Julius Baumgarten, pressman, twenty-five years in the office of Paul Schettlers Erben in Koethen (Anhalt); Otto Porath, superintendent, for twenty-five years in the office of Ott v. Holten, in Berlin; Johann Hoesz, twenty-five years in the printery of Haas & Grabherr in Augsburg; Wilhelm Jockheck, proofreader, twenty-five years with Gerhard Stalling, printer in Oldenburg. Herr Straub, machine ruler, and Herr Marbach, bookbinder, twenty-five years with the firm of Baier & Schneider, in Heilbronn. Karl Friedrich Sander and Karl August Louis Goldberg, smiths; Otto Karl Walter, packer; Hermann Friedrich Arnhold and Theodor August Schulze, turners; Wilhelm Friedrich Koernig, driller; Reinhold Friedrich Kettner, Paul Armin Karl Serppe and Karl Ernst Endel, planers; Ernst Julius Erdmann Weber, Franz Friedrich Hoffmann and Paul Friedrich Oscar Knabe, mounters; Wilhelm Friedrich Rust and Christian Heinrich Seidel, filers; all employed twenty-five years in the printing machine works of Karl Krause, Leipsic. Franz Mueller, compositor, twenty-five years in the office of the *Allgemeine Zeitung*, Munich; Martin Strecker, foreman, twenty-five years in the office of B. G. Teubner, Leipsic. Karl Pietz, lithographer, twenty-five years with Werner & Winter, Frankfurt a. M.; Karl Gache, pressman, twenty-five years in the office of the *Neueste Nachrichten* of Strasburg, who was presented with a gold watch upon the occasion by his employers.

AUSTRIA.

THE Printers' Mutual Assistance Association, composed of fifteen local societies, in the third quarter of 1907 paid out for the relief of 7,662 members the sum of 197,951.20 kronen, an increase of 6,731.50 kronen over the same term in 1906. The total membership increased also from 12,689 to 12,954, against 967 craftsmen who are non-members.

A NEW series of postage stamps, printed in commemoration of the emperor's jubilee, is now ready. They recall the last epochs of the history of Austria. The values from 1 to 20 heller show portraits of the immediate predecessors of the emperor, Francis Joseph-Karl VI., Marie Theresa, Joseph II., Leopold II., Francis I. and Ferdinand. The stamps of 5, 10 and 25 heller display pictures of the present monarch in profile. The 30-heller stamp shows his majesty at the time of his accession in 1848, when he was in his eighteenth year. The other stamps give full length portraits of his majesty. On the 50 heller he is in general's uniform, and on the 60 heller on horseback. On the krone stamp the emperor wears the Order of the Golden Fleece, and the 2 kronen show the entrance to Schonbrunn and

part of the Hofburg. The actual jubilee stamp is the 10 kronen, with the dates 1848-1908, with a full-face portrait of his majesty, although the emperor has always refused to be photographed in this manner. The portraits of former emperors are copied with slight variations from the great family picture gallery.

BAVARIA.

THE printers' society of Neurenburg and vicinity has recently secured an advance in the scale of wages, the new tariff being made for three years, beginning with February 1. The minimum rate per week is 36 francs ($7.20), an advance of 3 francs; the rate per thousand letters is raised 2 centimes, and hours fixed at 53½ per week.

SWITZERLAND.

THE Duplex Printing Press Company is about to establish a manufactory for producing flat-bed web presses near Zurich.

ON November 13 last the Swiss Government issued a new set of 5 and 10 centime postage stamps, the artistic qualities of which are attracting very favorable attention. The 5-centime stamp, devised by Albert Weltli, of Munich, Germany, and printed in green, has a picture of Tell's son with the arrow and splintered apple; the 10 centime stamp, designed by M. L'Eplatenier, of Chaux de Fonds, and printed in red, shows a bust of Helvetia and behind it a snow-crowned Alpine mountain chain.

DENMARK.

THE number of provincial printeries in Denmark is given as follows: In 1872, 84; 1881, 104; 1897, 229, and 279 in 1906, employing 2,505 workers.

THE ministry of the interior of Denmark, in a case concerning a machine casting individual type, which, according to the rules promulgated for the conduct of printeries, should have been placed in a special room, gave permission that the machine might stand free in a room of fifty-three thousand cubic feet measurement and containing sixty workers. Type and line casting are operations which the regulations permit, like stereotyping, to be conducted, for sanitary reasons, only in separate rooms, and for this reason the printers' union objected to the presence of this machine in the spot the proprietor had selected for it. The proprietors contended, however, that in this instance the placing of the machine in a special room would not be conducive to any better conditions for the worker at the machine. The authorities then made an investigation, and as a result gave the desired permission, with tentative force. Two provincial firms were given similar permits. But a number of other applications for placing typesetting machines in the ordinary composing-room were denied.

SWEDEN.

A CORPORATION has been formed at Stockholm for the sale of American typesetting machines. It is reported that within a short time ten double-magazine Linotypes were sold.

SPAIN.

A MAN named Aimat was arrested in Barcelona in whose possession were found counterfeit postage stamps to the value of 50,000 pesetas. The stamps were produced by a lithographer in Toulouse, France.

HUNGARY.

THE last Christmas issues of the twenty-five daily papers of Budapest comprised not less than 1,512 pages, of which *Az Ujság* had 160, the *Pesti Hirlap* 128, and the *Egyetértés* 138. One printing house, issuing seven dailies, composed 460 pages. Of course, the pages of European papers average but half the size of the American; yet even at that, these figures are quite astounding.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

ABOUT PHOTOGRAVURE.— "R. W. J.," San Francisco, writes: "I was much interested in the article on page 561 of the January INLAND PRINTER, on 'Printing Photogravures by Power.' I should like to get a book, if there is one, from which I could learn how photogravures are made, and more about how they are printed by machine." *Answer.*— The book you want is "Photo-Aquatint and Photogravure," by Thomas Huson. It is an exceedingly thorough and practical work on those subjects; in fact it is a model text-book, and to it is appended a treatise on machine-printed photogravure. Tennant & Ward, 287 Fourth avenue, New York, are the American agents for it, and the price is $1.

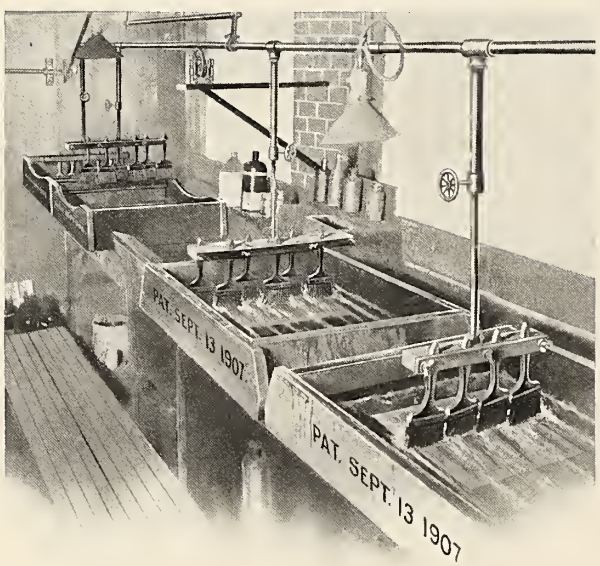
PHOTOENGRAVING BUSINESS GOOD IN NEW YORK.— The Parker building fire in New York burned out three photoengraving concerns. One of them, The Suffolk, was fortunate enough to secure the Barnes-Crosby plant. Another concern, the North American, advertised in all the New York papers for a plant, expecting to find one of the forty firms willing to retire, but not one of their rivals would give up. Mr. Wilson, of the Electro-Light Engraving Company, told the writer that, after opposing the idea for five years, they were at last obliged, through the increase in business, to employ a night force. The Walker Engraving Company has also put on a night force. Other firms report they are busy as they can possibly be, so that the money squeeze of 1907 has ceased its effect on them.

TO ABANDON COLOR FILTERS.— Mr. H. O. Klein, since he returned to London from his visit here, has been experimenting in the Penrose laboratory in an endeavor to obtain color-record negatives without the use of color filters, and Mr. William Gamble says Mr. Klein has succeeded. He has now put on the market a direct three and four color emulsion for yellow, red, blue and black printing-plates. This indeed marks a great step forward in colorplate making. It proves the correctness of Prof. Herman Wilhelm Vogel's discovery that silver bromid when stained with a dye is sensitive to the rays of those colors which the dye absorbs. Mr. Klein must have found the precise dyes in which to color the collodion. Dispensing with the color filters should increase the working speeds of the plates, while sharpness of the image is certainly gained. One of the criticisms made by those in this country who used Mr. Klein's emulsion was that it gave a woolly dot. The new emulsion, it is claimed, supplies a clean and sharp dot.

A SUBSTITUTE FOR IODIN.— "R. W. C.," Chicago, asks: "Is there not a cutting solution in which iodin is not used? It seems to me I saw such a solution advocated in the 'Process Engraving' columns of THE INLAND PRINTER. I did not pay much attention to it at the time. Now that we wish to economize in every direction I want to find a substitute for iodin. Many of your readers will be grateful I

am sure for this information." *Answer.*— We owe to Prof. Rudolfo Namias, of Milan, Italy, the information we have on this subject. In this department for August, 1906, page 719, will be found a detailed account of the use of permanganate of potassium for this purpose. After further research Professor Namias now uses red prussiate of potash in this way: He makes a solution of seventy-two grains of red prussiate of potash in ten ounces of water and twenty-four grains of cyanid of potassium in ten ounces of water. These two solutions mixed together make the cutting solution, which may be used full strength or diluted with water. He recommends also that the clearing treatment be followed by flowing with a two per cent solution of bisulphite of soda or metabisulphite of potassium.

The Multiple Etching Machine.— On September 13, 1907, a patent was granted for an etching machine to Fred J. M. Gerland, of the Central Bureau of Engraving, New York. The principle of the machine is extremely simple. Any number of etching tubs are fixed stationary in a row. Suspended over each tub is a cross-bar to which are attached a row of etching brushes arranged to sweep back



THE MULTIPLE ETCHING MACHINE.

and forth over the plate, which lies on the bottom of the tub. This brushing of the plate continues while it is etching, and is more regularly and evenly performed than it could be done by hand. An iron rod moving back and forth operates all the brushes in a single row of tubs. The cut, made from a photograph, shows the simple mechanism of the moving brushes. The inventor claims for his device the following advantages: One man can easily operate four etching baths at the same time, besides attend to the powdering of four plates. The etcher does not have to bend over the tub and breathe the fumes. Some of the tubs can be used for copper and others for zinc. There is a fifty per cent saving in acid. A nitric acid bath put in in the morning can be used all day by just adding a small quantity of acid after each bite. Plates etched in this manner are free from undercut, are deeper and cleaner than when rocked in the usual way. The machine is in operation in several of the New York establishments and gives satisfaction.

Reviews and Specimens.— The *British Journal Photographic Almanac* comes this year from the George Murphy Company, 57 East Ninth street, New York. It contains 1,382 pages, 966 of which are given to advertising, which makes this book one of the curiosities among annuals. In its "Epitome of Progress" of the past year color photography is the leading feature. An article on the "Aerograph" takes thirteen pages and should interest artists intending to use that shading machine. The *Almanac* is most valuable to the professional photographer. *Swain's Quarterly* improves with each issue. It is issued by John Swain & Sons, of London. "A Few Remarks by Chris" promises to be good literature. The description of their electrotypes suggests the transmutation of metals. On page 31 it reads: "By this improvement we are able to produce electros with a silver surface, i. e., a solid deposit of nickel, a substantial shell of fine silver is deposited directly upon the wax mold." From Johannesburg, in the Transvaal, comes the *Evening Star* with 50-line half-tones that are admirably executed. The printing of the paper is so excellent that the half-tones could easily be made with a 75-line screen.

Gluvitrum a Substitute for Fish Glue.— They are bragging some in London about a new substitute for fish glue. What it is made from is not told, but it is claimed for it that it is quicker in printing and developing and stronger in resisting the etching. The formula for its use is as follows:

Gluvitrum	8 ounces.
Water	15 ounces.
Bichromate of ammonia	180 grains.
Aqua ammonia .880	60 minims.

Mix the glue with twelve ounces of hot water in an enamel basin. Dissolve the bichromate in the remaining three ounces of hot water, and add the ammonia. Pour this into the glue solution, and, using a rotary egg-beater, whirl until the entire quantity is entirely frothed. Leave to settle for twenty-four hours, and filter through cotton wool as usual.

The Enamel Etching Process in Brief.— Hunter's, Limited, London, send a pocket diary which contains much condensed information. The whole instruction necessary for the use of enamel and about etching is told in a nutshell as follows: "For an enamel with albumen use — Le Page's fish glue, three ounces; water, eight ounces; bichromate of ammonia, 180 grains; albumen, white of two eggs. Beat eggs up for five minutes, then add to glue solution. Beat up again, and allow to settle over night. Filter before use. The dye bath is composed of — Methyl violet, one ounce; methylated spirit, two ounces; hot water, twenty ounces. If the enamel is used on zinc a hardening bath is made of — Water, fifty ounces; methylated spirit, five ounces; bichromate of ammonia, two ounces; chromic acid, one-half ounce. After dyeing place the plate in this hardening bath for three minutes. Wash well after it, dry and burn in. For etching on zinc, one ounce of nitric acid to eighty ounces of water is used. For copper etching, a saturated solution of perchlorid of iron, which registers about 45° on a Baumé hydrometer, is used. Some etchers dilute this with water until 40° is registered. The etching can be hastened by heating the iron solution to 100° F., and placing the plate to etch downward. For fine etching, dilute the solution to about 35°. To remove from the plate the scum and oxid formed during etching, the following solution will serve: Acetic acid, two ounces; common salt, two ounces; water, twenty ounces. Flow this over the plate and brush well."

Processwork Apprentices.— Felix A. McCarthy, in the *Photoengravers' Union Annual*, I. P. E. U. No. 1, has this to say about apprentices: "I believe that a boy, when he enters a shop as an apprentice, should be impressed with the idea that there are many things he can never learn in the shop that are very necessary for him to know,

and he should understand thoroughly that he must devote some of his time to the improvement of his mind. And his contract as an apprentice should contain a clause compelling him, as a part of his apprenticeship, to undertake in the night schools or evening high school such studies as will be of advantage to him for the better understanding of his branch. For example, the photographer should know something of inorganic chemistry, optics, chromatics and electric lighting. The etcher should know some chemistry and have a knowledge of drawing, however slight it may be, to enable him to judge copy, look for detail and retouch. The finisher should know something of mechanical or ornamental drawing and color, as well as lettering. The prover should know chromatics, the composition of inks, varnishes, classes of paper, rollers, and some knowledge of mechanics. The router and blocker should know something of mechanics, speed of belts, pulleys, tempering of tools, and some knowledge of woodworking. Whatever the branch is, the corresponding study could be easily stipulated and made obligatory. The results would more than pay for the effort. The apprentice would take an interest and give more intelligent application to his branch, and at the same time the habit of study would be inculcated in him and show in the perfection of his work, so that on his graduation into the ranks of journeymen his full working card would be more than the average school diploma. It would be the guarantee of a competent, industrious and educated artist artisan."

THE GRAPHIC ARTS AND CRAFTS YEAR BOOK, 1908.—Mr. Thomas Meadon, editor of this "American Annual Review of the Engraving, Printing and Allied Industries," is to be congratulated on the great improvement he has made in this second volume. That he understands American taste is shown in the preface where he states: "The illustration is the thing; to bedeck it is to destroy it. It is the quality of simplicity which stamps American work as superior." Would that some of the unAmerican art managers of our Sunday newspaper supplements could but learn this truth. Simplicity is the characteristic of everything that enters into this volume and in this lies its chief value to those whose taste is in the formative period. The technical departments of the book are divided into Photography, Half-tone, Engraving, Lithography, Lettering and Typography, Pressroom, Bookbinding and General Articles. The subjects that will most interest readers of this department are: "Review of Color Photography," by Henry O. Klein; "Four-plate Photo-color Reproduction," by Ray Baker, of Boston; "Etching by Machine," Max Levy, Philadelphia; "A Comparison of Metzograph and Half-tone Interpreting Values," N. S. Amstutz, of THE INLAND PRINTER Research Department; "The Engraving Division of the United States Geological Survey," S. J. Kubel, Washington, D. C.; "The Rise and Decline of Wood Engraving," Henry Wolf, New York; "Engraving as Related to the Creation of Advertising," E. W. Houser, Chicago; "The Metzograph Screen," Fred W. Gage, Battle Creek and "The Evolution of Wood Engraving," by the editor, Joseph Meadon, Hamilton, Ohio. There is space here to refer to but two articles in the volume. One, "The Evolution of Wood Engraving," by Mr. Meadon, is an exceedingly comprehensive review of the history of that art. The article by E. W. Houser, president of the Barnes-Crosby Company, Chicago, is full of most valuable suggestions to the engraving business. This extract shows this: "The cost of engraving is largely a question of labor, depending to a great extent on the thoroughness of the shop organization. The value of the materials required for the making of cuts is a minor part of the whole. Consequently, skilled labor represents the greatest expenditure met with in the manufacturing process, and unless this labor is directed in the most intelligent manner, producing maximum results, the cost is unnecessarily increased." The whole work shows what the Republican Publishing Company, Hamilton, Ohio, can do in bookmaking. The Inland Printer Company supplies the work for $5.

DOCTOR EDER'S HALF-TONE COLLODION.—"Operator," Chicago, wants to know if it is better to have more ether than alcohol in half-tone collodion. *Answer.*—In my own practice equal parts of alcohol and ether are used. When it is necessary to thin the collodion, then more ether than alcohol is used for the reason that it is the ether that evaporates in the greater quantity. For the same cause it would seem reasonable to use more ether in warm weather or in tropical climates. One operator who worked for me always made up collodion with ten ounces of ether to eight ounces of alcohol. Still, Doctor Eder uses alcohol greatly in excess, as will be seen by the following formula which he uses for half-tone collodion:

Cadmium iodid	108	grains.
Ammonium iodid	50	grains.
Ammonium bromid	18½	grains.
Alcohol	6	ounces.
Plain collodion (2 per cent)	18	ounces.

This plain collodion which he uses is undoubtedly made up of equal quantities of ether and alcohol. By a two per cent collodion he means one containing about 9½ grains of pyroxylin to the ounce, which would be entirely too thick for use; by adding six ounces of alcohol he brings the pyroxylin to 6½ grains to the ounce, which is the right quantity. Doctor Eder recommends adding equal parts of the following collodion to the first one. In this he also uses alcohol in the same proportion of excess:

Strontium iodid	154	grains.
Cadmium bromid	68	grains.
Alcohol	7	ounces.
Collodion (2 per cent)	21	ounces.

Doctor Eder has a special developer which he recommends for his collodion:

Ferrous sulphate	288	grains.
Copper sulphate	192	grains.
Glacial acetic acid	1	ounce.
Alcohol	½	ounce.
Water	20	ounces.

Doctor Joseph Maria Eder, with an able corps of assistants, is in the employ of the imperial government of Austria, so that he has ample time and means to pursue research, therefore his conclusions are worth considering.

PRESERVATION OF GREELEY'S BIRTHPLACE.

Several representatives of a historic association of Amherst, Massachusetts, intent upon preserving the birthplace of the great editor, Horace Greeley, have awakened interest in the old dwelling situated in Amherst. It is their intention to purchase the building. Several interesting anecdotes are recalled in connection with the building. Shortly after the Revolution the house was used as a den of a number of counterfeiters, who, however, destroyed their implements before Government officials descended upon them. At a much later date, former Attorney-General A. E. Pillsbury had a bronze memorial tablet designed and had just set it in place when a local rustic observed to him: "Well, I don't see anything wonderful about you if you were born here." The Greeley family moved into the house in 1810 and lived there about eleven years. Horace was born there February 3, 1811.—*Printing Trade News.*

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

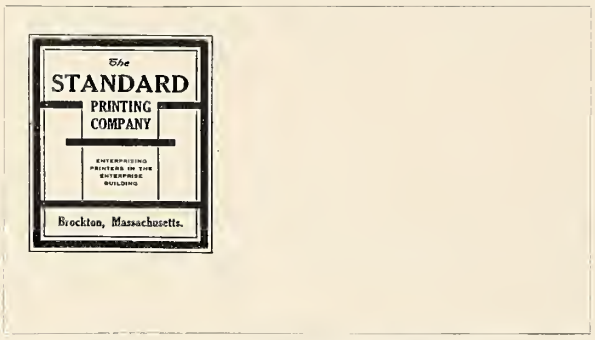
CHARLES B. CARTER, Marion, Alabama.— Except for a slight weakness of color on the title-page we see nothing to criticize in the specimen submitted. It is very neatly arranged and well printed.

FROM W. R. Maginnis, Aurora, Illinois, we have received an assortment of excellent commercial specimens. A business card of geometric design and printed in black and brown is especially pleasing.

THE commercial printing which comes from the office of the *Western Telephone Journal*, Vinton, Iowa, is of the very best. A modest and refined treatment, both as to typography and color, characterizes all of the work.

MILTON P. MORGAN, Corvallis, Oregon.— The design and arrangement of the college publication are very creditable. The presswork, however, is not all that it should be. A little more make-ready would be a great improvement.

INGENIOUS and clever rulework designs characterize the printed things which come from The Standard Printing Company, Brockton, Massachusetts. One of the most



Clever envelope corner-card design from The Standard Printing Company, Brockton, Massachusetts. Original in dark green and orange.

pleasing in a recent package of specimens from this concern we reproduce herewith. It is an envelope corner-card design and is printed in orange and dark green on white linen-finished stock.

FROM Quillen's Quality Shop, Anacortes, Washington, has recently come a package of high-class printing. Chief among the specimens is the initial number of a small magazine artistically arranged and printed on Strathmore deckle-edge stock — a very attractive piece of work.

ROBERT S. BARRETT, Alexandria, Virginia.— Your folder in blue and red-orange contains too much of the latter color. The printed page, in order to be pleasing to the eye, must be kept cold in tone. In order to do this we must use but a small percentage of the warm colors — red, yellow and orange. A small spot of a warm color is sufficient to brighten up a page, and where we use too much the work has a flashy appearance that is not pleasing.

FROM the press of Raynor & Taylor, Detroit, Michigan, we have received some excellent examples of lodge and society printing, some of the specimens being in three colors and gold. All are excellent in arrangement and handsomely printed.

EACH succeeding year brings forth a higher grade of holiday greetings, New Year's cards, etc., and more and more do we notice the increase of hand-lettered effects in the work of this sort sent out by printing houses. Among the most attractive of the past season's cards of this character is one from Charles Edward Peabody, with the Hunter-Rose Company, Limited, Toronto, Canada. We



A handsome hand-lettered holiday card from Charles Edward Peabody, with the Hunter-Rose Company, Limited, Toronto, Canada. Original in black and orange-red on unfinished white stock.

show a reproduction herewith. The original is 6 by 8 inches in size and is printed in black and orange-red on heavy unfinished white board. The flexibility of the hand-lettering as compared with type effects gives a panel of this character a richness of color and a freedom from strained efforts at spacing which are otherwise unobtainable.

A DIGNIFIED simplicity prevails throughout the printed things which come from Harry W. Osgood, Franklin, Pennsylvania. Among the latest specimens a holiday greeting is deserving of special commendation. A letter-head and several covers are also very pleasing.

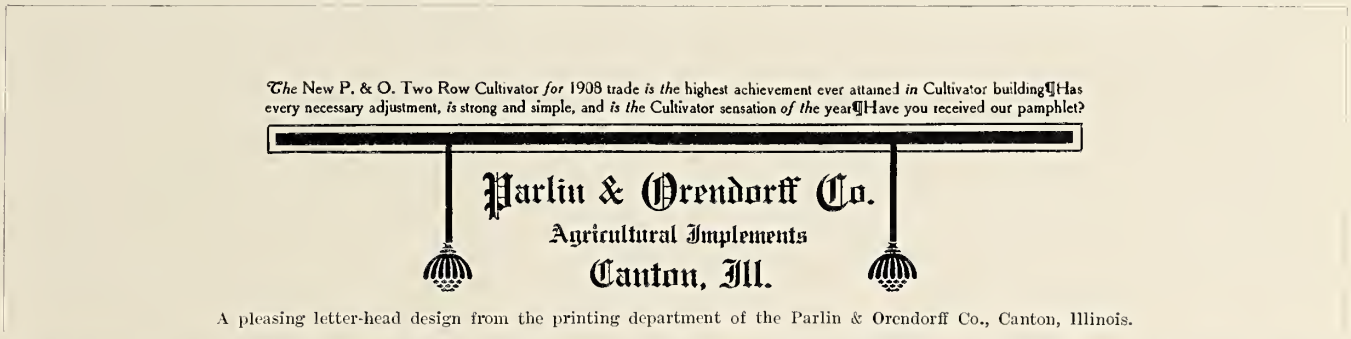
HARRY BRUDER, Cincinnati, Ohio.— The typography and presswork on the cover-page submitted are very creditable. The color scheme, however, is hardly as pleasing. A red tint on orange stock gives rather a flashy effect. If you had used a blue tint the effect would have been more harmonious.

WILLIS M. TIMMERMAN, Dallas, Texas.— With the exception of an occasional rather overdone specimen — your own stationery in particular — the work is excellent. Simplicity in type-design and simplicity in color-scheme are

infinitely to be preferred to the more complicated arrangements.

GLENN R. ROSS, Elk City, Oklahoma.— The practice of indiscriminately filling out the ends of paragraphs with periods in order to secure squared-up effects is one that should be avoided. While the occasional resorting to methods of this sort is not objectionable, a repeated use, as shown on the blotter, is not pleasing. With the exception of this feature your specimens are excellent.

FROM the printing department of the Parlin & Orendorff Company, manufacturers of agricultural implements, Canton, Illinois, has come a package of very attractive specimens of commercial printing. One of the most pleasing designs is that of a letter-head, a reproduction of which is shown herewith. The original is in brown and green on cream-tinted stock, the outer rule and type matter being in brown and the inner rules and ornaments being in green.



A pleasing letter-head design from the printing department of the Parlin & Orendorff Co., Canton, Illinois.

F. J. MARLNEE, East Liverpool, Ohio.— The constitution and by-laws booklet is an excellent piece of work throughout. The text on the cover-page, however, is a trifle light to harmonize well with the rule border. The text and decoration should be kept in approximately the same tone as a usual thing, but if it is desirable to vary the tone the text should be made darker instead of the decorative features.

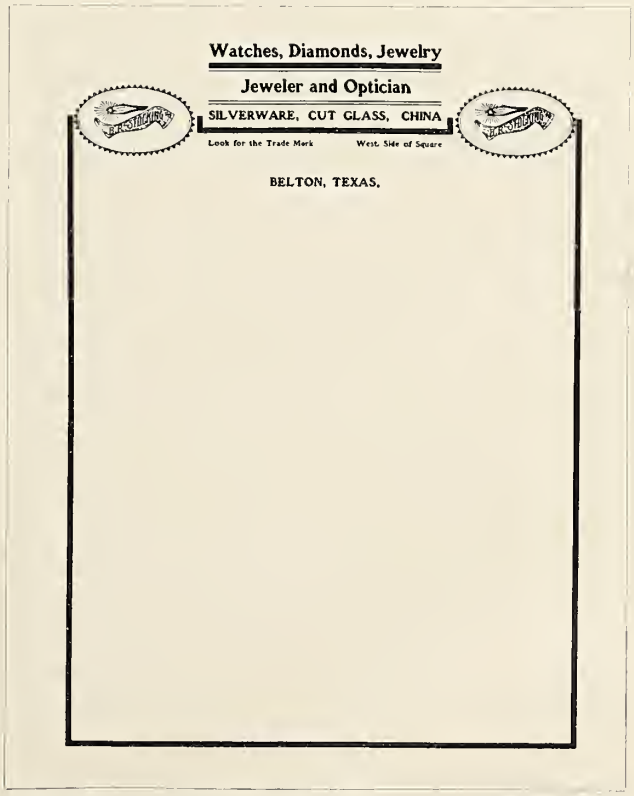
BURRIS T. TOMLIN, Glassboro, New Jersey.— Care should be taken to avoid making the decorative feature the most important part of a job. In your two-color card for A. M. Seabrook the rules and border stand out much more prominently than does the text matter. With the text a trifle heavier this would be a very attractive card. The other specimens are very creditable, especially the letter-head for Harry B. Krouse.

J. E. LEITENBERGER, Johnstown, Pennsylvania.— The typographical arrangement of your specimens is very neat and attractive. The color combinations, however, could be improved. Red and dark green or red and black would have been preferable to the red and blue — violet used on the card, while light blue, orange or brown would have been more pleasing with the bronze-blue on the blue-tinted stock than is the red-violet which you have used.

CHARLES J. GREENE, Jellico, Tennessee.— The typographical arrangement of your specimens is excellent — especially the bill-head and statement. Your use of colors, however, is hardly as satisfactory. On the four-page leaflet for the Advance Printing Company the combination of black and green is not pleasing from the fact that the green is too dark. It neither furnishes enough contrast to the black nor brightens up the page sufficiently. Where green, blue or violet is combined with black, a tint should be used instead of the full color. In case of the blue and violet, white should, of course, be used in making the tint, but in making a tint of green to be used in combination with black greater satisfaction is gained if yellow is used in the place of the white. This gives in reality a tint of yellow-green instead of green, the addition of the yellow — the brightest color — furnishing a more pleasing contrast to the black.

HARRY S. KENCHINGTON, Annapolis, Maryland.— Your specimens are very neat and leave little to criticize. On the "Old Liberty Tree" program, however, the dividing of the page so nearly in the center gives a rather unpleasant effect. When we divide a page or a panel into equal parts we forfeit one of the first essentials to a good design — proportion. In order to secure proportion we must have a pleasing inequality in the division of our page. If you had divided the page a little higher up, making the upper panel a trifle smaller, the result would have been much more satisfactory.

EMBREE PRINTING COMPANY, Belton, Texas.— Surely a little consideration of the "eternal fitness of things" would have prevented the treatment you have given to the letter-head for B. R. Stocking. Watches, diamonds, jewelry, silverware, cut glass and china suggest something delicate and refined. Instead of this you have treated it in

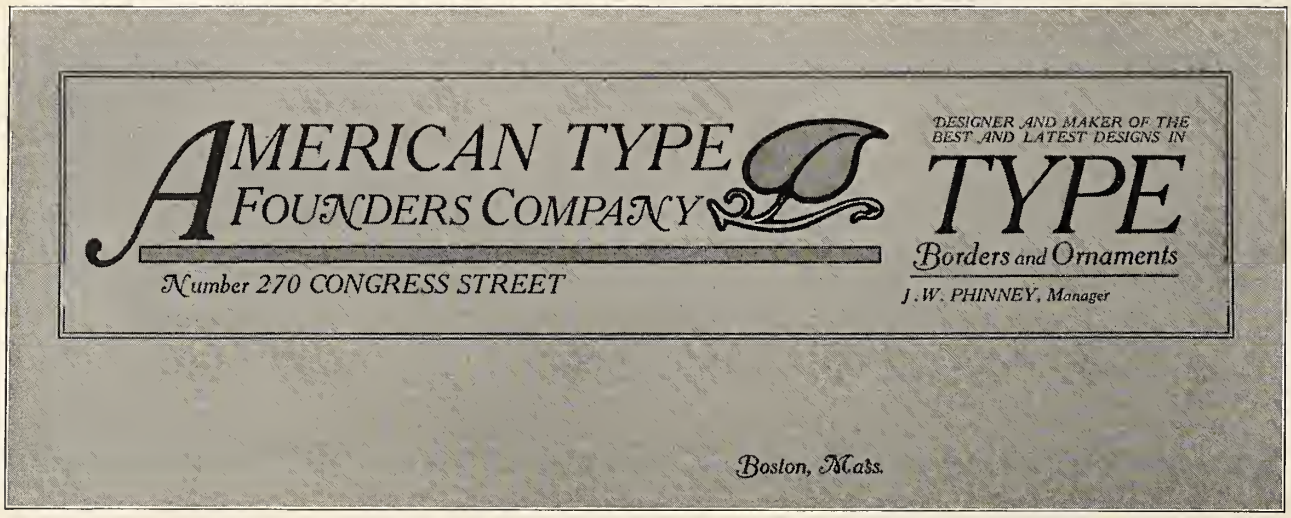


Illustrating a typographical treatment entirely out of keeping with the subject. China, cut glass, etc., suggest a more delicate and refined treatment.

a heavy, bold manner suggestive of the iron foundry. To be sure, you were handicapped by being compelled to use a trade-mark so thoroughly out of all good taste, but the typography, instead of overcoming the bad effects of this handicap, rather accentuates them. Presumably the design is intended to furnish the suggestion of a pair of spectacles, but the effect is not as it should be, and one can not help feeling that a simple, modest, dignified piece of typography would have been indefinitely better. We reproduce the letter-head in question.

the dignified, simple treatment prevailing throughout all the specimens.

A SOUVENIR program prepared by the Boston Globe Baseball Association to commemorate the visit of the winners of the newspaper baseball league of New York city is an exceptionally clever production. It is die-cut in the form of a circle and on the cover are printed representations of the seams on a baseball, giving it quite a realistic appearance. The inner pages are filled with much information, humorous and otherwise, printed in colors.



Original and clever letter-head design by Frank L. Crocker, with the American Type Founders Company.

ORIGINAL and clever conceptions characterize the typography of Frank L. Crocker, with the specimen printing department of the American Type Founders Company. The letter-head specimen reproduced herewith, taken from a recent package of his specimens, is a very pleasing design. The original is in olive-green and a cream tint, on gray stock.

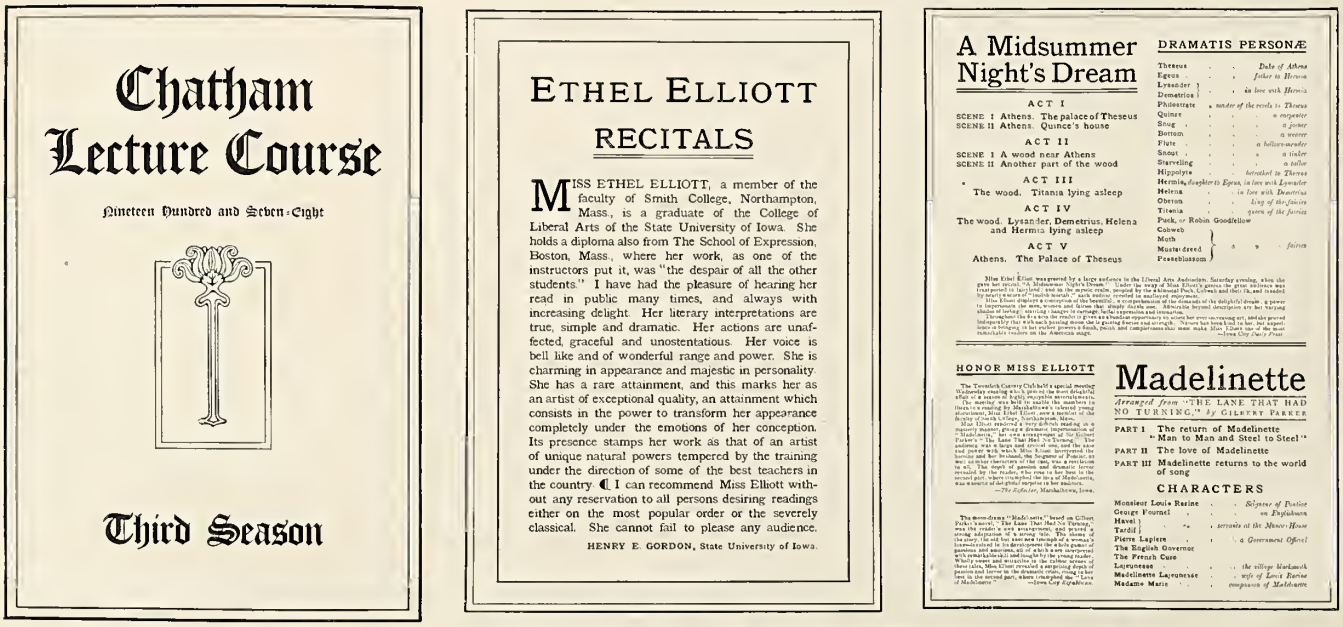
SELDOM do we find a package of specimens so universally neat and tasty in design as that which has recently come from Howard H. Dudley, Philadelphia, Pennsylvania. Simple in arrangement, they are especially pleasing to the eye. We reproduce herewith the title-page of one announcement and two inner pages from another, giving an idea of

AMONG the holiday greetings which have reached this department probably the most unique is one which comes from Burlington, Kansas. It represents a slate, bound in red and green, on which is printed in white the following:

When the cards are shuffled for the game of nineteen-eight,
And old Time once more picks out the winning trump,
May you and I, good friend of mine, sustain a better fate
Than to land among the discards in the dump,
Is the wish of
MOST EASY BUDD.

Burlington, Kansas, December, 1907.

THE Gazette Printing Company, Limited, Montreal, Canada, has recently issued an interesting book dealing with Montreal as a commercial metropolis. The book con-



Three pages from a package of especially neat and tasty designs by Howard H. Dudley, Philadelphia, Pennsylvania.

sists of some 300 pages, 10½ by 13½ inches in size, with a cover in three colors, and is profusely illustrated with portraits of prominent men, cuts of buildings, etc. An interesting feature is the facsimile of the first page of the first issue of the *Gazette*, dated at Montreal in June, 1778.

SAM LITTLE, Hillsboro, Illinois.— The letter-head submitted is very neat and tasty in design. The combination of type-faces used — text and gothic — could be improved, but as the gothic is used only in the smaller sizes the difference in shape is not objectionable. The use of a trifle heavier rule — a half-point or one-point face rule instead of the light face — for the end panels would be an improvement.

THE "knowing when to stop," which characterizes the productions of Winfred Arthur Woodis, Worcester, Massachusetts, is shown at its best in his holiday greeting and card, both of which are reproduced herewith. In each of these the initial letter itself is in red, the type matter in black, and the rules and decorations in gold. Both are on unfinished white stock.



Holiday greeting and card of Winfred Arthur Woodis, Worcester, Massachusetts. Excellent examples of plain, dignified typography.

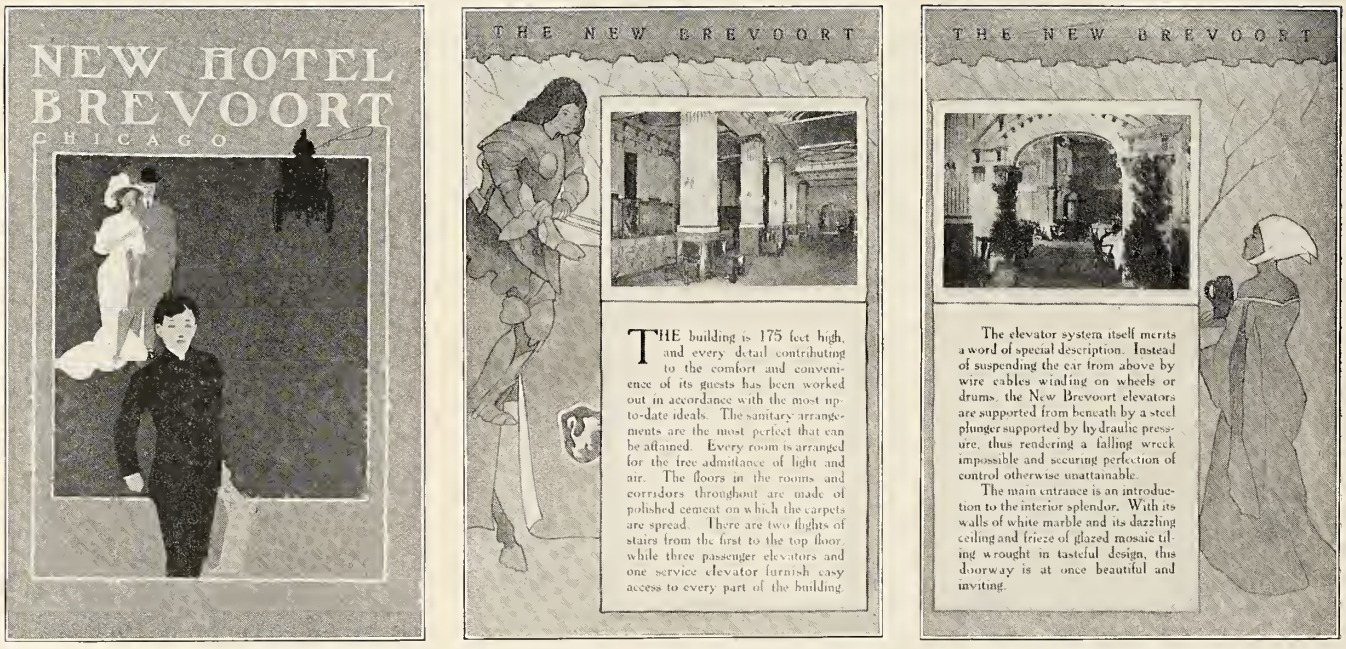
THE following additional specimens have been received during the month: The Stone Printing & Manufacturing Company, Roanoke, Virginia, handsome hand-lettered blotter; E. S. Harkrader, Devil's Lake, North Dakota, neat letter-head design; H. W. Brandes, Newark, New Jersey, attractive copy, in three colors, of *The Christmas Bulletin* of The Prudential Insurance Company; W. W. Whetstone, Cherryvale, Kansas, clever rulework and tint-block design and excellent commercial specimens; L. F. Evans, Raleigh, North Carolina, neat Christmas card; Reporter Press, Chicago, handsome blotter, the colors of which — red, green, and gold — prevent its successful reproduction; E. R. Hunt, Palacois, Texas, letter-head in green and red on which too great a percentage of red is used, and which contains too many type-faces; J. W. Spradling, Sparta, Wisconsin, neat business card; *Lincoln Freie Presse*, Lincoln, Nebraska, catchy blotter designs; The Munroe Press, Fall River, Massachusetts, attractive holiday greeting; Thomas Todd, Boston, Massachusetts, neat monthly calendar; Theo. Yarborough, Weatherford, Texas, excellent letter-head designs; R. S. Peck & Company, Hartford, Connecticut, handsome holiday greeting; S. A. Meyer, Harrisonville, Missouri, neat commercial specimens; Williston H. Collins & Co., New Bedford, Massachusetts, attractive New Year Greetings; W. Earnest Reeves, St. Louis, Missouri, clever commercial designs; Kiesling Brothers, New York city, holiday greeting; R. F. Harris, High Point, North Carolina, package of commercial specimens in his usual high-class style; The Henry Price Printing Company, Dallas, Texas, handsome holiday greeting; Hartzell Brothers, Altoona, Pennsylvania, package of excellent commercial specimens; The Art Press, Syracuse, New York, holiday greeting; J. Albert Hood, Asbury Park, New Jersey, attractive literature descriptive of annual carnival; Hussey & Gillingham, Adelaide, Australia, handsome program of annual wayzgoose; Thomson Printing Company, Philadelphia, attractive calendar for 1908; Dispatch Engraving Department, Clay Center, Kansas, neat booklet; The Kimball Press, Evanston, Illinois, attractive holiday greeting; The S. Obermayer Company, Cincinnati, effective envelope slips; Wild & Stevens, Boston, excellent calendar for 1908; The Kobbe Company, New York, handsome booklet; Birmingham Small Arms Company, Limited, Birmingham, England, attractive holiday greeting; The Herrick Press, Chicago, effective mailing card; Daniels Printing Company, Boston, elaborate New Year greeting; The Johnston Harvester Company, Batavia, New York, handsome English and French catalogues for 1908; George H. Buchanan Company, Philadelphia, exceptionally attractive holiday greeting; Purse-Wells Paper Company, Atlanta, Georgia, unique mailing card; Forrest L. Harness, Warrensburg, Missouri, neat Christmas greeting; Claude O. Funk Printing Company, Wichita, Kansas, attractive blotter in colors; Ralph Tennal, Sabetha, Kansas, excellent commercial specimens; *Lincoln Freie Presse*, Lincoln, Nebraska, unique blotter designs; R. F. Harris, High Point, North Carolina, artistic holiday greeting; E. L. Jones, Lynchburg, Virginia, clever blotter design; Charles Clayton, Evanston, Illinois, handsome Christmas greeting; Gospel Trumpet Company, Anderson, Indiana, attractive calendar for 1908; Baltimore-Maryland Engraving Company, handsome folder; The McClary Manufacturing Company, London, Ontario, neat Christmas greeting; Tracy, Gibbs & Company, Madison, Wisconsin, weekly calendar for 1908; Stettiner Brothers, New York, handsome new calendar. The Kalkhoff Company, New York, handsomely illuminated greeting.

ANNOUNCEMENT comes from Mr. Lennis Brannon, of Talladega, Alabama, that he proposes shortly to establish the Brannon Correspondence Schools for Job Compositors. Specimens of Mr. Brannon's work which have appeared in THE INLAND PRINTER and elsewhere show him to be a very capable printer, and it will be interesting to know on what basis he will make his appeal to the craft. The work of the I. T. U. Commission is stimulating thought.

ADVERTISING

THE Reveille Press, Vevay, Indiana, has changed the name of its interesting house organ to *Modern Printing*. The latest issue contains numerous examples of printing in one, two and three colors, besides much excellent text matter.

WE reproduce herewith the cover and two inner pages of a handsome booklet recently produced by the Norman Pierce Company for the New Hotel Brevoort, Chicago.



Cover and two inner pages from a handsome booklet recently produced by the Norman Pierce Company, Chicago.

The decorations on the inner pages are in a style which characterizes many of the booklets which come from this company. The type matter is in brown and the decoration and illustrations in green, giving a very handsome effect in two printings.

AN exceptionally delicate and refined bit of advertising literature is the announcement by Marshall Field & Co. of their purchase of the Zion lace industries. It is in the form of a card 11 by 14 inches in size, on which is reproduced in colors a handsome painting thoroughly suggestive of the lace industry.

THE Kriedt Printing & Addressing Company, Minneapolis, Minnesota, has recently issued a handsome booklet which tells in a convincing manner of its ability to produce high-grade printed things. It is very attractive in color arrangement, being printed in brown with tint-blocks of yellow-green.

A SPECIAL edition containing all the numbers of Vol. III of "The Silver Standard," a periodical of 1847, arranged and printed by the Meriden Britannia Company, has recently been issued. This publication is unique and interesting, being composed of items and illustrations taken from newspapers, magazines and books of sixty years ago, with an occasional modern illustration showing the difference between then and now.

THE Appeal Printing Company, New York, which makes a specialty of law printing, has just issued a very attractive circular of four pages. It is in the form of a law brief, even the argument being couched, as far as possible, in legal terms. It is well written and should prove an effective piece of advertising literature.

FROM the Massey-Harris Company, Limited, Toronto, Canada, we have received a package of advertising literature, consisting of catalogue, circulars and a copy of the *Massey-Harris Illustrated*, the house organ of the firm. One of the circulars, devoted to the interests of the Massey-Harris cream separator, is a pleasing piece of work in black and brown.

"GOOD PRINTING," the house organ of The Wilkins-Sheiry Printing Company, Washington, D. C., continues to improve with each succeeding issue. Among the many interesting paragraphs in the latest number is one which is well worth consideration by many printers. It is as follows:

> Queer type displays, like lady barbers, are not better because of their uniqueness.

THE Griffith-Stillings Press, Boston, Massachusetts, has recently launched a new idea which will be watched with exceeding interest by printers and buyers of printing throughout the country. A concise statement of this idea, taken from the booklet announcing it, is as follows:

> We desire to "get next" to a number of firms who use a large amount of printing annually.
>
> This proposition practically offers you the conspicuous advantage of owning a private printing plant of your own, while removing all the undeniable disadvantages of having to manage and run it.
>
> One hundred customers using $3,000 worth of printing per year would give us a $300,000 business. This amount, together with such printing as "comes without calling," would keep our plant and force just about as busy as we would care to be.
>
> We take the risk, are responsible for the labor, meet the pay-rolls, furnish the latest machinery, buy the stock, superintend the details, suggest styles, color-schemes, arrangement, etc., and all we ask of you is the conservative profit of ten per cent on what it actually costs us to do the work.
>
> Our books are open to our customers, so that they may satisfy themselves as to our perfect integrity in charging goods at actual cost.

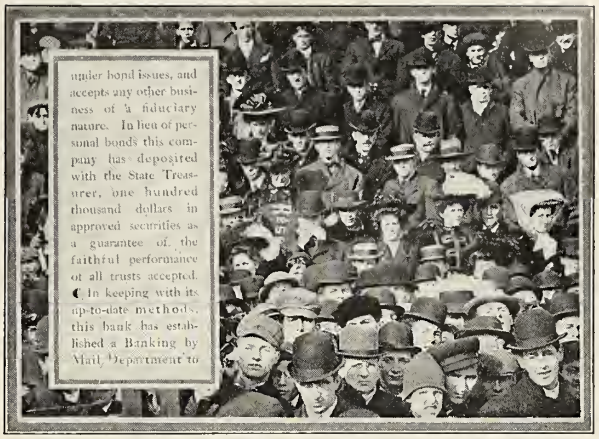
An interesting proposition, indeed, and one which should prove eminently satisfactory to all concerned. Buyers of

printing are rapidly finding out that the purchase of high-class printed matter is not like, for instance, the purchase of steel or iron. Instead, it is the purchase of brains, and certainly brains can not be satisfactorily purchased on a system of competitive bidding.

FROM Edward R. Evans, with The Bensler Press, Buffalo, New York, have come two excellent desk cards. On one is tastefully printed, in light blue, dark blue and orange, James Whitcomb Riley's poem entitled "Fellowship," while the other, sent out to the trade during "Old Home Week," contains a portrait of William McKinley and his favorite hymn, "Lead, Kindly Light."

THE latest catalogue from the publishing department of The Westinghouse Machine Company is thoroughly in keeping with former advertising literature from the same source. It is devoted to the interests of the Westinghouse storage battery auto-truck, and the design and arrangement are in harmony with the subject, the cover being an especially strong design in black and orange-brown on brown stock.

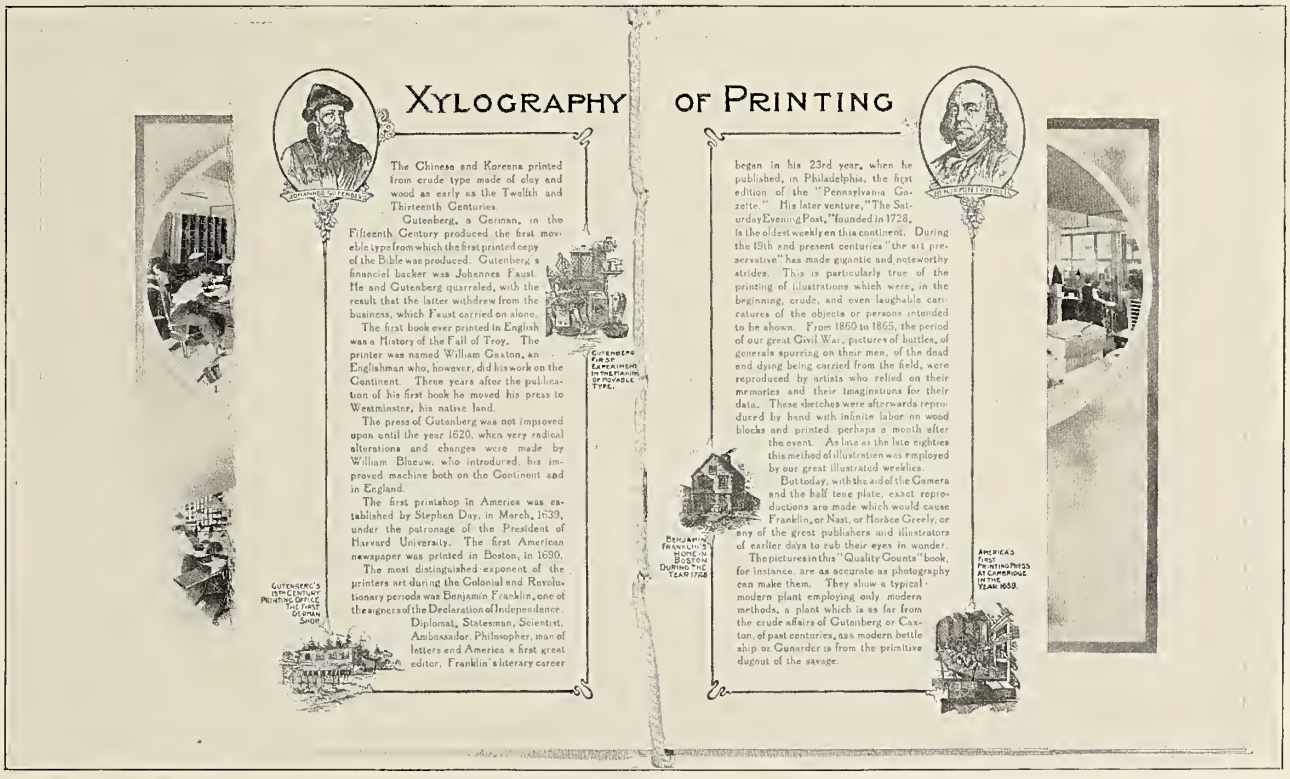
AMONG the most attractive booklets that have recently reached this department is a handsome one from the Louis F. Dow Company, St. Paul, Minnesota. As will be seen by the reproduction herewith, the arrangement is unusual and very pleasing. Wide and narrow leaves alternate throughout the booklet, the narrow leaves, containing the text and small marginal illustrations from zinc etchings, being of deckle-edge stock, and the wide leaves, on which are printed in half-tone views of the various departments of the plant, being of coated paper. The effect as a whole is excellent.


under bond issues, and accepts any other business of a fiduciary nature. In lieu of personal bonds this company has deposited with the State Treasurer, one hundred thousand dollars in approved securities as a guarantee of the faithful performance of all trusts accepted. ¶ In keeping with its up-to-date methods, this bank has established a Banking by Mail Department to

A page from a unique booklet by The Cleveland Trust Company, Cleveland, Ohio.

toward the bottom sheet of the pad, giving a pleasing circle of various colors. On the last sheet, directly in the center of the opening, is the Woronoco trade-mark.

THE Cleveland Trust Company, a firm believer in the use of high-class advertising literature, has recently sent in a package of excellent booklets. Among others is one entitled "A Bank for All People," the treatment of which



Illustrating the attractive arrangement of a booklet by the Louis F. Dow Company, St. Paul, Minnesota.

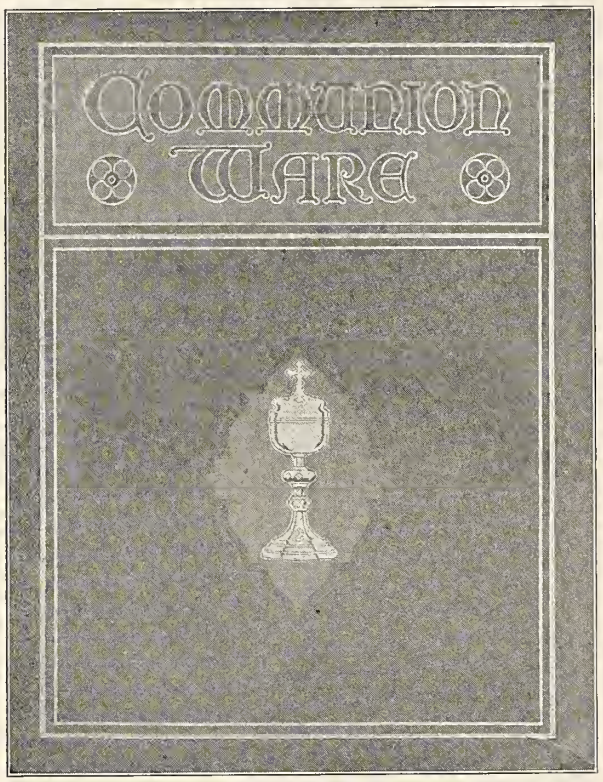
THE 1908 calendar of the Woronoco Paper Company, Woronoco, Massachusetts, presents an attractive showing of bond and cover papers manufactured by that company. The calendar for each month is printed on a different quality and color of stock, and in the upper part of each sheet is a die-cut circular opening surrounded by a decorative design. The circular openings become gradually smaller is very unique. The page reproduced herewith, the original of which is in black and brown — the illustration and text being in black and the rules in brown — will give a good idea of the manner in which the fact that it is a bank for all people is emphasized. Each of the text pages — and there are twenty-one of them — contains a different group of faces.

THE Marigold-Foster Printing Company, Bridgeport, Connecticut, has recently issued for the D. M. Read Company a handsome booklet commemorating its fiftieth anniversary. The cover contains the monogram of the firm handsomely embossed in gold. The inner pages are printed

in gray on white deckle-edge stock, with the illustrations printed on heavy coated paper and tipped in. The whole forms a very effective piece of work.

The Knox & Wolcott Paper Company, Chicago, distributors of Washington bond paper, manufactured by the Lee Paper Company, Vicksburg, Michigan, has issued a handsome booklet setting forth the merits of that particular brand of stock. The cover is an elaborate design in red, blue and gold, with a three-color portrait of George Washington tipped on the center. The inner part of the booklet presents an excellent showing of the stock in its various tints.

An exceptionally handsome and attractive catalogue is one recently issued by the Meriden Britannia Company to further the interests of its communion ware. The cover, a reproduction of which we show herewith, is a rich design



An appropriate cover from the publishing department of the Meriden Britannia Company.

in a tint of gray-green and silver on dark gray-green stock. The inner pages, each of which contains a large half-tone illustrating a communion set, are printed in black and dark green. The platemaking and presswork are especially deserving of commendation, being of the very finest.

LIBELED.

"Are you the editor?"

"We are."

"My name's Smith — Godolphus H. Smith."

"Sit down, Mr. Smith."

"Not on your life! Your paper printed an article about me yesterday."

"Yes?"

"You called me a corruptor of public morals, a thief, a blackleg and a lot of other things."

"We did."

"Well, sir, I am here to tell you, by thunder! that my middle initial is H. and not J. If you can't spell my name right after this, let it alone!" — *Trade Press List.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Strange Request.— One who especially asked that nothing in his letter should be published wrote as follows: "I send you two proofs, which if you will read and mark errors and send to me at your very earliest convenience, will be highly appreciated." Why should anybody imagine that anybody else may be called upon for such service? The service certainly can not be performed, for the person who would do it has enough to do in attending to his own business. Specific questions that touch matters of general interest are on quite a different footing; but the specific statement that letters on such matters will not be answered by mail, printed at the head of this column, should be sufficient to prevent the sending of such requests.

Some Common Errors.— Some errors in grammatical construction are so natural, mainly because the erroneous word is closely connected with another that suggests the wrong form, that it is no wonder that many of them get into print, even in the best books. Proofreaders should always be on their guard against such errors, for they are very elusive. In fact, the inducement to the writing of this paragraph is altogether in its possibility of impressing the need for supreme vigilance and thoughtful concentration in proofreading. Here are two sentences from a standard — almost classical — novel: "Neither of these returnings were very pleasant." "I was not present to close her eyes; nor were either of her daughters." In each of these the plural verb is wrong. No one would say "neither one were," or "nor were either one;" yet the sense in the full sentences is identical in kind, one person or thing being the subject of the verb in each instance.

The Value of Punctuation.— Those who think punctuation is important enough to be particular about it may be interested in these two opinions, reproduced exactly from notices of a book on the subject: "A treatise on 'Punctuation' has just appeared. Such a treatise is not quite as necessary now as it might once have been, owing to the prevailing fashion of writing in a style which insures clearness independent of punctuation." "It is a difficult thing to write a book on grammatical rules. Authorities differ; usage continually runs in new channels, and between the various alternatives and the different opinions one encounters there is room for much indecision, puzzlement and error. 'Punctuation' is useful but hardly likely to attain a wide circulation. It may do for a text book though it is too handsomely made for that and it may become a reference book in private libraries or a desk book for the boudoir. There are so many other books of greater interest and we have so little time for punctuation anyway!" Can anybody tell why this last notice had that one lonely comma in it?

An Extra Word.— It is the easiest thing in the world to write a sentence with a word in it that should not be there — usually a short word, such as grammarians call a particle. It is not always so easy to persuade the writer

that he has done so. The instance just now brought to our attention is the following: "We will be forced to comply with the regulation, and those to whom we have favored with credit can govern themselves accordingly." It should not be difficult for any one to perceive that this sentence contains an extra word. "Those whom we have favored" would be right, and so would "those we have favored," or "those to whom we have given," or accorded, allowed, or any similar verb, or "those to whom credit has been given." In the sentence as questioned the word "to" is simply an interloper, with no legitimate function. It is a preposition with no object, "whom" being a pronoun in the objective case, the object of the verb "favor." The commonest error of this kind is the repetition of the conjunction "that," usually in a long sentence, where it is easy to forget that it has been used once before in a way that precludes any propriety in its repetition. Per contra, many sentences are written with a small word omitted, and some such imperfect expressions are becoming so common, even in the best literature, that most people must imagine that they are grammatical. "He looked out the window" shows one of these imperfect constructions, "out" standing in a prepositional relation that it does not rightly have, since it is not a preposition, but an adverb.

Use of Hyphens.— Not many people seem to care to take the trouble to use hyphens systematically in compound words, and it is open to question whether the effort is worth while. But, as nearly as can be determined by examination of books, some persons do make an attempt, and occasionally a book appears that comes pretty near to success in being systematic in its own way. It is a matter of slight intrinsic importance, save here and there where a possible ambiguity in sense is clearly avoided by the use of a hyphen. Just one class of persons are economically interested in having some sort of comfortable understanding. Compositors certainly would be better off if they could have some means of knowing when to use a hyphen and when and how not to use one, that is, when to make a term two words, when to make it a compound (with a hyphen), and when to make it one word. Proofreaders are interested, but not in the same way as compositors, for the latter have the changing of the type wherever the proofreaders mark changes. It is clearly evident that practice differs widely, and it seems clear to the writer that some approach to agreement, at least so far as to embrace the large body of common terms to which the question applies, is desirable. Would it not be interesting to gather various opinions and consider them together, with a view to some sort of agreement? Any one to whom the question appeals as worth the trouble is invited to send to the editor of this department a statement of the basis of his practice in this respect, either in the form of rules or general principles — anything, in fact, that expresses an opinion or a ground for practice of any kind. It has always seemed to the writer that grammar text-books should tell something about the formation of compound words, but he has found very few such books that do tell much, and in each of the few something appears that does not seem broadly decisive, and some things not in accordance with general practice. One of the recent text-books may be quoted as exemplifying a common treatment of the subject. Huber Gray Buehler's "Modern English Grammar" is the book, and the following is all it says about forming compound words: "The parts of a compound word are often connected with a hyphen, as hair-brush, son-in-law. Whether to use the hyphen or not can not be decided by rule. It is for the most part a question of usage, which must be learned from observation or from the dictionary." In the preface are the forms class-instruction and sentence structure. In another place is sentence-structure. As said before, in such cases mere form is not important, but if one of these terms is properly compounded in one place, it must be equally proper in the other place. Does the author get either form from observation or the dictionary? An exercise is set thus: "Make a list of five compound words, determining from a dictionary how they should be written." Metcalf's "English Grammar" says, "Consult Webster's Dictionary." It also says: "For example, a marble box is made of marble, but a marble-box is a box in which marbles are kept." The author does not act as he advises others to act, because he here states a fact that is not recognized in Webster's Dictionary, which does not use hyphens at all in terms like marble-box in any sense. In this respect the writer thinks the author's way is much better than that of the dictionary named, and to the writer the statement means that a name of the same kind for that which holds anything is a compound word, as hat-box, paper-box, lunch-box, milk-pail, water-pail, coal-scuttle, and, in fact, every name just like them. If the statement does not mean this, then the writer can not find any sense in it at all. Let us hear freely and fully from everybody who has anything to say, but we prefer to have letters that are not too long for use in this department.

WANTED — CAPABLE MEN.

The printing industry in its mechanical departments is athirst for men above the average ability — men who are able to take charge or to fill commanding positions. It is the complaint of many employers that applications are received from those who, being out of work, verbally impress the employer with their apparent ability, and knowing that if they do not make good they have little to lose, but who in most cases are found to be sadly wanting when tried. The particularly distressing feature of it all is that so many applicants for these positions seem to be specialists — good at one certain branch of their calling, but totally lacking the general ability that is first of all required of an executive. In a word, they seem not to understand or to ignore the requirements of such a position. One applicant blandly told a proprietor that if he could not do the work, he would do as did Andrew Carnegie — surround himself with men who could. The astonished employer made answer that he wanted a bell-wether to lead the sheep, not sheep to lead the bell-wether. This answer was pointed and rightly put when we consider that although there may be several right ways of doing a certain piece of work, every office has or should have one right way for doing one thing. The employees must be taught this way and the executive must teach them.

The executive must be a practical man. Executive, mechanical and artistic ability are essential, but one quality without the other is insufficient. He must be sufficiently mechanical, practical and artistic to see a job of printing to a successful conclusion, from envelope corner to catalogue, and from estimating to delivery, and to do it himself if need be. This includes a knowledge of press-work, of proofreading, of paper stock, weights and sizes, and he must be conversant with the working methods of binder, electrotyper and photoengraver.

A broad intelligence, an observing eye, a desire to excel, the love for doing and seeing good work, the ambition to work and study after working hours, are requisites to success, and one must start young. The realization of how much one has still to learn will come later on — when one has grown gray.— *Frederick F. Turner, in the Practical Printer.*

There is an economy that is wasteful, and an expenditure that works for thrift.— *Printers' Ink.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If crtticism is desired, a specific request must be made by letter or postal card.

RESULT OF AD.-SETTING CONTEST NO. 23.— THE INLAND PRINTER'S latest ad.-setting contest proved even more popular than the one preceding, as there were 124 specimens entered as against 114 in Contest No. 22. Over one hundred compositors took part, and the result of their efforts makes a very interesting and instructive study. To determine which were the best ads. the usual custom was followed of allowing the contestants themselves to act as judges, three points being accorded each ad. selected for first place, two points for second, and one point for third. The compositors were not allowed, however, to designate their own ads. for any of the places of honor. The names and addresses of the contestants, together with the numbers of their specimens, and their selections for first, second and third places, are given below:

Specimen Nos.			First choice.	Second choice.	Third choice.
1		R. Mont Feese, Columbian, Ky.	41	4	90
2		Charleton E. Allen, Rutland, Vt.	41	55	36
3		Cornelius Deazley, Buffalo, N. Y.	42	12	67
4	116	Axel F. Ericson, Chicago.	124	5	95
5		Charles Washburn, Laramie, Wyo.	87	44	84
6		Burris T. Tomlin, Glassboro, N. J.	93	21	66
7	115	H. I. Harvey, Grand Rapids, Mich.	21	124	16
8		Will A. Borland, Sterling, Neb.	72	87	4
9		W. J. Hagerty, Honesdale, Pa.	41	21	124
10		J. D. Clarke, Houlton, Me.	78	67	82
11		D. C. Silve, New Orleans, La.	72	66	79
12		Walter B. Gress, Brooklyn, N. Y.	11	68	4
13		A. J. Samuelson, Omaha, Neb.	21	72	124
14		Thomas H. Little, Jr., Norfolk, Va.	52	41	79
15		Tom Shultz, Prescott, Ariz.	12	67	41
16		E. C. Friend, Philadelphia.	13	21	124
17		Carl C. Schrader, St. Paul, Minn.	72	79	19
18		Edward W. Irwin, Boston.	67	41	11
19		L. Wietlispach, Streator, Ill.	124	95	21
20	119	C. W. English, Newport, Pa.	117	31	21
21		Fred H. Parrish, Pontiac, Ill.	72	5	95
22		J. George Phillips, Silver City, N. M.	67	72	42
23	108	Warren S. Dressler, Camden, N. J.	13	8	47
24		William E. Beebe, Lapeer, Mich.	82	124	8
25		Ernest E. Adams, London, Ont., Can.			
26		W. E. Sharp, Morden, Man., Can.	12	41	21
27		Gary L. Hiott, Anderson, S. C.	12	42	14
28		E. R. Stephens, Hoosick Falls, N. Y.	21	12	79
29		Walter Britton, Anderson, S. C.	12	31	14
30	106	Conrad Rumpf, Helena, Mont.	84	8	82
31		William H. Fisher, Philadelphia.	67	55	12
32		R. P. Shortz, Harrisburg, Pa.			
33	110	A. E. Colgan, Dundalk, Ont., Can.	96	83	121
34	109	C. V. Nelson, Storm Lake, Iowa.			
35		C. E. Aspling, Deer Lodge, Mont.	68	95	21
36	120	Winfred Arthur Woodis, Worcester, Mass.	11	72	13
37		James E. Hart, Waterford, N. Y.	41	5	94
38	123	Percy L. Clancy, Halifax, N. S., Can.	67	37	79
39		A. E. Schneider, Galesburg, Ill.	12	95	79
40		D. M. Benton, Macon, Ga.	12	13	79
41		T. Harvey Clinger, Philadelphia.	79	67	6
42		Frank J. Wolf, Denver, Colo.	79	124	72
43		J. H. Bryant, Grenada, Miss.	80	114	42
44	112	George C. Fisher, Albert Lea, Minn.	114	19	23
45		John B. Healey, Arcola, Ill.	42	124	13
46		Howard F. Chuny, Fall River, Mass.	41	67	12
47	114	Daly B. Busenbark, New Albany, Ind.	79	21	82
48		Edward E. Kaech, Minneapolis, Minn.			
49	113	W. W. Gillespie, Memphis, Mo.	79	82	67
50	122	W. J. Moore, Brockville, Ont., Can.	12	68	79
51		F. Ruester, Cincinnati, Ohio.	12	14	40
52		E. A. Van Voast, Upper Troy, N. Y.	41	21	5
53		George S. Guernsey, Exira, Iowa.	124	42	13
54		Arthur M. Bennett, Worcester, Mass.	13	12	72
55		T. W. Clancy, Halifax, N. S., Can.	124	23	21
56		Charles Majers, Topeka, Kan.			
57		Herbert A. Smith, Huntington, Ind.	41	59	124
58		Miles J. Hughes, Hoosick Falls, N. Y.	86	7	28
59		Warren S. Guy, Memphis, Mo.	79	67	8
60		A. S. Coon, Farina, Ill.	12	41	18
61		Mrs. Charles D. Blauvelt, Arapahoe, Neb.	59	87	30
62		Philip W. Fawley, Norfolk, Va.	101	72	124
63		Wilfred Higgins, Dundalk, Ont., Can.	79	121	114



WALTER B. GRESS, BROOKLYN, NEW YORK.
First place.

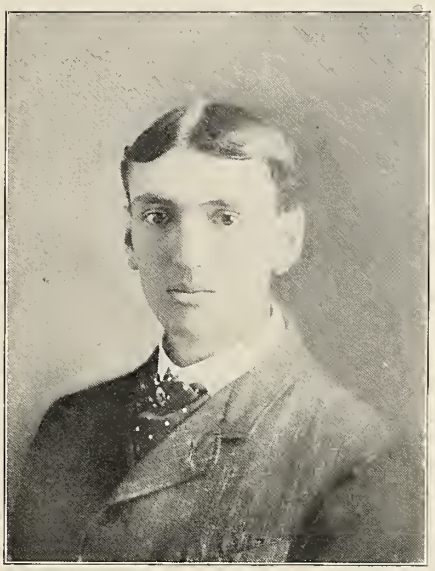


T. HARVEY CLINGER, PHILADELPHIA.
Tied for second place.



O. L. LILLISTON, PHILADELPHIA.
Tied for second place.

Specimen Nos.			First choice.	Second choice.	Third choice.
64		Frank F. Johnson, Geddes, S. D.	21	8	9
65		E. A. Blair, Houlton, Me.	79	18	87
66		Charles R. Stigler, Baltimore, Md.	13	114	21
67		William B. Fimple, Philadelphia	79	68	41
68	124	H. D. Wismer, Fulton, N. Y.	16	80	42
69		George H. Blackwell, Albert Lea, Minn.	11	79	8
70		W. Herbert Cross, Easton, Pa.	67	98	79
71		Charles Lowater, Spring Valley, Wis.			
72		Martin J. Leonard, Worcester, Mass.	12	13	79
73		Ray Sperbeck, Estherville, Iowa	41	79	72
74	107	John W. Sheets, Blaine, Wash.	79	41	72
75		M. L. Todd, Dexter, N. Y.	14	51	117
76		Charles Phetteplace, Lone Rock, Wis.	90	99	50
77		George J. Johnson, St. Johns, Mich.	114	82	13
78		Bob Moore, Comanche, Tex.			
79		O. L. Lilliston, Philadelphia	67	41	68
80		Edwin H. Stuart, Pittsburg	12	5	117
81		R. O. Brigham, Warren, Pa.	36	72	60
82		H. W. Benson, Batavia, Ill.	11	12	16
83	121	Charles D. Reeder, Jeffersonville, Ind.	12	21	42
84		Frank H. Horting, Philadelphia	68	67	83
85		Clarence H. Reagan, Buffalo, Mo.	12	13	14
86	118	Burt May, Albert Lea, Minn.	30	21	28
87	117	E. A. Frommader, Moline, Ill.	5	41	51
88		Gus Wells, Morganza, Pa.	14	66	44



FRED H. PARRISH, PONTIAC, ILL.
Fourth place.

Specimen Nos.			First choice.	Second choice.	Third choice.
89		W. G. Schannach, Hawley, Minn.	21	8	117
90		John D. Moore, Houston, Tex.	21	43	83
91		Keith C. Andrews, Hanford, Cal.	72	122	19
92	103	Orville Peterson, Storm Lake, Iowa.			
93		Samuel D. Walton, Glassboro, N. J.	124	6	21
94		Lynn G. Goodnough, Cornwall-on-Hudson, N. Y.	12	41	79
95	105	Eric Peterson, Ft. Wayne, Ind.	67	79	12
96	111	Edward Y. Hill, Charlotte, N. C.	83	68	40
97		Peter Ramage, Durham, Ont., Can.	55	40	94
98		Owen E. Lyons, Easton, Pa.	70	67	31
99		Milton R. Worley, Norfolk, Va.			
100		Carl F. Johnson, Auburn, Neb.	13	84	21
101		Ike Davis, Waterford, N. Y.	5	59	41
102	104	Walter S. Wirick, Frankfort, Ind.	120	4	42

The result of the voting shows a much wider range of opinion than usual, and the leaders are closely bunched. In the preceding contest the winning ad. was thirty-six points ahead of the one in second place, while in the present instance there are nine ads. which are within thirty-six points of the top. A full recapitulation of the selections follows:

Specimen Nos.			Points.
1	12	Walter B. Gress, Brooklyn, N. Y.	53
2	41	T. Harvey Clinger, Philadelphia	45
3	79	O. L. Lilliston, Philadelphia	45
4	21	Fred H. Parrish, Pontiac, Ill.	40
5	67	William B. Fimple, Philadelphia	35
6	72	Martin J. Leonard, Worcester, Mass.	29
7	124	H. D. Wismer, Fulton, N. Y.	28
8	13	A. J. Samuelson, Omaha, Neb.	25
9	5	Charles Washburn, Laramie, Wyo.	17
10	68	H. D. Wismer, Fulton, N. Y.	17
11	42	Frank J. Wolf, Denver, Colo.	15
12	11	D. C. Silve, New Orleans, La.	13
13	8	Will A. Borland, Sterling, Neb.	11
14	14	Thomas H. Little, Jr., Norfolk, Va.	11
15	114	Daly B. Busenbark, New Albany, Ind.	11
16	82	H. W. Benson, Batavia, Ill.	10

Eight points — 87, 95.
Seven points — 55, 59, 83.
Six points — 84, 117.
Five points — 16, 31, 66, 80.
Four points — 4, 19, 30, 36, 40, 90.
Three points — 6, 18, 23, 51, 52, 70, 78, 86, 93, 96, 101, 120, 121.
Two points — 7, 28, 37, 43, 94, 98, 99, 122.
One point — 9, 44, 47, 50, 60.

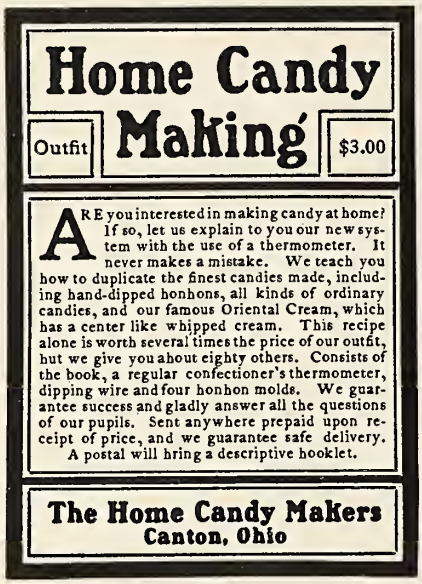
As the result is so close, it has been decided to depart from the usual custom and show the photographs of five instead of three leaders. Philadelphia again carries off the



WM. B. FIMPLE, PHILADELPHIA.
Fifth place.

majority of the honors (holding three out of the five leading places), although Brooklyn heads the list. The winning ad., No. 12, is entirely distinctive from all the others, and probably would have received many more votes if it were not for the amount of time necessary for its composition. And yet, a compositor could take the printed copy and set it as quickly as he could No. 41, or No. 21, or No. 67. A few letters were received complaining that some of the ads. were more suitable for a magazine than a newspaper, and for this reason also No. 12 may have lost some votes. Each of the winning ads. displayed "Outfit $3.00," and those which failed to do so did not receive much attention. In No. 12 it is worked in very ingeniously with the heading, and yet the compositor has adhered strictly to the rules and has neither added nor omitted any words. In No. 21, however, there are two words missing, and it was omitted entirely from consideration by several contestants. Under a strict interpretation of the rules, this ad. should have been excluded, but the rule is made to avoid changing the wording of the copy by a compositor in order to produce a better display line, while in this instance the omissions were in the nature of typographical errors. The space allotted to the ad. was so small that there was only room

for two display lines besides the signature, and the two most logical lines were "Home Candy Making" and "Outfit $3.00." In No. 41 two additional selections were made, which were very good lines to bring out, but made a little too much display. No. 72 also shows a good line, but evidently the other display lines were not considered strong enough. The winning contestants are certainly to be congratulated on their success in producing such exceptionally good ads., where there was so much copy and so



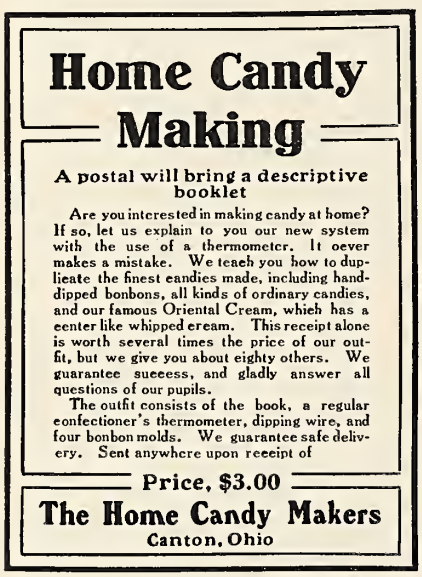
No. 12.
First place.



No. 41.
Tied for second place.



No. 79.
Tied for second place.



No. 21.
Fourth place.



No. 67.
Fifth place.



No. 72.
Sixth place.

little space for display. Mr. Gress heads the list for the first time, but the excellent ideas shown would indicate that he will be among the leaders in future contests. Mr. Clinger, who is tied for second place, has been among the winners in three successive contests, occupying second, first and second places respectively, and Mr. Lilliston, who is tied with Mr. Clinger, was third in the last contest. He was at the top in Contest No. 18. Photographs of the five leaders are shown herewith and brief biographical sketches follow:

Walter B. Gress was born in Easton, Pennsylvania, in 1876. He learned his trade in that city with George W. West, who a quarter of a century ago was well known as an artistic printer, his designs of curved rule and tint-block having been admired both in this and the old countries. With the exception of three years served in the regular army in Cuba and Porto Rico, Mr. Gress has worked continuously at printing. He has held positions as foreman in several small cities, and at present is connected with the Hill Publishing Company, New York city.

T. Harvey Clinger was born in Philadelphia in 1870 and has always resided in that city. He learned his trade in the office of George S. Harris & Sons, and was employed there eleven years. For seven years he was connected with two of Philadelphia's leading newspapers, and the past three years has been managing the printing department of one of the city's largest manufacturers. All composition, imposition and presswork on catalogues, miscellaneous advertising, general office printing and the printing and making of folding boxes is under his direct supervision.

O. L. Lilliston was born at Accomac, Virginia, in 1870. He served his apprenticeship on the Salisbury (Md.) *Advertiser* and the Accomac (Va.) *Enterprise*. He abandoned newspaper work at the end of his four years apprenticeship, and has since worked at job composition exclusively. He is now with the printing-house of T. J. Priestly Company, Philadelphia.

Fred H. Parrish was born in Nova Scotia in 1882, moving with his parents to Illinois three years later. He learned his trade in the office of the Pontiac (Ill.) *Free Trader and Observer*, afterward joining Typographical Union No. 390, of which he was later elected secretary. Mr. Parrish is at present employed in the job department of the Pontiac (Ill.) *Leader*.

William B. Fimple was born in Philadelphia in 1876, learning his trade in the office of the Stenographer Publishing Company, of that city. For

eight years he was with the Charles H. Elliott Company, but is at present employed by the Chilton Printing Company, of Philadelphia.

For THE INLAND PRINTER'S twenty-fourth contest, copy will be selected which will give the contestants a much wider range in which to display their ability. A large ad., probably three columns wide and ten inches deep, will be used, and the outcome is expected to be very helpful. This contest will be announced in the April issue. Every compositor who believes in good, strong, artistic ad. display should be sufficiently interested to lend his ideas to the development of the best that can be produced.

INSTEAD of the calendar which it has been customary for the Altoona (Pa.) *Mirror* to present to its patrons as a New Year greeting, it issued a neat booklet entitled "The History of a Printing House," containing a full account of the *Mirror's* progress since it was established in 1874, fully illustrated. It was very nicely arranged and well worth preserving.

THE Picton (Ont.) *Times* recently published something rather unusual as a special issue. It was called a "Dairy Number" and contained half-tones of over twenty cheese factories in Prince Edward county and about 125 photographs of individual dairymen. It was the largest paper and the largest edition ever printed in the country, but the *Times* evidently failed to take advantage of the opportunity to secure extra advertising.

ANOTHER attractive booklet comes from the Madison (Ind.) *Courier*, designed to impress advertisers with its importance as an advertising medium. Among the interesting features is a statement of the average daily circulation each year for eight years, showing a gradual increase from 966 in 1902 to 2,286 in 1907. Then there is a table showing the average number of papers delivered by carriers in Madison and North Madison, on every rural route, and those sent to each adjacent town. One very unusual feature of the booklet is the reproduction of paper bills, showing the quantity of paper consumed.

SOME very good arguments are presented in small circular form to prospective advertisers by the Aurora (Ill.) *Beacon*. One of these shows the number of inches of local advertising carried each month in the *Beacon* and also the number in the columns of its competitor, giving the *Beacon's* lead in three months as 10,415 inches. On the reverse side of this little sheet is shown the number of inches in each paper during the month of December for three years. In 1905 the *Beacon* was 2,525 behind; in 1906 it was 528 ahead, and in 1907 it had a lead of 5,095. Another little circular gives the number of salaried employees in Aurora, enumerating the names of firms and the number employed by each. Still another gives a detailed and sworn statement of circulation, showing a gradual but continual growth during the year. The average for the year was 6,770, although the present daily circulation is about 7,200.

NEWSPAPER CRITICISMS.— The following papers were received, upon which criticism was requested, and brief suggestions are made for their improvement:

Reformatory Outlook, Mansfield, Ohio.— Your little paper is certainly an almost perfect specimen of composition and presswork.

Butte (Mont.) *Miner*.—A very creditable paper throughout. The ad. display deserves particular mention, particularly the four full-page ads. of "Hennessy's."

Citizens Union, New York.— Two headings on the first page would be better, particularly as the article in the first column skips to the third without explanation.

Palacios (Tex.) *Times*.— After considerable search I found that the matter in the first column of the third page was continued from the sixth page — this is a very bad piece of make-up.

Rolla (Mo.) *Times*.— The "ears" on either side of your title should be run flush with the outside edges of the page. There should be one or two more leads on either side of the dashes in the display heads, and you should try to avoid running two heads side by side on any part of a page.

Jeffersonville (Ind.) *Reflector*.— The arrangement of headings on the third and fourth pages is much better than on the second. Each heading in a row of five all alike loses its distinction through lack of contrast.

AD. CRITICISM.— From the ads. submitted for criticism this month, I have selected only one for reproduction — that of Miller Brothers & Co. from the Altus (Okla.) *Democrat*. In this ad. "Four Days' Sale" is the most important feature and should have been given greater prominence — the dates should also have been brought out stronger. "Cost is not considered" is another expression



From the Oklahoma *Democrat*, Altus, Oklahoma.

which might have been displayed to advantage. The word "Embroideries" should have been strongly displayed at the bottom in connection with the prices. Here is a well-balanced ad., which simply lacks a proper selection of the lines to be displayed. The selling force of an advertisement should never be overlooked or sacrificed to artistic arrangement. Two other ads. from the same office show excellent judgment and good taste. Among the others submitted are several full pages, too large for reproduction, which I will briefly criticize:

H. A. Brown, Muncie (Ind.) *Star*.— Both of your ads. are very neatly displayed. The first line in that of the C. B. Fudge Company might have been a little larger.

Will R. Burge, Cherryvale (Kan.) *Republican*.—A well-displayed double-page ad. If the small cuts had been made from a reduction of the large one the illustrations would have been better, but probably you did not control this part of it.

Harry E. Johnston, Lebanon (Tenn.) *Banner*.— The display of your ad. is good, but it is written very poorly. "Hold on Fast" is absolutely without meaning in connection with it. At the bottom the name of the auction company was of much less importance than the matter which precedes it.

TOO FAMILIAR.

"Here," said the managing editor, holding up the proof of the musical critic's article, "you'll have to be more careful about the phrases you use in reporting these amateur affairs."

"What's the matter? I have tried to be absolutely fair to every one who was on the program."

"You say Miss Arabella Fattmore rendered the spinning song in a faultless manner."

"Yes. She did it very well."

"But don't you see that the use of the word render in this connection is very objectionable? Her father got rich in the lard business. If I permitted your article to go as you have written it he would take out his advertisement and stop his subscription to-morrow." — *Music World.*

BLACK letter was introduced into England in the fourteenth century. In the old English records roman characters preceded the Gothic or black letter.— *Exchange.*

Prepared for THE INLAND PRINTER.

A CALENDARIUM TYPOGRAPHICUM.

A RECORD OF MORE OR LESS NOTABLE EVENTS AFFECTING TYPOGRAPHY AND AFFILIATED ARTS, PRESENTED IN THE ORDER OF THE MONTHS AND DAYS ON WHICH THEY OCCURRED.*

COMPILED BY N. J. WERNER.

MARCH.

March 1.— The famous *Spectator* of London, begun, 1711.....James Davidson, publisher of the *National Publisher and Printer* (now dead), at Louisville, Kentucky, born at Lumpitlaw on the Tweed, 1835.....William H. Bushnell, noted journalist, author, poet, and contributor to THE INLAND PRINTER, died at Washington, D. C., 1890. ....Colonel William W. Gates, founder of the *West Tennessee Whig* (in 1841), died at Jackson, Tennessee, 1891. ....Aaron D. Farmer, distinguished New York typefounder, died, 1895, aged eighty-four.....Samuel King Parker, noted printer of Chicago, born in Gosport, England, 1846.

March 2.— Bernhard Christoph Breitkopf, founder (in 1719) of a famous Leipsic printing and publishing house, one of the oldest in the world, born, 1695.....James Smith, a noted Scotch printer, librarian and poet, born, 1824.

March 3.— International Copyright Act passed by the United States Congress, 1891.....The Albany Typographical Union instituted, 1829.

March 4.— Gothard von Mueller, a noted German engraver on copper, born at Stuttgart, 1747.

March 5.— The *Sydney Gazette and New South Wales Advertiser*, the first English newspaper in that part of the world, established, 1803.....John Marder, head of the old Marder, Luse & Co. typefoundry, of Chicago, born in Greentown, Ohio, 1835.....The Toronto *Globe* first issued (as a weekly), 1844.....Charles Schurz, journalist, soldier, statesman and diplomat, born in Prussia, 1829..... Henry L. Pelouze, best known of this numerous family of typefounders, born in New York city, 1831.

March 6.— Robert S. Gardiner, noted printer of Boston, born in New York, 1842.....J. Bradner Smith, prominent Chicago paper dealer, died, 1893.....Elisha Pechy, distinguished type-designer, with Stephenson, Blake & Co., typefounders, died in London, 1902, aged sixty-one.

March 7.— Joseph Nicéphore Niepce, earliest experimenter in photography, born at Châlon-sur-Saône, France, 1765.....Thomas G. Franks, prominent printer of Peoria, Illinois, died in that city, 1899.

March 9.— Howard Lockwood, prominent New York printer, and publisher of several trade papers, also of the *American Bookmaker* and "American Dictionary of Printing and Bookmaking," born at White Plains, New York, 1846.

March 10.— Col. John A. Martin, pioneer printer, editor, and publisher (of the Atchison *Champion*) in Kansas, and at one time Governor of that State, born, 1839. ....Michael J. Carroll, well-known printer, union man, and contributor to THE INLAND PRINTER, died in Chicago, 1904, aged sixty.

March 11.— Friedrich Vieweg, founder of a noted publishing house in Berlin, born at Halle, 1761.....The Irish newspapers first stamped, 1774.....Bernhard Thalmann, founder of the Thalmann Printing Ink Company of St. Louis, born in Poesneck, Germany, 1838.

March 12.— *The Guardian*, published by Richard Steele, ranking between the *Tatler* and the *Spectator*, begun, 1713.....Benjamin Motte, noted London bookseller and successor to Benjamin Tooke, died, 1758.....George Clark, well-known in typographical union circles and several terms president of St. Louis Union, No. 8, born at Edinburgh, Scotland, 1836.....J. C. Parsons, distinguished papermaker of Holyoke, Massachusetts, died, 1886, aged seventy-two.

March 13.— John Osborne, a noted bookseller in Paternoster Row, London, died, 1739.....James Hadden Young and Adrien Delcambre received a patent in England on a typesetting and distributing machine, 1840.....John Wolfe Bruce, noted typefounder of New York, died, 1895, aged seventy-one.

March 14.— Gotthard von Mueller, a distinguished German copperplate engraver and teacher of the art at Stuttgart, died, 1830.....James A. Peck, noted as having attended more conventions of the International Typographical Union than any other printer, died, 1893..... William H. Page, beginning as printer but ending as a noted maker of wood type and inventor of appliances for producing it, born in Tipton, New Hampshire, 1829..... Louis Barta, head of the noted Barta Press of Boston, died at Norfolk, Virginia, 1907.....Nicholas Joseph Werner, printer, type-designer and engraver, and inventor of the standard type-lining system; also compiler of this almanac; born at Belleville, Illinois, 1858.

March 15.— Thomas Page, an eminent stationer on Tower Hill, London, died, 1733.....David Bruce, noted printer, stereotyper and typefounder, of New York, died, 1857, aged eighty-seven.....Frederick Otto Degener, inventor of the "Liberty" job press, died in Brooklyn, 1873.

March 16.— Ezra R. Adams, eminent printer of Rochester, New York, born at Gates, New York, 1828.....C. C. Child, of "Acme" paper-cutter fame, died at Dorchester, Massachusetts, 1886.....Joseph Medill, the famous editor of the Chicago *Tribune*, died at San Antonio, Texas, 1899, aged seventy-six.

March 17.—David Bruce, Jr., of New York, granted a patent for the first successful typecasting machine, 1838.

March 18.— Daniel Lathrop, head of the eminent D. Lathrop & Co. publishing house, of Boston, died, 1892, aged sixty-two.

March 19.— Joseph L. Firm, inventor of printing presses, born at Williamsburg, New York, 1837.....D. C. Claypoole, printer of Philadelphia, who printed the early debates of Congress, and published the first edition of Washington's "Farewell Address," died, 1849, aged ninety-two.....Edward A. Curtis, of the old Curtis & Mitchell typefoundry, of Boston, died in that city, 1889, aged sixty-seven.....Thomas Bailey Aldrich, famous litterateur and for a period editor of the *Atlantic Monthly*, died in Boston, 1907, aged seventy-one.

March 20.— *The Rambler*, Doctor Johnson's noted publication, began, 1750.....Name of the *Louisiana Gazette* (formerly the *Missouri Gazette*) published at St. Louis, changed to *Missouri Republican*, 1822.....Anson N. Kellogg, well-known founder of the Kellogg Auxiliary Newspaper Company, publisher of so-called "patent insides," born at Reading, Pennsylvania, 1832.....William Filmer, one of the first to put electrotyping into practical use, died at San Francisco, 1900, aged seventy-five.

March 21.— Richard Smith, of the old MacKellar, Smiths & Jordan typefoundry (at one time Johnson & Smith), of Philadelphia, and its mechanical director, born in that city, 1821.....David Wolfe Bruce, noted typefounder, born in New York city, 1824.

* A few days in the year have no events listed against them, despite the compiler's diligence in hunting for such as might be used. Therefore, while representing much research, this typographical calendar is not presented as complete. Such a thing is apparently an impossibility. It is possible that the authorities for some of these dates may be at fault, in which cases, if any reader can supply the correct ones, together with the reliable authority, we will be pleased to publish them. With very old dates it may happen that the old style reckoning has been used.

March 22.— Edward Pelouze, old-time typefounder, connected at various periods with the Conner, Boston, and Pelouze foundries, born in West Windsor, Connecticut, 1799.....Peter Carpenter Baker, a leading printer and publisher of New York city, and one of the founders of the Typothetæ, born at North Hempstead, Long Island, 1822.....Horace Greeley, Jonas Winchester and E. Sibbett bring out the *New Yorker*, a literary and political journal (Greeley's first paper), 1834.....Herman H. Kohlsaat, famous Chicago newspaper publisher, born at Albany, Illinois, 1853.....John Anderson, old-time Chicago printer, and founder of the *Skandinaven*, born in Voss, Norway, 1836.

March 23.— Lieut.-Col. David Wylie, "father of the Canadian press," born at Johnstone, Scotland, 1811..... Anson N. Kellogg, of "patent-inside" fame, having invented the auxiliary sheet (see March 20, above), died at Thomasville, Georgia, 1886, aged fifty-four.....Samuel Reed Johnson, noted art printer of Pittsburg, and inventor of the "owl-type" color effects, died, 1891.....Robert Allison, head of the old Allison & Smith Type Foundry of Cincinnati, died, 1904, aged seventy-three.....Frederick Driscoll, widely known as commissioner of the American Newspaper Publishers' Association, and formerly director of the Associated Press, died, 1907, aged seventy-three.

March 24.— Pope Nicholas V., founder of the Vatican library, died, 1455.....At the Council of Trent on this day, 1564, Pope Pius IV. was presented with a catalogue of books which the Council denounced and declared should be forbidden to be read; this bull not only confirmed this list of condemned books, but added rules as to how books should be judged.....The Newcastle *Chronicle or General Weekly Advertiser*, started by Thomas Slack, 1764.

March 25.— First issue of the Philadelphia *Public Ledger* appears, 1836.....James Harper, one of the Harper Brothers, publishers of New York, died 1869..... First issue of the Chicago *Inter Ocean* appears, 1872..... Peter A. Jordan, of the old MacKellar, Smiths & Jordan typefoundry, died at Philadelphia, 1884.

March 26.— George P. Gordon obtains the first patent on his famous job press, 1850.....Horace O'Donoghue, prominent Chicago printer, died, 1893.

March 27.— Daniel Appleton, founder of the eminent publishing house of Appleton & Co., New York, died, 1849. ....Alexander Duguid, of the Cincinnati *Enquirer*, in a contest sets 3,416 ems of type by hand in one and one-half hours, 1886.

March 28.— Wenceslaus Hollar, an eminent copperplate engraver, who executed nearly 240 plates, died at Westminster, England, 1677.

March 29.— Thomas Page, a noted London stationer, died, 1762.....First patent on a power press taken out in England in 1810.....James Todd, eminent bookseller and book-cataloguer, in the city of York, England, upward of fifty years, died, 1811, aged seventy-five.

March 30.— Thomas Basket, "printer to his majesty," died, 1761.....Rudolph Ackerman, book and print seller, of London, who introduced lithography into England, died, 1834.

March 31.— Henry Miller, an old-time printer, died at Bethlehem, Pennsylvania, 1782, aged eighty.....Caxton's "The Game and Playe of the Chesse," dated as finished this day, 1474.....Work begun on the construction of the first cylinder press, designed by Friedrich Koenig, 1807.

ADDENDA.

[Some items missed in previous issues — supplied by interested readers.]

January 4.— Cuthbert J. Orchard, secretary and manager of the Newton Copper Type Facing Company, of New York, died, 1906.

January 7.— Parke Goodwin, famous editor of the middle of the last century, and son-in-law of William Cullen Bryant, died in New York city, 1904.

January 15.— Lewis Graham, eminent printer of New Orleans, Louisiana, born in St. Louis, Missouri, 1822.

January 19.— Patrick H. Bresnan, of the Bresnan Type Foundry, of New York city, died, 1904.

January 30.— Henry Barth, manager of the Cincinnati Type Foundry, and inventor of the first successful automatic typecasting and finishing machine made in the United States, died, 1907, aged eighty-two.

February 1.— Price-list of the earliest systematic price-combination among printers (in New York city), issued, 1864.

February 15.— The first battery of presses, cylinder and job, operated by direct-connected electric motors (in the printing-office of the New York Life Insurance Company), installed, 1894.

EXIT EIGHT-HOUR FIGHT; ENTER OLD-AGE PENSIONS.

Secretary Bramwood, of the International Typographical Union, has issued a circular to secretaries notifying them that the Executive Council has ordered the discontinuance on February 29 of the assessment of one per cent on earnings. This is the termination of one of the most remarkable incidents in the history of labor organizations. The assessment has been in force since November 1, 1906. In September of that year members of the United Typothetæ, desirous of circumventing the efforts of the union to establish the eight-hour work-day on January 1, 1907, took action which precipitated a series of strikes and lock-outs. To meet this *coup-de-main* the members of the union voted to assess themselves 50 cents a week, which went into effect on November 1. It was found that the resultant income was insufficient, and on another vote being taken an assessment of ten per cent on earnings was levied, which was continued for more than a year, when it was gradually reduced. When the unpleasantness began the officers of the union were compelled to make loans in order to meet the increased expenses, and had even notified members there were no funds with which to pay strike benefits. The last published monthly statement shows a cash balance of nearly $260,000 in all the funds, while the officers report a mounting membership.

The cessation of the assessment will not, however, make much difference in the amount to be paid by members, for by virtue of votes taken during the last year or so the regular dues are to be increased. An addition of 5 cents a month will be devoted to extending the benefactions of the Union Printers' Home at Colorado Springs, and one-half of one per cent is to be levied on all earnings for the purpose of establishing an old-age pension fund. The provisions of this law are noted for their extreme conservatism. Payments will not begin until the assessment has been in force five months. So that on and after August 1 next members of twenty years' continuous connection of the age of sixty years will be entitled to a pension of $4 a week. When the scheme was being voted on, exceptions were taken to the restrictions surrounding the benefits and the amount set aside as a sinking fund, so it is expected that the law will be liberalized in several respects in the near future.

"Rot," says the man who thinks advertising doesn't pay. "Dry rot," says the Receiver at the post-mortem.— *The Novelty News.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

GLYCERIN IN COPYING INK (200).—"Please inform me what to use to reduce copying ink, as I have had trouble with it drying on the press. I secured temporary relief by spraying clear water over the disk with an atomizer." *Answer.*—Add a few drops of glycerin to the ink when it shows a tendency to dry. Do not mix the glycerin with the ink in the can. Mix a small amount for immediate use only.

SHEET BANDS OUT OF PLACE (207).—The following letter was received from Mr. A. C. McKinsey, Maquoketa, Iowa: "Your instructions how to remedy the wrinkling of the sheet has proven a great blessing to me. All your instructions had been followed before receiving your letter except attending to the sheet bands, and I found they were causing the trouble. The rod to which they are attached had become loose and bent, which allowed some of the bands to get out of position. When this trouble was remedied she worked like a charm and is still at it. I wish to thank you very much for your kindness, for without your instructions I doubtless never would have discovered the cause of the trouble. You know there are always reasons for these things, but to find them is the hard job."

BOOKWORK ON A PLATEN PRESS (196).—"I am sending you two 15 by 19 sheets of a seventy-two page catalogue printed four pages at a time. The type pages are principally tabular matter, while the cut pages contain type and vignetted half-tone cuts. All pages are enclosed by rules, making it a difficult problem to prevent slurring, as the forms were printed on a platen press. Do you consider it a wise plan to print such forms on a platen press? Would it not be more profitable to double up the forms and print them on a cylinder press? How much time should it take to make ready one of these forms?" *Answer.*—The press-work on the specimens is well executed except for a few minor details. Considering the size of the pages, and the difficulty one might experience with a "wavy" enameled stock on forms of this character, there is but little slurring noticeable. The make-ready on the vignetted half-tone cuts, together with the use of a suitable ink, makes up for the shortcomings noticeable in the type pages. In a form of this kind damaged rules, broken or damaged letters, should be changed before the form is made ready. We believe that if the runs are long ones that much time would be saved by printing such forms on a cylinder press. From two to three hours would be ample time to make ready such a form.

ALTERNATING CURRENT MOTOR FOR PRESS (206).—Will M. Traer, of the *Western Telephone Journal*, Vinton, Iowa, writes as follows: "I note the query concerning electric motors for press driving, No. 130, in your December issue. I beg to state that I am operating two Gordons, an 8 by 12 and a 12 by 18, on just such an alternating current as mentioned in this query. My presses are driven by means of direct belting from the motor pulley to the fly-wheel. To change speeds I use different-sized pulleys on the motors, and in making the changes I do not find it necessary to move either press or motor, but simply allow the belt to run loose when I am using the small motor pulleys. The change can be made in an instant, and after a thorough test of two years, I believe it perfectly satisfactory. As to the range of speed, will say that I run my 8 by 12 from one thousand to two thousand eight hundred per hour, having four different speeds. For the 12 by 18 I have three different speeds, running it from one thousand to two thousand impressions per hour. To drive a press in this manner without trouble, see that all motor pulleys are double flanged." Another method for driving small presses with motors without belt connection is to use a leather-faced pulley on the motor; this pulley is held in contact with the fly-wheel of the press by spring stress, and is disengaged by a lever operated by the feeder. This method eliminates the use of a belt and permits the use of a brake on the fly-wheel.

THE COST OF HAND-MADE CUT OVERLAYS (204).—"I am sending you under separate cover several samples of half-tone cut work, both square and vignetted, which was done with metallic overlay. (1) Please let me know the approximate cost of making hand-cut overlays for these cuts under ordinary working conditions. (2) Do you know of any one who will make cut overlays for the trade?" *Answer.*—The samples of half-tone cut work consist of impressions of three vignetted cuts about 3 by 5 inches, and two impressions of square cuts of about equal dimensions. The make-ready and printing of these cuts were well carried out, which demonstrates a practical knowledge of the essentials required in the production of the better grades of half-tone work. (1) To produce work to equal these specimens with hand-cut overlays would require possibly from two and one-half to four hours' work by the pressman and assistant in preparing the cut overlays; the cost then would be based on the actual time required at the rate received by the press-hands. This time charge would include the taking of the preliminary impressions on the various thicknesses of stock required, the cutting and matching of the several parts. (2) We do not know of any one doing this work for the trade. We believe there is a field for enterprising pressmen in this direction who will be able to produce mechanical or hand-cut overlays expeditiously, thus enabling the small producer of half-tone cut work to receive expert assistance.

SUPERIOR SPECIMENS OF TRI-COLOR WORK (198).—"I am sending herewith two specimens of tri-color work, a hanger and a catalogue cover. Both were printed from the same color-plates, but with a slight change of the form for the cover. Being quite familiar with ordinary color-work and as these are my first efforts on tri-color work, I wish to have the views of the 'Pressroom' department on the appearance of work in general. There were fifteen thousand hangers and twenty thousand covers, and the work was printed on a seven-year-old, two-revolution press. The average speed for the entire run on both sides was one thousand five hundred an hour. Metallic overlays were used in connection with the make-ready. I have been an earnest reader of your magazine for some years, and I can say that I have gained much valuable information from its pages." *Answer.*—The 14 by 22 hanger of white coated litho is printed in a medium buff tint, affording a pleasing background for the 7 by 9½ tri-color process cut of a rural scene. The cut occupies the upper part of the sheet, while the lower portion was arranged with vignetted half-tone cuts of machines and implements. These cuts are printed in a warm photo-brown. Great care was exercised in the make-ready and subsequent printing, judging from the results obtained. The uniformity of color car-

ried, and the clean, sharp printing of the vignetted cuts are notable features of the work. The skillful handling of the process cuts is evident from the exact register and correct rendering of the color values. The first page of the cover was printed with the process cuts, covering it completely. The striking effect was lessened by inserting a catch line in red ink in the sky line of the view. This necessitated the cutting of the red plate, which impaired the warmth of the high-light part of the picture. It is obvious that the pressman who has achieved such success with work of this character on his first effort has a thorough fundamental knowledge of the principles which underlie his trade.

Printing Duplex Half-tone Cuts (201).—"Please give me information as to printing two-color half-tone cuts, proofs of which are enclosed. Let me know which one to print first, as I am in doubts about it; also suggest the most suitable color and tints to use. I am unable to get satisfactory results, hence my appeal to you. Any other relative information will be thankfully received." *Answer.*—The half-tone proofs submitted are commonly called duplex half-tones, duotypes, etc. In this case the cuts are of a landscape. The screen angle of the second color-plate differed from the key-plate, which is normal. The contrast is strong in the key-plate, while in the tint the etching possibly had not been carried so far, so the weakness in contrast is purposely so. The correspondent has made the error of printing the tint-plate in the predominant color, leaving the key-plate for the tint. The key-plate is of clear, well defined tones and of excellent contrasts. This cut should be printed first. It should receive a careful make-ready, and if it is to be printed on a firm-surfaced board, a fairly strong ink may be used. Full color must be carried. This precaution is necessary because the tint which follows somewhat modifies it. Any pleasing combination of shade and tints may be used providing they are handled judiciously. The use of a black for the key-plate and a light green for the tint will often give approximately satisfactory results, although not a harmonious selection. A green-black with a light green gives a soft effect not unlike photogravure work. The use of a dark brown with any of the light-brown tints, or even the warmer buff tints, furnishes striking combinations. As to the make-up of the tints: Any inkmaker will furnish you with a "tint body" as they call it, which is more or less transparent. With this "tint body" and a small quantity of a suitable color a tint is made for this class of work, which, being semi-transparent, may be printed with good effect over the predominant color. A great variety of tints may be secured in this way, the depth of color being greater or less according to the amount of color used in the "tint body."

Paper-dealer vs. Pressman (197).—"There is a difference of opinion between the paper-dealers and our pressman, regarding the quality of paper, of which we enclose sample prints. These cuts were run on a cheaper quality of paper with the same ink shown here and without "picks or tears." You can see the result on the paper enclosed. The ink had to be reduced considerably in order to avoid tearing. The pressroom was warm and rollers new. Please inform us if paper was at fault." *Answer.*—The controversy as stated above concerns the peeling of a certain well-known grade of enameled stock by a 5 by 7 half-tone cut of strong contrasts, printed in a medium brown ink. The major part of the cut contains solids and dark tones. An examination of the stock reveals the usual firmness of the surface to the ordinary test, offering sufficient resistance to allow printing under normal conditions. The pull of a soft-bodied ink should not cause any "picking"; it should "lift" evenly and not exhibit any mottled solids. It often occurs that troubles of this sort are caused by local atmospheric conditions. It is well known to pressmen that if a pressroom is kept continuously at a temperature of eighty degrees, or even to eighty-five degrees, that there is little or no trouble from "picks" due to cold plates. If a cut feels cold to the touch of the cheek or arm it is usually too cold to print on fine enamel stock, unless a very soft-bodied ink is used. For work of this kind the temperature of a pressroom should not be less than eighty degrees, at the height of the press fountain. If the press, rollers, ink, plates and stock are not warm you can not hope to do good work on a fine grade of stock. A cheaper grade of stock, as in S. & S. C., will often carry a firmer or more tenacious surface resisting the tackiness of the ink, than the surface of the enameled stock of the same weight. If the stock is found to have irregular surface resistance to the pull of the ink, there is cause for complaint. Since neither the papermaker nor the inkmaker is able to furnish products so that they will meet the varying conditions found in pressrooms, the pressman must with judgment and skill secure results by adapting the various resources at his command. To sum up, we believe the paper submitted to be suitable, and that the pressman with the same ink properly modified could get the desired results if the temperature or other adverse conditions were properly modified.

The Wrinkling of Stock (195).—"I enclose herewith copy of our paper to show the trouble we are having with the impression. The wrinkle where marked has been appearing for several weeks and all our efforts have been of no avail. It always occurs at the same place no matter how the make-up is, and always on the same page. Am using one sheet of manila board with several sheets of print for tympan, and a heavy sheet of manila wrapping for draw-sheet. There seems to be a crease that comes up between the type and column rule at the same place, which we can not account for, as the column rule is not too high. We print from Typograph slugs and use heavy impression, as you will notice, but seemingly not too heavy. Should the grippers fit down tight, or be comparatively loose? We have done everything to remedy it that we could think of, except 'cuss' it, and that will doubtless come next. The wrinkle in the enclosed sheet runs larger and smaller than sample, but never across the entire sheet. What can be done for the trouble?" *Answer.*—The wrinkling of the stock seems to begin in the large advertisement close to the head rule, which has so much white space in it. This white space, which is parallel with the grippers, together with the heavy impression on the two-point rules running through it, tends to "draw" the stock at that point. This "draw" or crimping of the stock works out on the opposite end, and causes the wrinkles. If the impression is modified on the rules of the advertisement sufficient to prevent the "draw" of the stock at that point, it will no doubt prevent the trouble. However, as there are other causes which may lead to the same effect, it would be advisable to examine carefully for these causes. Do not have one gripper tight and an adjacent one loose. Set the grippers so that they will grasp the sheet evenly and not permit it to be drawn out easily. Do not have the guide tongues set too near a gripper, nor too far from the cylinder. Do not have the sheet bands pressing too tightly against the sheets. Have the feeder roll the stock parallel with the grippers and keep it well back from the guides. A more suitable tympan for your paper would be to use all print and have a thin, tough manila draw-sheet over all. Keep this sheet well oiled and drawn tight. High slugs in a column sandwiched between two columns

of old type will cause this trouble. Have the slugs trimmed type-high. Avoid excessive impression, use better rollers and keep them in condition. This will obviate that part of the trouble.

Two Colors with One Impression (202).— Mr. Buford Hurt, Union City, Tennessee, writes: "I have used the following method successfully in printing commercial and mixed forms of various kinds in two colors on platen presses. For example: the black and red parts of a statement form may be locked up side by side, head down. Have the stock cut double, and when it is printed remove the form and transpose the red and black and print again, feeding the sheet to the same guides. If the work is done on a Gordon then turn the rollers end for end, and revolve the disk one-half a turn. If printed on a Universal, turn the rollers end for end and wash the cylinder. To prevent the mixing of the inks by the vibrator on the Universal, cut out from the middle of the distributor roller a piece which corresponds with the distance the vibrator moves laterally. On the Gordon fasten down the disk pawl, so that the disk remains stationary. This method allows the printing of forms which contain no overlapping lines in two colors without doubling the number of impressions.

Rollers Not Inking the Form Properly (203).— "We are having some difficulty with our two-roller, two-revolution press, rack and cam distributor. We are unable to get the rollers to properly ink the form, so as to make the type readable. We are using a cheap news ink, which is very thin. Is the ink causing the trouble, or is it something else? The rollers are adjusted according to instructions in 'Presswork,' by W. J. Kelly. This ink works all right on our four-roller, two-revolution press, table distribution. Please advise what kind of ink to use for newspaper work." *Answer.*— From your description of the trouble would diagnose it to be insufficient color or "green" rollers. Suggest that you try this way of determining the cause: spread a liberal quantity of ink evenly on your distributor rider before the form is placed in position and allow distribution to take place. If the form does not print more legibly than with a smaller quantity it means that you have imperfect contact between the form and rollers, or between the form rollers and vibrator. This latter condition is easily discerned and may be remedied by setting the rollers firm enough against the vibrator so that there is continuous contact. If you have any doubt about the setting of the form rollers, turn the press until the form is under the rollers, then raise the vibrator and note if the ends of the rollers are raised out of their sockets; if the rollers are resting on the form and the ends are out of the sockets a considerable distance, the sockets should be adjusted upward until a contact is made. A resetting of these rollers to the vibrator will then be necessary. If the rollers are sticky or damp to the touch they will not readily receive ink from the vibrator. As a consequence the form will run light in color. The duct roller may need looking after, for if it does not impart the ink received from the fountain roller to the distributor there will necessarily be a lacking of proper color on the form.

PUZZLE.

A certain two men possessed each of exactly $10,000.

One buys a modest house for $4,000, a modest business for $3,000 and salts the remainder of his money away, against a rainy day.

The other puts his entire $10,000 into a motor car, and thereby acquires such credit that he can have a house worth $50,000, and becomes a partner in a business paying $100,000 a year.

Assuming that both men have a wife and some daughters, which of them lives to kick himself? — *Puck.*



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

New Zealand's Arbitration Court has decided the case of the Wellington (N. Z.) Linotype operators' scale. The efficiency limit has been placed at 2,000 ems an hour after three months on the machine, 2,500 ems in six months, 3,250 ems in eight months, 3,500 in fifteen months, which is all that is expected. The rate for day work, seven hours, is $17.40 and $18.85 for night work. Piece work is placed at 12 cents per 1,000 ems, but may not be put into effect until the operator can earn a minimum of $17.40 per week.

Worn Locking Studs.— G. M., an operator in a southern city, writes: "How will I go about it to replace a worn mold-disk locking stud? The left-hand side is worn down about an eighth of an inch." *Answer.*— To remove the left locking stud, open vise, and with the small socket wrench remove the two square-headed screws which attach the stud block to the vise frame. The block being now removed, take a punch and hammer and drive out the stud, and then put in the new one. Replace the block and you are through with the job. It is quite likely that you need four new bushings and two studs, if the left one shows as much wear as you have stated.

Damaged Matrices.— H. H. M., a Georgia operator, writes: "Will you help me to locate the cause of defective letters in the proof enclosed? The lower-case 'i' seems to be damaged in some way all through the proof. Is it the matrices or the metal that is at fault? Am sending several matrices for examination." *Answer.*— The matrices sent show careless handling, the side walls being crushed in by lumps of metal, which adhere to the space-band sleeves if not cleaned daily. Some have evidently been straightened after being bent by pounding them with a hammer on an iron block. This swells the brass and ruins the matrices. But the cause of the defective printing is probably due to another reason. The matrix seat is damaged seemingly by something striking it. It may be that the verge pawl strikes a matrix as it passes over, the matrix being retarded by some obstruction (perhaps the flexible front guide) long enough to allow the pawl to do the damage. The damaged matrix pulls the face off of the slug as it is withdrawn after the cast.

Double-decker.— M. C. J., Troy, New York, writes: "Regarding the double-decker distributor-box lifter for the lower magazine, the day operator uses oil to lubricate it, and it gums. When I went on the machine it bothered me and I took the distributor-box off and cleaned the parts and used a small quantity of graphite, and am having less trouble. How about it? (2) Now, something else I have been up against: When using nonpareil, the left-hand trimming-knife trims too much — nearly ⅛ of an inch from the top — and if the slug has an air-hole or bubble near the top under a capital letter it sinks in. It seems only to bother on nonpareil. Might it be that the knife is

dull? It does not look so. It has never been changed since the machine was set up." *Answer.*—(1) It is a common practice to use oil as described, but it is a question of quality only; a very small amount of the best oil will suffice if used about once or twice a week; graphite would have to be applied more frequently, unless it were the oily graphite. (2) The trimming-knives must not gouge into the slug, and if they do must be reset.

TRIMMING-KNIVES.—A Pennsylvania operator writes: "I am sending by this mail several sample slugs cast consecutively as numbered on slugs. I am aware that the adjustment of the knives is not right, but have had so much trouble to adjust them so the columns on our paper would come out anywhere near even, that I got discouraged. We use 8 and 10 point mostly. We have no trouble with the 8 and 10 point slugs, but when we change to 6-point the knives gradually close up, as the slugs show. Everything seems to be tight and seems to remain so. Knives do not close up enough to cause trouble on anything but the 6-point. Have never been to a Linotype school and what little I know about the machine have picked up myself, aside from the few pointers the factory machinist gave me, much of which I have forgotten, as he told me such a bunch of stuff all at once that part of it spilled over." *Answer.*—A measurement of the slugs sent shows that the body proper is over size, due to either metal between the mold and liners or a bruise on the liners. This causes the entire rib to be trimmed off by the knives to bring the slugs to size, and may cause the knives to gouge more and more into each succeeding slug. Take the mold out of the disk and clean it thoroughly and scrape off any metal with a piece of brass. When replacing, press it firmly toward the center of the disk and toward the right before tightening the screws. See also that the screws which hold the movable trimming-knife are tight.

HOLLOW SLUGS.—S. R. H., a Tennessee operator, writes: "I am having trouble in getting a solid slug out of one of our machines. The others give perfect slugs, with old-style governors, but the troublesome one has the later type of governor and it seems to me to be the cause. Metal seems to clog up ventage no matter how you run the heat. Have tried more heat to mouthpiece with the same results; slug does not cast showing any ventage whatever. Lock-up and plunger action seem to be perfect. Ventage on mouthpiece is O. K." *Answer.*—As to the style of machine governor you are using, it does not matter what style is used; if it is adjusted correctly the temperature will be controlled. As a sample slug was not sent we can only suggest the following procedure to locate the cause of your trouble. Have the metal to the proper height in the pot and its surface skimmed. Have the temperature about normal. Have the plunger cleaned, also the two holes in the well which allow metal to enter under the plunger. Cast a few slugs, and while the plunger is descending note whether there is any splashing of the metal up around the plunger. You will ascertain in this way whether the plunger fits in the well as it should. There should be but the slight bubbling upward of the metal as the plunger descends. A new plunger will be required if it fits loosely. With a short, stiff piece of wire clean all of the holes in the mouthpiece. These holes should be free from metal. Then with a pointed instrument scratch the oxides from the cross vents. When this is done cast a few slugs and note the length of the sprue; this may be readily done by stopping the machine just as the slug reaches the back knife. The sprue should be about one-half an inch in length. If it is not, deepen the cross vents, using a cold-chisel. These cross vents should be deep rather than broad. Smooth the roughness caused by the cold-chisel with a file.

FAILURE TO JUSTIFY.—W. H. S., Kalamazoo, Michigan, contributes the following suggestion: "In the February INLAND PRINTER, under 'Mold-disk Troubles,' I want to give another reason for squirts on left-hand end of long lines—a cause not there mentioned. That is that the jaws of the first elevator are so sprung that in a line where spacebands are driven high they bind too much to allow justification of a long line with several spacebands in it. I went through just that trouble, where an inspector, during a visit, sprung the jaws closer together. It worked all right on 13-em measure, but I spent about two hours setting the mold-disk lock-up, tightening springs beneath justification levers, etc., without avail, until I opened the vise and placed a spaceband in the jaws and pushed it up full distance, when the trouble was at once apparent, and it strikes me this is just what your 'Western Operator' is up against. I think I will have to put into use your remedy for operators who insist on pulling the controlling lever, as I have a fiend of that kind on a machine here, who will pay no attention to warnings."



C. B. FUHR.



WILL E. ROMINGER.



W. E. SHAW.



FRED M. STEINBISS.

GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

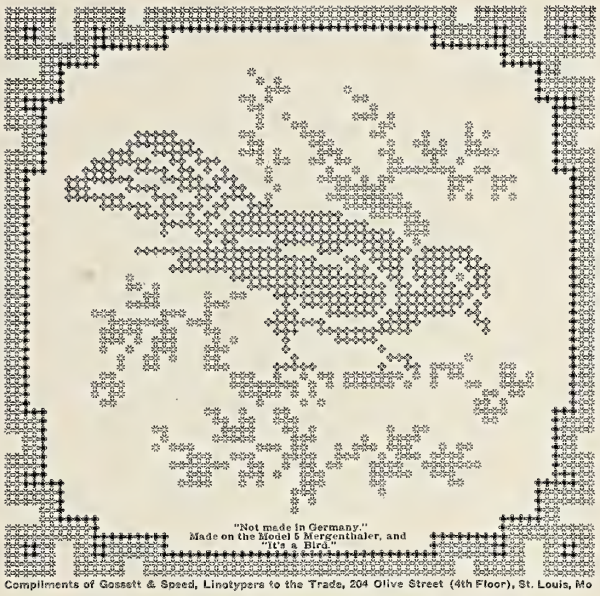
FIRST ELEVATOR ADJUSTMENT.—E. P., an Oklahoma operator, writes: "I have a small proposition here that I am unable to figure out satisfactorily. I enclose slug herein which you will observe is sheared on bottom side of the figures. It seems to be done before mold leaves the casting position, as I have stopped the machine, opened the vise, and examined the slug immediately after moving it off of locking studs and found it the same. I have remedied it considerably by adjusting the stroke of first elevator, but can not get it so that it will not show. Can you tell me where the trouble lies?" *Answer.*—If you adjust the first elevator so that there is a scant 1-64 of an inch play as it raises for vertical alignment, the trouble will perhaps disappear. Send a line through and stop the

machine just as the cast is about to occur; then turn down the adjusting screw until there is about 1-64 of an inch space beneath it.

Mold Disk.— S. D. B., an Indiana operator, writes: "For some time I have read the pages in The Inland Printer that are devoted to the Linotype and have found them very beneficial. We have a Model 5 machine in our office that has been in operation three months. We have no serious trouble with it, but there is one thing that has caused me much worry. When the mold slide advances for the slug to be ejected it stops about 1-32 of an inch or less before it advances far enough (that is, as far as it should) for possibly a second, then goes forward with a jar. The jar is not, I believe, caused by the ejector blade striking the slug. The locking studs are all right. I noticed the jar the first time a while after I made the lock-up tighter. I lessened the lock-up slightly but this made no change in the jar. There is no jar when no slug is to be ejected, neither does the mold slide advance as far as it should when there is no slug to be ejected." *Answer.*— The trouble you mention should not occur on a machine in use but three months. You also state that the "jar" or movement occurred after you had changed the lock-up. It is possible that you slackened the lock-up instead of making it tighter; at any rate, a machine in use that length of time should not require any adjusting. What you may do now is to readjust the mold slide. Proceed as follows: Close the vise jaw and start machine, and when the first elevator reaches its lowest point, stop the machine; then raise the first elevator by hand and insert a double thickness of paper between the mold and the vise jaw; lower the elevator and allow the mold disk to move forward onto the studs; then stop the machine. In this position the two pieces of paper should be held lightly by the mold. If you find that it is not the case, loosen the lock-nut and lower the handle of the pin in the back roller until that condition exists; then tighten the lock-nut and do not change it again. Possibly if you do this the "jar" you noticed will not occur. The forward stroke of the disk is limited by two stops in the Model 5, one above and one below the trimming-knives. There is no adjustment for these stops, and they will not require resetting.

Casting Single Type from Linotype Matrices.— *Archiv für Buchgewerbe*, a German printing-trade journal published at Leipsic, Germany, in commenting on the Thompson typecasting machine, which is being offered to the printers of this country, says: "A new casting machine is now offered from America, through which 'every printer can become his own typefounder.' This machine, which derives its name from the builder, Thompson, may give to those printers who have in their possession a Linotype, the possibility of casting, from the matrices of the composing machine, type from nonpareil to three picas. But the Linotype casts, in general, to long primer only, and so, it seems, the value of this machine is not very great, because if a printer was obliged to possess the expensive matrices for all his type up to three picas, this experiment would come too high for a printer. Further, the builder of this machine himself, would not, we believe, expect that the casting of type from nonpareil to three picas, on one and the same machine, shall be so exceedingly easy. After reading such descriptions everybody may think that typecasting is the easiest thing on earth. One can buy the 'Thompson,' put in the Linotype matrices, and start the machine with a ¼ horse-power motor. A typefounder is not necessary, because the running of this machine is very easy to learn. Of course, what do we need the typefounders for at all?" *Answer.*— To answer the last question first, typefounders will still be needed, if only to supply type-faces above 36-point in size. Some type of these sizes is required, though much of it can be had in wood type. We beg leave to correct one statement of the German commentator as to the limit of Linotype matrices, which is 14-point instead of 10-point (or long primer, as he says). As this limit includes seventy-five per cent of the type equipment of the average printing-office, it will be seen that the Linotype matrix at about $2 per font will give the printer all the type he requires up to 18-point (the next size used in most cases). The 18, 24, 30 and 36 point matrices are made by electrotyping, and are not expensive. Yes, the inventor of the Thompson Typecaster does assert, and is prepared to prove to the entire satisfaction of the German editor or others, that the casting of type from "nonpareil to three picas, on one and the same machine" is exceedingly easy. And further, that it is also just as easy, and he does cast type from 5 to 36 point and low quads and spaces up to 48-point, from 1-point to 48-point setwise, in one and the same machine — and in the same mold, too. It will not be long before these machines will be in operation in Germany. Some specimens of type cast from Linotype matrices were shown in The Inland Printer for December, and printed direct from the type. The type is perfect in every particular. One feature is that corrections in Linotype matter can be made from this type, which, of course, exactly matches the slug-cast matter. As an auxiliary to Linotype plants, the Thompson Typecaster may in the future be found everywhere.

Various Difficulties.—A. B. C., Washington, D. C., writes: "Will you kindly give me a remedy for the following difficulties: (1) The line of assembled matrices, in being transferred to the first elevator, starts rather rapidly, but slows up considerably before reaching the elevator jaws. This is especially noticeable when the line is a long one. It is rather annoying when 'hanging' the machine, as the lever strikes the cam with quite a thud. I have the air-hole in the air-cushion closed entirely, and yet the thud is quite marked. I have cleaned the air-cushion thoroughly. A short description of the modus operandi of the air-cushion will be read with interest. The object of the paper-washer, the leather packing, the piston-valve. The model is the upright one in the rear of machine. (2) In blanking out a line, if I use em spaces entirely, there is a difficulty in distribution. One seems to overtake the other in its descent to the magazine, stopping the distributor. What do you suggest? (3) What is the cause of the imperfect alignment of matrices, as enclosed samples? The ears of the matrices are perfect, and mold keeper perfectly clean. (4) An inquirer in the December number of The Inland Printer stated that he had caused the distributor to run slower. Is there any way of doing this other than by making the speed of the entire machine less, or by wrapping the upper distributor wheel, thus enlarging its diameter? (5) The new friction for the ejector-blade guide is brass; to insert this into a worn guide would interfere with the ejector blade; how could this be rectified? You know the use of a file is tabooed." *Answer.*— (1) The following causes may in some way affect the speed of the carriage: The head of the cylinder may not be turned so that the pins will hold it in place, and it will rise as the carriage goes to the left. The valve may not be in place, and if it is, it may not be in its seat properly. The spring tension may be too great for the work it has to perform. This is a common trouble, and it comes about in this way: The carriage moves slowly, due to one cause or another, possibly need of oil in the slide-way; the operator increases the tension of the spring by turning the hook upward. This having been done repeatedly will, of course, cause too great speed when finally the slide-way has been



LINOTYPE BORDER DESIGN BY GOSSETT & SPEED, ST. LOUIS, MO.

oiled or the other obstruction has been removed. These causes are the most common. As to the purpose of the parts of the air-cushion. The prime purpose of the cushion, whether it is attached to the front of the machine or the back, is to afford a brake or cushion to ease the line as it enters the elevator jaws, so the stop will not be too abrupt. By having the air escape through a vent which is adjustable, the air escapes fast or slow according to the size of the opening. On the new style, the air enters through the valve and vent as the piston descends, and the outlet is through the vent only if the parts are in normal condition, that is, if the valve is in place and the head is in place resting on the paper-washer, which gives a closer union between the two metal parts, like a gasket when used in pipe connections. We believe that a close examination will reveal the cause of your trouble. Reduce the tension of the spring gradually until it does the work as it should. (2) In quadding out lines it is advisable to use alternately figure space, em space and spaceband. This will give a quick method of quadding out and not exhaust any one channel. If the machine itself is running above normal (i. e., sixty-eight revolutions per minute), thick matrices will clog, due to those entering first not clearing the entrance fast enough for those that follow. (3) The alignment of the faces as shown in the proof appears to be due to several letters being imperfect, notably, " e " and " t." These matrices, it may be found, have a bruise on the under edge of the outside upper ear, thus causing the matrix to be held somewhat higher than the adjacent ones. Remove all of the matrices from the two channels and examine them carefully, using a reading glass if necessary. Line them up with a rule under upper ear and see if the casting seats are in alignment. Throw away the offending matrices. (4) The speed of the machine should be reduced if distributor runs too fast. Slippage is sure to result if iron pulleys are wrapped to increase their diameter. (5) The brass friction piece in the pressure bar of the ejector guide is interchangeable with the leather and should not bind the ejector blade; if it does, round off the edge toward the ejector to prevent that trouble.

RECENT PATENT ON COMPOSING MACHINERY.

Knife Block.— F. J. Caine, of Hounslow, and G. H. Mitton, of Wimbledon, England, assignors to Linotype Machinery, Limited, London, England. Filed June 11, 1906. Issued January 14, 1908. No. 876,524.

TRADE EDUCATION.

THE I. T. U. COMMISSION ON SUPPLEMENTAL TRADE EDUCATION RECEIVING STUDENTS.

Though the preliminary report of the International Typographical Union Commission on Supplemental Trade Education appeared in the January issue of craft journals, the commission has a number of scholars enrolled. The work may be said to be fairly under way, and in the opinion of the commission its success or failure is dependent largely on the craft — employers and employees — who are invited to assist. Full particulars can be obtained by addressing the International Typographical Union Commission, 120 Sherman street, Chicago.

THE DAILY PRESS ON THE I. T. U. COMMISSION.

Under the caption, "Art for Craftsmen — to Broaden and Improve Their Work," the following exposition of one phase of the International Typographical Union course appeared on the editorial page of the Chicago *Daily News* of February 17:

"The decay of the shop-apprenticeship system, the specialization of labor, the establishment of the eight-hour day, the desire of the International Typographical Union gently to influence in the right direction the use of the new-found leisure of its members and to widen the scope of the printer's work by the introduction of a new element, have all contributed to the establishment of a novel feature in trade-unionism which will be launched in Chicago within the next few days.

"As a result of constant agitation of the question of trade — or technical — education, the last convention of the union authorized the appointment of a commission to 'formulate some system of technical education.' This commission held its first meeting last December and canvassed the situation. The idea of establishing schools in large printing centers is natural and attractive and was proposed; but the commission rejected it on account of the expense. A well-equipped school would cost about $10,000, while those able to take advantage of its opportunities would be comparatively few. Another objection was that students pursuing this method solely are compelled to rely upon their memories and eyes for knowledge — they are not grounded in what may be called the philosophy of the craft.

" The public generally is awakening to an appreciation of what is artistic in printing. To encourage and to meet this demand is the desire of the union, which always has taken great pride in the high grade of skill among its members. So the commission decided to adopt a correspondence course which would be supplemental to the student's daily work and afford him an opportunity to learn what it is impossible for him to acquire in even the best of printing-offices.

" In short, it is the aim so to fit students for their life-work that they will not be guided by what they have seen others accomplish, but will know what to do with a piece of work and why they do it. With the infusion of more of the mental quality into the printing craft it will become more truly artistic and less mechanical. If the demand justifies it the commission will devise some method of coördinating the theoretical studies with actual training.

" The correspondence lessons of themselves will be valuable to any printer; but the chief merit of the plan consists in the criticisms of the work of students by the experts of the school, it being the intention to give each pupil the benefit of the advice of the best obtainable experts — men not merely good workmen but who combine with that essential the quality of being able to impart knowledge. The course consists of thirty-seven lessons, but the successful student will be entitled to call upon the school

for advice on technical matters so long as he remains at the business. Thus the scholarship is made perpetual.

"The course is to be given at practically cost price — $20, which includes materials valued at $5. To add to its attractiveness the International Typographical Union will give a rebate of $5 to every student who, in the opinion of the commission, by his assiduity and perseverance has shown himself to be deserving.

"This method of reward was adopted in preference to giving large prizes for exceptional results, as it is believed a man's opportunities and limitations should be taken into consideration and that the average man — not the unusually apt — should be the chief object of the union's solicitude; for he is the greatest sufferer on account of lack of opportunities to acquire a thorough knowledge of his vocation.

"Publishers and commercial printers who complain of a dearth of competent workmen will be at liberty to supplement the union's prize by defraying a portion of the fee of any employee who may take the course. One prominent Chicago printing house — noted for the excellent quality of its work — has intimated that it intends to defray the expense of any employee who enters, so the successful ones may have the union's rebate as a pecuniary reward. This house is convinced that the most skilled printer on its payroll would be benefited by the lessons.

"The most casual observer has noticed in recent years a marked improvement in the character of the printing that has met his eye everywhere. Much of this improvement has been due to the designer, who embodied certain art principles in his sketch, sometimes accompanied by lettering which is more suitable to the context than any of the inflexible type-faces. The designer seldom appreciates the limitations of the worker in type metal and rare is it that the printer fully grasps the conception of the designer. This lack of harmony breeds unsatisfactory results, to say nothing of the waste of effort and money. Satisfied that this could be obviated if the printer were made acquainted with the elemental art principles utilized by the designer in typography — who in some sense is superseding the compositor — the commission felt that the industrial field of the printer should embrace much of the work done by the designer. To do so would rehabilitate the printer as master of his craft to the benefit of all concerned — the workman, the employer and the customer.

"Bibliophiles usually are loud in their praises of the 'art' of the early printers, who were artists or associates of artists and imbibed from them ideas which they applied to their craft. It appeared to the commission that schools of design and art schools were teaching much that could aid the printer. The difficulty was that the patience of printers would be exhausted in segregating the particular information they desired from the mass of matter given in the courses of schools of design. Much of this would be art for art's sake and confusing to the seeker after information as to how best to apply art to typography — the purpose not being to make poor artists out of good artisans, but to gain art knowledge so that the students might become more skillful workmen.

"The commission was informed by competent authorities that it was feasible to put into effect its plan of simplifying this instruction. Acting upon this assurance, schools of design were consulted, with the result that several of them have promised to coöperate with the commission. Negotiations have progressed so far with the Art Institute of Chicago that, as soon as a class is ready, competent and sympathetic instructors will arrange a course particularly applicable to the needs of printers, and it is hoped the experience here will be such as to justify similar efforts elsewhere.

"So far as is known, this is the first attempt systematically to harmonize these two important elements in modern printing. If it shall prove successful to any degree it will have a wonderful effect on the character of high-class printed matter and on the advertising columns of newspapers. Printing material will be used to better advantage and thus the workman will widen the scope of his craft.

"The commission appeals to all compositors, as the course would be of little benefit to those not having a knowledge of the trade. The venture is not altogether experimental. The commission knows from the experience of a few journeymen who have had the perseverance to sift out what was advantageous to them from a full art course the possibilities of that line of study. Similarly it knows of the advantages of the correspondence course, and the Inland Printer Technical school — now under control of the commission — has graduated more than one thousand students.

"Add to this the habit of being successful, which has characterized the International Typographical Union, and the promoters of this new idea in trade-union activity have reason to anticipate success."

FROM "THE INTERNATIONAL BOOKBINDER."

Apropos of the question of trade education, we are publishing the report of the Commission of the International Typographical Union on Supplementary Education. The names of the commission, to those who know them, is sufficient warrant of their earnestness and ability to deal with the question. The International Typographical Union is to be commended for its broad and valuable enterprise, and also to be congratulated in having within its fold men of such caliber to deal with such a large and important subject, and whose labor can not but result in a healthy reflex upon labor organizations generally.

FROM "THE PAINTER AND DECORATOR."

The printers are persistent pioneers. Under the caption, "Making Skilled Workmen," is told the story of their latest departure from the beaten path, a plan to overcome the serious difficulties arising from the decay of the apprenticeship system, the increasing use of machinery, the adoption of modern methods and the specialization of the trade. It is something new and full of promise, and is being tried under favorable conditions. The members of the commission are picked men of exceptional ability; adequate facilities and means exist or will be provided and the rank and file of the membership are intelligent and well informed, so that the scheme will be fairly tested. Read the story and think it over. We suffer from the same evils as the printers, and have got to solve the problem for ourselves. Perhaps the printers have found the way out. We hope to have space and time to say more upon the subject next month, as the passing of the apprentice, the arrival of the specialist and the invasion of the artist-designer who is not a painter are matters that vitally concern us as craftsmen.

ACTION OF CHICAGO TYPOGRAPHICAL UNION.

President Brady, of Chicago Typographical Union, appointed E. D. Berry, C. M. Butler and B. F. Chittick a committee to inquire into and report on the plans of the I. T. U. Commission on Supplemental Trade Education. The committee gave its unqualified approval to the work of the Commission in a comprehensive report. It also presented the following preambles and resolutions at the February meeting, which were unanimously adopted at a meeting of seven hundred members:

WHEREAS, The International Typographical Union has, by its creation of the Commission on Supplemental Trade Education and vesting it with full



OSTRICH TEAM ON OSTRICH FARM, LOS ANGELES, CALIFORNIA

On line of Southern Pacific Railway.

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

power to act, recognized the growing need of scientific instruction in the basic elements of our craft; and,

WHEREAS, The said Commission has opened a school of correspondence that will largely aid our members in their efforts toward individual betterment in working capacity; and,

WHEREAS, The growth of this institution will further strengthen the position of the International Typographical Union in the campaign for the organization of unfair shops and cities by holding out an added inducement to ambitious non-union men to join our ranks; and,

WHEREAS, The institution above referred to will tend to create a lasting harmonious feeling between our body and the employers generally; therefore, be it

Resolved, That Chicago Typographical Union heartily indorses the general project of trade education, and also approves the action of the I. T. U. Commission in establishing the "I. T. U. Course of Instruction in Printing"; and, be it further

Resolved, That the Auxiliary Committee of No. 16 be and is hereby authorized to coöperate with the I. T. U. Commission in furthering the success of the institution in Chicago; and, be it further

Resolved, That Chicago Typographical Union, No. 16, pledges itself to the payment of $5 as a prize to each of its members who is awarded a like amount by the I. T. U. Commission for extra diligence and proficiency in the course.

APPLICATIONS AND SCHOLARSHIPS.

Those who are dubious as to the value of the International Typographical Union Course of Instruction in Printing should have their doubts set at rest by the action of Mr. A. R. Allexon, of Chicago, in making application for the lessons. Mr. Allexon's work has appeared in the advertising pages of THE INLAND PRINTER since its first issue, and by common consent he is conceded to be among the leaders of the craft. It is significant of the man that he did not decide to take the course until he had thoroughly investigated its scope and intent. If the lessons have in them that which is valuable to finished craftsmen like Mr. Allexon they will prove a veritable gold mine to younger and less-accomplished printers. Nor is it to be deduced from this that the lessons are devised for master craftsmen; on the contrary, simplicity is their feature, while their principal aim is to meet the needs of the average man. It is their thoroughness — not their complexity on "art" — that commends them to the "artists" of composing-rooms.

The first student to forward his exercises to the experts of the International Typographical Union Course was Tillman Bradley, of Aberdeen, Mississippi. His experience has been confined to a few years' work in country offices — widely different from that of Mr. Allexon — and yet he wrote:

I. T. U. Commission, Chicago, Ill.:

GENTLEMEN,— The drawing outfit and three first lessons were received yesterday, and I herewith submit my first attempt at hand-lettering. Think I can do much better on next lesson, as I will have more experience with drawing board. Am more than delighted with the course this far and will put forth every effort to prove proficient. Thanking you for the nice drawing outfit and fair dealing, I am, respectfully, TILLMAN BRADLEY.

That one day should bring forth commendations from men of such diverse standing and opportunities goes to prove that the International Typographical Union is accomplishing what it started out to do — establish a system of technical education which will prove valuable to every craftsman who has within him the spirit of progress and the desire to learn and know.

CHEAPEST PAPER PRINTED.

Le Petit Populaire, of Liege, Belgium, is said to be the cheapest newspaper in the world. It sells for a quarter of a cent a copy. It consists of four pages week days and eight on Sunday, and the pages are about half as large as those of an average American newspaper.

Advertising rates are low, and notwithstanding the limited space, the editor finds room for the *feuilleton,* without which no well-regulated newspaper in French would think of going to press. Regular subscribers get *Le Petit Populaire* delivered at their doors at 1 cent a week.— *Exchange.*

"THE INLAND PRINTER" ON TASMANIA.

Our Australian correspondent appears to have hurt the pride of some Tasmanians, as the following item from the Launceston (Tasmania) *Examiner* testifies:

AN UNJUST ACCUSATION.

THE INLAND PRINTER for August contains some sweeping generalities in reference to the wages paid in the printing trade in Tasmania. Says THE INLAND PRINTER: "Tasmania, the smallest of the Australian States, and known as the 'tight little island,' is a veritable printing-trade nursery, and one is often surprised at the large proportion of members of the trade who have graduated in the capital of that State. The wages paid in all branches of the craft are the lowest in the Commonwealth. Some startling disclosures have just been made by a committee appointed to inquire into the sweating evil, and among many items it was announced that bookbinders and paper-rulers were paid at the rate of 27 shillings a week, besides having to work long hours. Boy labor is rampant in Hobart, and when a youth reaches man's estate he has either to take the miserable pittance offered or make for the mainland of Australia, where conditions are certainly much better. This, of course, accounts for the vast number of Tasmanian printers that are met with in Melbourne and Sydney. Even editors, managers and journalists receive paltry remuneration — in fact, in every walk of life conditions somewhat resemble those of an English rural town, where the hours are long and the pay small. Australia is now embarking on a policy of immigration, and is setting forth to Europe the wonderful advantages we possess over all other countries, but intending settlers will be well advised if they steer clear of Tasmania, otherwise they will find that labor conditions somewhat resemble those countries which they have been glad to leave."

This sweeping condemnation of the Tasmanian printing trade is unjust and undeserved. The "wages paid in all branches of the craft" are not "the lowest in the Commonwealth." All through the island, practically, with the exception of Hobart, union rates are paid, the basis being the determinations of the Victorian wages boards. In Hobart, it is true, there is room for improvement, and this will probably be effected before very long. For the rest, the wages paid to printers are the same as are current in Victoria.

It may be explained that this statement by THE INLAND PRINTER is now noticed for the reason that the August issue has just reached us. On it, under the Lyne tariff as originally proposed, a duty of 1s. 3d. per copy was demanded. Consequently it remained in bond until the Federal Parliament cancelled so ridiculous an impost.

It is a pleasing tribute for a trade paper to be referred to in a comparatively small city on the other side of the world by name, without qualification or explanation as to its place of publication or purpose in life. This implied knowledge of worth and standing in the eyes of the people who know and who do compensates for the "ridiculous impost" of one hundred per cent put on us by politicians — probably lawyers — with distorted notions of the needs of the people.

ERRORS OF VARSITY MEN.

Printers are credited with the perpetration of some amazing errors, but they are not in it when compared with the embryo university student. A large crop of "howlers" has been garnered by "The University Correspondent." It is rather a philosophical way of expressing a historical fact to say that "a long time ago England was once a foreign country." The assertion that "England has much coal beds; when it is finished we shall have to use our brains for fuel, and it will be scarce" is evidently the outcome of earnest pondering by some budding economist. Some of the translations recorded are quite up to the usual standard; for instance *Caerulea puppis,* "a Sky terrier"; and *gemini tripodes,* "three-legged twins." As contributions to scientific knowledge, it is recorded that "air usually has no weight, but when placed in a barometer it is found to weigh about fifteen pounds a square inch"; and that "if a small hole were bored in the top of a barometer tube the mercury would shoot up in a column thirty feet high." — *British and Colonial Printer and Stationer.*

I NEVER knew a seasoned printer who would hesitate to designate copy as "rotten" if he thought it to be so, and I never knew many of them to be wrong.— *George Ade.*

Written for THE INLAND PRINTER.

TRADE CATALOGUES IN A PUBLIC LIBRARY.

BY HARRISON W. CRAVER, TECHNOLOGY LIBRARIAN.

DURING the past year the Technology Department of the Carnegie Library of Pittsburg has been actively engaged in forming a permanent collection of trade catalogues for the use of the public. Although catalogues are so easily obtained by individuals and seemingly so generally distributed to business houses, it has been found that there is enough demand for them at the library to make such a collection worth its cost.

The catalogues are found useful in a number of ways and to several classes of visitors. To one reader they furnish a general view of the development of a certain industry. Another is enabled to compare the different makes of some particular machine. Patent attorneys find the older ones of value in determining the "state of the art" at a given date, and sometimes call for them as evidence in patent litigation. Still another use is as a collection of samples of modern commercial printing and catalogue make-up, showing what is good and what should be avoided.

To meet all these needs some arrangement for cataloguing the material and systematically arranging it on the shelves is necessary. After reviewing the possible methods, it was decided that in this case the best method of shelving it would be to place all catalogues issued by any firm together and to arrange the firms alphabetically. The ideal arrangement would be, of course, to arrange all catalogues relating to a certain class of machines together, but this is almost impossible, as many firms issue a single book covering a very varied line of products.

To facilitate reference in the case of firms issuing their advertisements in a variety of forms, the following simple classification was adopted:

Bulletins	100
Catalogues, "complete, general, perpetual"	200
Catalogues, "partial, sectional"	300
Circulars	400
Folders, flyers	500
Pamphlets, leaflets, etc.	550
Instruction books	600
Photographs, blue-prints, etc., of products	700
Special publications (reprints of magazine articles, etc.)	800
Testimonials	900
Samples of products	000

The first circular received from a firm will be numbered 401, the next 402, and so on. This keeps the various circulars in chronological order. When a circular or catalogue is replaced by another, the earlier one is marked as out of date and a reference given to the one replacing it. The old one is not destroyed, however.

Westinghouse Machine Company.

Catalogues. 9×7.

202 Westinghouse gas engine. n.d., 19 p, unb.
202 A Same 1897, 25 p., unb.
202 C Same 1899, 66 p., unb
202 D Same 1903, 67 p., unb.

CARD CATALOGUE, CARNEGIE LIBRARY.

Fig. 1.

A card catalogue is made to which every publication is added as received. This makes it possible to find at once what material is at hand from any firm and also acts as an inventory of the shelves. A sample card is given in Fig. 1.

The number given to each catalogue is marked upon the back or the outside cover. The catalogues of any firm are arranged in numerical succession on the shelves. It is therefore very easy to find any particular catalogue wanted.

It was intended originally to make a subject index, showing the firms manufacturing each article. This idea has been abandoned for the present, as it is found that all practical requirements are met by using some of the large trade directories and buyers' indexes.

Trade catalogues are very difficult to handle and store, because of their variation in size and thickness. The bound volumes present few difficulties, but the case is different with the loose folders and pamphlets. These are punched and covered with stiff manila covers, new editions or additional matter of the same kind being inserted when received. By using shelf supports at frequent intervals these can be kept in fairly good order on ordinary shelves.

CARNEGIE LIBRARY OF PITTSBURGH.
TECHNOLOGY DEPARTMENT.

PITTSBURGH, PA., ...

GENTLEMEN,— This department is collecting the trade literature of the leading manufacturers and dealers in various industrial lines. The material is catalogued and made accessible to the engineers and technical men of this vicinity.

We should like to add your catalogue and trade literature to our collection and to be placed on your permanent mailing list for future publications. Address Technology Department, Carnegie Library of Pittsburgh.

Yours very truly, HARRISON W. CRAVER,
Technology Librarian.

CARNEGIE LIBRARY OF PITTSBURGH.
TECHNOLOGY DEPARTMENT.

PITTSBURGH, PA., ...

GENTLEMEN,— We wish to thank you for the .....

.....

recently received, which has been added to our trade literature collection.

We shall be glad to receive any of your future publications. Address Technology Department, Carnegie Library of Pittsburgh.

Yours very truly, HARRISON W. CRAVER,
Technology Librarian.

Catalogues are obtained by direct request from the manufacturer and by inserting general appeals in trade journals. Each catalogue is acknowledged as received. The lists of new catalogues published in many journals are watched and a request for those needed is made. So far the success has been very good. The journals have helped us greatly. The collection now contains about fifteen hundred catalogues, issued by about eight hundred firms, and is growing daily. It is used by a gratifying number of readers and it is believed its use will be still greater as its existence becomes better known and its field extended. Every effort is being made to increase its size and manufacturers are invited to send any catalogues which they issue. The proper address is Technology Department, Carnegie Library, Pittsburgh, Pennsylvania.

DAILIES TO RAISE PRICE.

Lafayette Young, of the Des Moines *Capital*, in moralizing over the rise in wood-pulp, says: "In Denver, a daily newspaper costs from $8 to $10 per year; in New Orleans the standard price is $12 per year. On the Pacific Coast no daily paper worthy of the name is offered for less than $9 per year. The San Francisco papers have never been low in price. The same is true of the Los Angeles papers. Newspapers will never be so cheap in the future as they have been in the past. From time to time we have published lists of papers which have increased their subscription price. Unless some new material shall be discovered from which white paper can be made, daily newspapers will go to at least $8 a year in any and all parts of the country."

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

HENRY DORSEY, of the Dorsey Printing Company, Dallas, Texas, has been elected president of the Dallas Interurban Electric Railway Company of Dallas, Texas.

DANIEL D. SCOTT, a well-known Linotype expert, is about to establish a Linotype school at No. 8 Dix Place, Boston, Massachusetts, which will be the successor of the Jamaica Linotype School.

P. H. & J. PILLANS & WILSON, 86 Hanover street, Edinburgh, Scotland, request publishers of local time-tables to send them specimens of these tables, and they will reciprocate with copies of their own publications.

THE BUCKIE PRINTERS' ROLLER COMPANY has recently opened a factory in Detroit, Michigan, at 172-174 Grand River avenue, with Mr. W. G. Loomis as local manager. The principal works are located in St. Paul, Chicago and Detroit.

THE JONES-GRIGSBY PRINTING COMPANY has removed from the McCoy Block to the Barndollar Building, Coffeeville, Kansas. In the announcement of its removal, this company styles itself "Official Printers to His Highness the Coffeeville Business Man."

THE death is announced of Mr. T. B. Look, founder of the T. B. Look Printing Office, of Livermore Falls, Maine. Owing to the illness which preceded the death of Mr. Look, the business was sold out to Mr. D. M. Locke, who now conducts it under the name of the D. M. Locke Company.

MR. CARL B. SWAIN, until recently vice-president of Wright & Joys Company, Milwaukee, Wisconsin, under whose direction the artistic printing issuing from that establishment was produced, is now associated in a similar capacity with the Corbitt Railway Printing Company, 383-389 La Salle street, Chicago.

THE WILLIAMS WEB COMPANY, of Philadelphia, has removed its entire business to Shreveport, La., and is now located at Spring and Travis streets, that city. Shreveport, the "Queen City of the Southwest," offers advantages to manufacturers in the way of free natural gas for power, and exemption from taxation for manufacturing concerns.

IT is reported from St. Louis that the differences in the pressmen's union, culminating there, have been settled. By the terms of the settlement Mr. Galoskowsky relinquishes control of the *American Pressman*, which will hereafter be published at Cincinnati under the editorial and business management of Mr. Frank Pampusah, a well-known member of the organization hailing from Denver, Colorado.

MR. W. G. SLAUSON, of the Morgans & Wilcox Manufacturing Company, Middletown, New York, who met with a severe accident on the Pacific Coast about a year ago, has, his friends will be glad to know, entirely recovered, and is again pushing the firm's goods as usual. Their line includes the well-known skeleton steel furniture, the Slauson cylinder press lock, and their new labor-saving iron furniture, which is successfully displacing both wood and metal. The son, Mr. W. T. Slauson, is in charge of their recently established Chicago depot at 143 South Clinton street.

THE business formerly conducted under the name of J. D. Munroe and "The Munroe Press" at Fall River, Massachusetts, has been incorporated under the latter title. No change in management or business methods is contemplated. Mr. W. H. Cunneen, who was for many years foreman and superintendent of the old concern, has acquired an interest in the business.

DINSE, PAGE & CO., electrotypers, who suffered loss by fire in their old home at 167 Adams street, Chicago, in January last, have resumed business in larger and more commodious quarters at 429-437 La Salle street. An entirely new equipment of modern machinery, combined with a central location, will enable this company to give even better service to its patrons than formerly.

ACCORDING to an advertisement of *Collier's*, the more popular magazines carried the following agate lines of advertising during 1907; *Collier's*, 460,204; *Saturday Evening Post*, 450,079; *Outlook*, 398,768; *Review of Reviews*, 375,578; *McClure's*, 373,198; *Everybody's*, 371,579; *Munsey's*, 336,042; *Cosmopolitan*, 335,810; *Literary Digest*, 328,658; *Ladies' Home Journal*, 307,515; *American Magazine*, 266,996; *Harper's*, 265,663.

BARNHART BROS. & SPINDLER have issued an interesting catalogue of their "Old Roman" Type Family. It contains a number of practical examples of the uses to which this letter may be put, among which are a variety of colors and tints. The Old Roman Semitone, which has a cross-hatched effect, will be found very useful, as it presents a unique and artistic appearance. The catalogue may be obtained by any printer writing for it on his own letter-head.

S. H. HORGAN, the recognized authority on photo-engraving in this country, has just been secured by the Electro-Light Engraving Company, of New York, to superintend their plant. There would seem to be a fitness in the longest established and most successful of the great photo-engraving establishments being directed by the dean among process engravers. Mr. Horgan has completed a third of a century at this work, having begun on the New York *Daily Graphic* in 1874. For the past fourteen years he has edited the Process Engraving Department of THE INLAND PRINTER.

IN an effort to overcome one of the obstacles placed in the way of the trade by postal regulations the University Press of Cambridge, Massachusetts, has begun the issuance of *The Printing Art Sample Book*. The Postoffice Department does not permit advertising of paper by sample in second-class matter; it will not allow reference by name of the paper on which a second-class publication is printed. *The Sample Book* is mailed as first-class matter and enjoys the liberty of presenting displays of and information concerning all classes of paper. The publication is a monthly and the price 10 cents a copy or $1 a year.

THE local unions of compositors, pressmen, stereotypers and electrotypers, photoengravers and bookbinders are adopting resolutions favoring the abolition of the duty on white paper, wood-pulp and the materials used in the manufacture thereof and presenting them to both houses of Congress through their Representatives and Senators. This action is complemental to the anti-paper trust campaign of the Newspaper Publishers' Association. The preambles declare, in part, "That any combination which produces an artificial scarcity of news print paper, and which unduly stimulates the price of product, is an oppression that affects alike the employee as well as the employer; that the almost prohibitive and ruinous price of such paper has curtailed to an alarming extent the number of workers employed in the printing industry, and has further acted as a preventive to

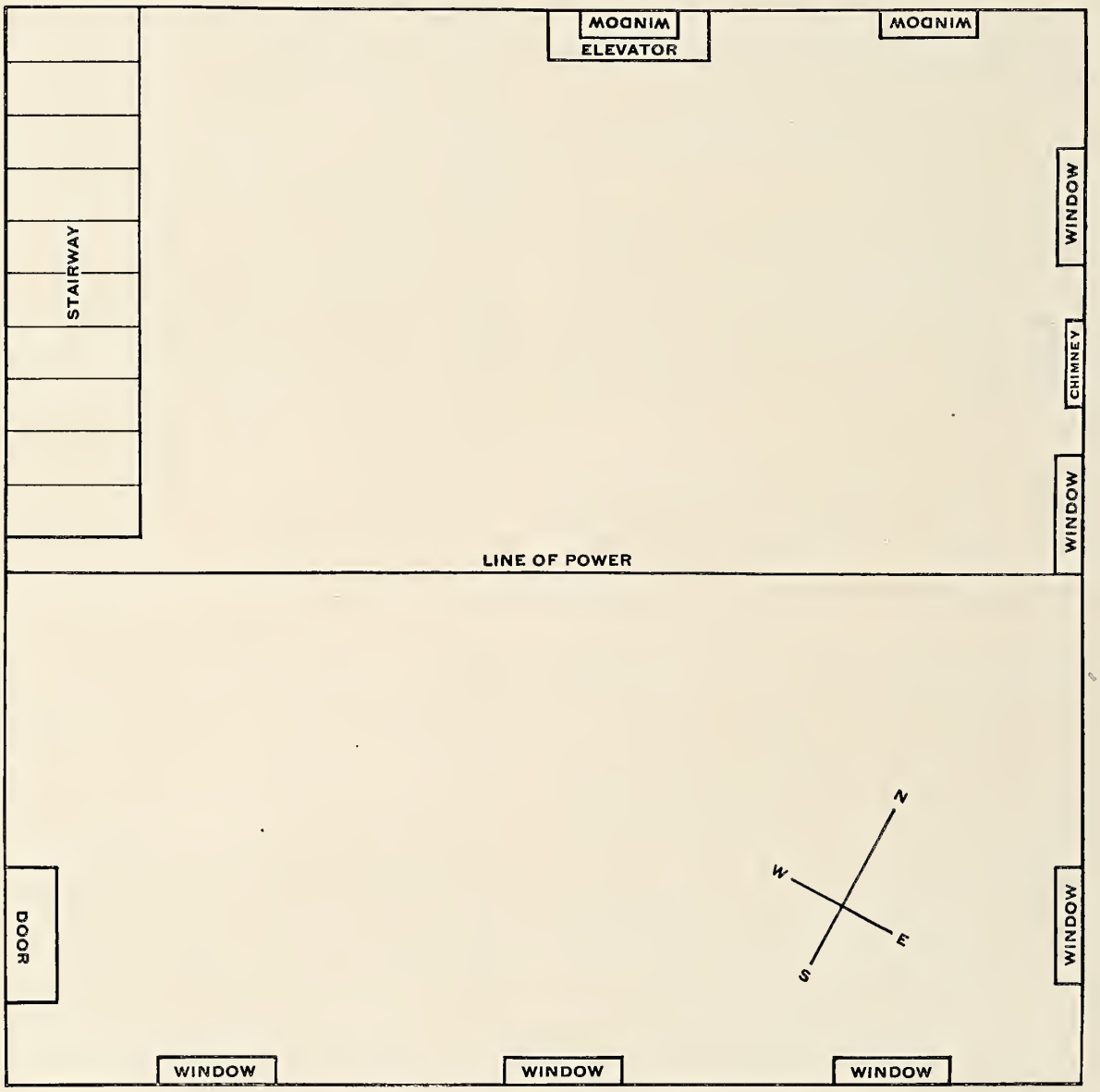
the printing trades artisans from securing higher compensation for their services, to which they are justly entitled." All of which causes the *Paper Dealer* to cynically remark: "The publisher has a warm place for the printer as long as he can utilize the printers' union for political purposes."

THE PROBLEM OF A LAYOUT FOR A PRINTING OFFICE.

To encourage a very important feature in printing-office economics THE INLAND PRINTER will give a year's subscription to the printer making the most satisfactory layout for the floor diagrammed herewith. This is a plan of the floor of the *Enterprise*, Beardstown, Illinois. The layout submitted must be passed on by Mr. A. T. Harrison, mechanical superintendent of the *Enterprise*, and he will decide who shall receive the prize. Send the replies direct to A. T. Harrison, the *Enterprise*, Beardstown, Illinois. The time for the contest to close will be announced next month. This is a profitable study and it will be well to take plenty of time to it.

The floor is twenty-four feet wide, and the diagram was drawn to a scale of one foot, and later reduced to six inches, so that all the dimensions shown are on the scale of one-quarter inch to the foot. Particular attention is drawn to the fact that power is supplied from the floor below and the presses therefore must find their place near the line of power shown in the diagram. The material and the dimensions of the frames, presses, stones, etc., follows:

Two twenty-case Wisconsin cabinets; one sixteen-case two-third cabinet; desk, 30 by 36; Gordon press, 10 by 15; four double news cases; one single news case; dump, 29 by 56 inches; paper cutter; No. 6 Acme stapler; four stones, 39 by 52, 42 by 60, 36 by 75, 30 by 60; stove; table, 30 by 86; table, 32 by 42; paper cabinet, 22 by 50; proof press.



WHO CAN MAKE AN ACCEPTABLE LAYOUT FOR THIS FLOOR?

OUR HUMOROUS SIDE.

One of our friends in printer's row who acts as proprietor and "devil" at the same time, and who finds it necessary to occasionally go out and hustle for a job, went out the other day for a while, leaving on his door a card neatly marked: "Will be back in an hour." On his return he found that some envious rival had inscribed underneath, "What for?" — *Ben Franklin Monthly.*

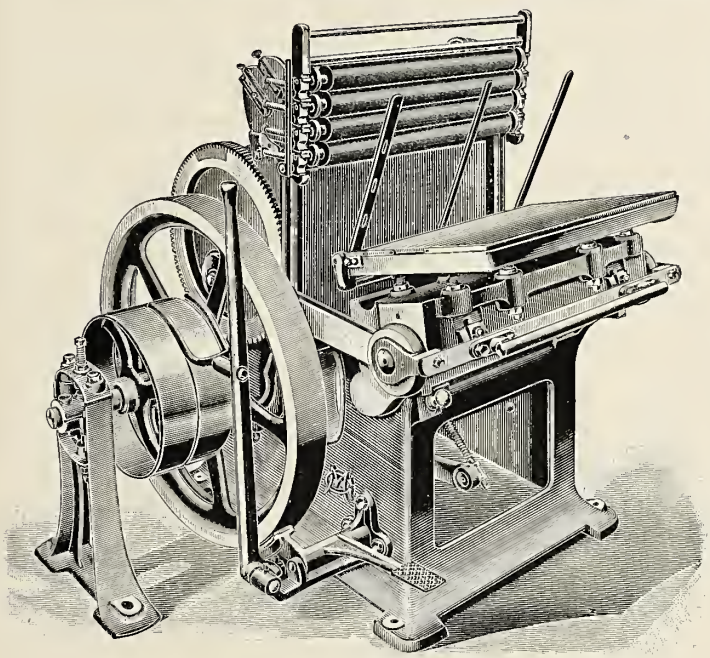
EVER notice that after you get into a man's debt you meet him oftener? — *Ed. Howe.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

GALLY IMPROVED UNIVERSAL PRINTING, EMBOSSING, STAMPING, CUTTING AND CREASING PRESS.

The National Machine Company, of Hartford, Connecticut, have recently introduced the Gally Improved Universal Printing, Embossing, Stamping, Cutting and Creasing Press, especially designed to meet the demand of those printers who require a larger press than the 14 by 22-inch



GALLY IMPROVED UNIVERSAL PRESS — SUPERROYAL NO. 4.

size. Publishers using ready prints, in small towns for one-page work, blank-book makers and others who do not have constant need for a cylinder press will find the Superroyal No. 4, which we illustrate below, a very valuable and economical addition to their plant.

This press is of improved design, built in 17 by 25-inch size only, and is proportionately heavier than the 14 by 22-inch made by this company. Among the many improvements may be mentioned the additional weight of the parts. The bridge, fly-wheel, hook connection and cam-lever are heavier than the 14 by 22-inch press; the camway in the large gear-wheel is of improved design, requiring a larger friction roller; the gear-wheel has the steel sections in the rim and camway like the Style No. 2 and Style No. 3 Universals; the carriage ways are of new design, the carriage slot being perpendicular its full length. This press has the long pinion shaft with the outside floor support like the No. 3 Universal, and the new style double-inking device without springs is a part of the regular equipment. Five steel chases, one roller mold — for which a set of cast rollers may be substituted if preferred — eight form-roller stocks, four distributor-roller stocks, two vibrator ductor-roller stocks, sixteen roller wheels, eight large and eight small; two iron lateral distributors or changers, two feed tables and one set of wrenches are included in the equipment. Each press is shipped complete with ink-fountain and side-power fixtures, including tight and loose pulleys, and the improved belt shifter and brake combined. The fly-wheel makes eight revolutions to each impression and the press requires about one and one-half horse-power to operate it. The entire equipment, including feed tables and stands in position, occupies only 44 by 60 inches, which is a small space, considering the manufacturer's claim that it is the largest platen printing-press in the world.

BAUSCH & LOMB-ZEISS CONSOLIDATION.

The announcement is made that the Bausch & Lomb Optical Company, The Bausch-Lomb-Saegmuller Company, of Rochester, New York, and the Carl Zeiss Optical Works, of Jena, Germany, have effected working arrangements so as to practically unite all their business interests, thereby concentrating under one management the very highest possible development of skill in the production of optical, physical and engineering devices. The Bausch-Lomb-Saegmuller Company becomes an integral part of the Bausch & Lomb Optical Company, having no further separate existence, but the Carl Zeiss Works will retain its entity in Jena, because of the German statutory requirements, which make it obligatory for the company to exist in perpetuity. The terms of agreement between the Zeiss and the Rochester works prevent any changes in the works at Jena. It is, however, the intention ultimately to manufacture and to market in the United States the products of the Carl Zeiss Works.

This new combination or association bestows upon the principals composing it the combined advantages of all. The scientific staff, data, formulæ, inventions of Carl Zeiss; the highly developed business organization, scientific staff, experience and skill of the Bausch & Lomb Optical Company, and the inventions and experience and skill of the George N. Saegmuller concern are to be united not for the mere purpose of selfish aggrandizement, but to enable them to utilize to the best attainable ends the means and opportunities of each, and to give to the world for its advantage, and thus their own, the products of their thought and labors in scientific fields, and to make these available to a far greater degree than has ever before been possible.

When the best thorough scientific German skill is combined with the progressive enlightened American manufacturing methods the world is bound to become enriched through the combination. L. E. S.

LEATHER SKIVING AND PARING MACHINE.

The Fortuna Machine Company, Duane and Church streets, New York city, have a leather skiving and paring machine for bookbinders, manufacturers of blank books and various other articles on which leather is used. The machine makes a perfectly conical skive, from nothing to one and a quarter inches in width, and leaves no ridge or shoulder on the stock unless desired. It can easily be operated by a girl or a boy. It produces exceptionally high-class work not heretofore obtainable by machine or hand. It has a cylindrical knife that can be ground while the machine is working, and it will not injure the hands of the operator. It skives straight or irregularly shaped pieces equally well. It creates no dust, as the cutting comes off

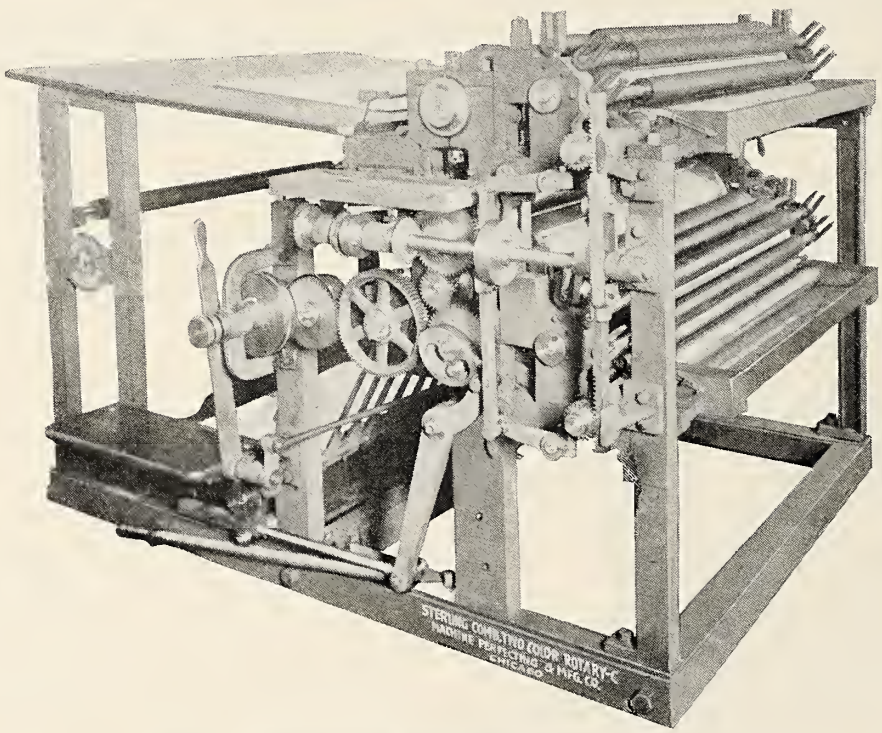
in one piece. It requires but one quarter horse-power, and takes up no more space than a typewriter. It is built with the precision and strength of a revolver.

THE MACHINE PERFECTING & MANUFACTURING COMPANY, CHICAGO.

The Machine Perfecting & Manufacturing Company, of Chicago, are now producing a line of printing-presses, embossing and creasing machines, that should interest the prospective buyer.

The accompanying illustration represents their Series "C" Sterling Combination one or two color rotary press, which, according to the desire of the purchaser, may be had with or without any of the special following features, the main object of the manufacturers being to build the machine to suit the demand of the requirement:

The press is constructed to handle all kinds of paper in flat sheets hand-feed, or an automatic feeder may be easily attached. Will print in one or two colors at the same time, as ordered, and is well adapted to printing cardboard, folding boxes, bags, etc., also roll feeding, printing in one or two colors at one feeding, with device to rewind in rolls solid or slit. The cylinder is forty-four inches and will print any size sheet up to 30 by 40 inches, according to size of form and margin on paper to allow for clamping of plates, which are curved electros, or curved stereos, according to way press is ordered built.



SERIES "C" STERLING COMBINATION ONE OR TWO COLOR ROTARY PRESS.

The press may be had with apron delivery for envelopes, bags, folding boxes, etc. The distribution is even and equal, in fact superior to a four-roller cylinder press, as the forms are double inked by two large rollers at each impression when used for sheet printing, and every convenient facility is provided for handling, make-ready and changing of plates. Has feeder steps on both sides so that two feeders can be used on small work, envelopes, etc. Speed of course depends upon the ability of the feeder.

The Machine Perfecting & Manufacturing Company are equipped with appliances to manufacture all classes of printer's machinery, standard or special, can fill orders promptly, and those desiring further information should write to the manufacturers.

BARNHART BROS. & SPINDLER'S SPECIMEN BOOK NO. 9.

The new specimen book of Barnhart Bros. & Spindler is a bulky volume of 1,020 pages, substantially bound in brown cloth. Regarding the book the foundry makes the following analysis of its contents:

"1. Every type-face shown in the book is cast upon the point line, point set, point body system; the total comprising the largest exhibit of lining cast type ever shown between the covers of one book.

"2. A very lengthy list of accents is shown on pages 727 to 743, inclusive, totaling between forty and fifty thousand in all.

"3. The advertising and decimal figures shown on pages 699 to 715, inclusive, are something entirely new, especially the decimal figures, which materially facilitate composition. By referring to page 708, under the heading of 'Examples,' will be seen how nicely these decimal figures work out in connection with our advertising figures.

"4. A very important feature of the specimen book is the fact that we have not hesitated therein to show the descenders in the larger bodies of job type. We have from time to time called attention to the fact that our lining system is so perfect that it permits of the cutting and casting of a full size and well-proportioned descender in the larger bodies as well as in the small bodies. This is not true of some of the other lining systems, and if the reader will refer to some of the specimen books of other typefoundries, he will at once note that there seems to be a studied omission of the showing of descenders in the larger bodies such as 48-point and upward. In such bodies, it will be noted that they rarely show descenders, and if they are shown it will be found that the descenders are very short and pudgy affairs and out of all proportion with the descenders in the smaller bodies. This, to our mind, is a very important feature. Our descenders are all cast upon the body and do not overhang.

"5. On pages 955, 956 and 957 will be observed that we inaugurate a new idea of supplying electric welded silver gloss steel chases with platen-bed presses, in lieu of the cast-iron chases that are usually supplied with them.

"6. A very complete line of brass rule is shown, including the brass rule novelties, such as labor-saving brass panels which are shown on the bottom of page 773; solid brass round corners, pages 774, 775 and 776; brass brazed corners, page 777; solid brass corners, page 778; brass square and diagonal corners on pages 779 and 780.

"7. Our book shows the largest variety of German body and job-type faces cast upon the lining system.

"8. The typewriter faces, on pages 513 to 522, are specially printed in imitation typewriter style.

"9. There is a great enlargement in the number of miscellaneous characters shown on pages 680 to 698, which are very useful to printers.

"10. The historical sketch, on pages VII to XVII, gives the complete history of the foundry from its earliest inception to the present day.

"11. On pages 2 to 6, inclusive, the pound-selling system, an exclusive feature of our foundry, in the sale of type in this country, is thoroughly explained.

"This book is now off the press and ready for distribution among the printers of the country. It is called our Specimen Book No. 9, and any printer who has not already received a copy of this particular book, we shall be pleased to supply with one upon their requesting us to do so."

Under the heading "A New Italic on a New Body" in *The Typefounder*, the organ of the foundry, attention is called to the Barnhart Old-style Italic, intended to work



with either Barnhart Old Style or Barnhart Old Style No. 2. This face is cast on an offset body, by which it is possible to place all the face of any letter entirely on its body without any kern or overhang, giving a solid support to all parts of the face, which renders the breaking of projecting portions of letters impossible, while permitting close fitting of the characters. The illustration herewith exemplifies this feature, the body of each letter being outlined. The offset is cast on all bodies of 24-point and larger. Later, when some mechanical difficulties are overcome, smaller sizes will also be placed on this body. Fillers are supplied to square out the body at the ends of lines and words.

THE BABY RELIANCE PROOF PRESS.

The Baby Reliance Proof Press placed on the market last year by Paul Shniedewend & Co., Chicago, has been most heartily welcomed by the engravers. It completes the niche in their line of world-renowned Reliance presses. The following was received recently from one of their customers: "I received the Baby Reliance Press to-day and at once set it up, as I was, of course, very anxious to try it. I am well pleased with results. Everything was O. K. and well packed. The only thing wrong is the name, as there is nothing babyfied about it. 'Little giant' tells its merits better. Everything seems satisfactory and I am well pleased."

HAVING CONFIDENCE INSPIRES CONFIDENCE.

There is nothing more convincing than supreme confidence in the merit of the goods one is selling, particularly when that confidence is such that the seller is ready to place the goods as a sort of hostage in the hands of responsible customers, in the assurance that the merit of the goods will make them indispensable. Elsewhere in this issue of THE INLAND PRINTER will be found an advertisement of A. F. Wanner & Co., who make an offer of this kind for the Wilson Patent Blocks. This offer is most liberal and convincing, and must appeal to discriminating buyers. W. P. Dunn & Co., Chicago, whose plant was recently destroyed by fire, is one firm among many which has placed orders for complete equipments of the Wilson blocks, indicating that Wanner & Co. are able to make good all along the line both by precept and vicarious example.

FIRST TO USE WOOD-PULP.

Wellington Smith, head of the Smith Paper Company, of Lee, Massachusetts, on January 1 entered upon his forty-fifth year as a manufacturer of paper, and his career has been a most interesting one from the viewpoint of the maker, the dealer and the manufacturing proprietor.

In connection with the anniversary the Springfield (Mass.) *Republican* says:

"A very interesting fact is that Mr. Smith was the first paper manufacturer in America to introduce wood-pulp into his product, and use it as a basis of papermaking. The Smith Paper Company have in their possession the bill of lading of the first wood-pulp produced in this country. This first pulp was made at Curtisville, in the western part of this State, by Fritz Wurtzbach, now of Lenox, and was drawn to the Lee mill by team, carefully packed in grain sacks. Mr. Smith remembers distinctly the first load of pulp and the jests of the papermakers at what they thought an impossibility. Even the rag sorters were envious lest the new product should prove a success and in some way deprive them of their vocation. From the first load many handfuls were taken, passed among the papermakers and about the town to be examined and expert opinion gained."

BLESSED is the boy who comes early to a life purpose — who knows what he wants to do.— *Jones.*



HUNGRY HANK: "Well, well! Feeder Wanted! That just suits me. Wonder what they've got fer a feller ter feed on."

Drawn by Maurice A. Schwartz.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball programs, folders, announcements, invitations, tickets, society folders, masquerade designs, etc. 2-9

BOOKBINDERS' MACHINERY.

3 Hickok 36-inch faint-line ruling machines with and without layboy.
1 Sanborn No. 5 2-rod lever embossing press.
1 each styles A, C, and No. 7 Perfection wire stitcher.
1 White combination foot and steam power paging and numbering machine.
1 Champion foot-power paging and numbering machine.
1 each foot and steam power 28-inch Rosback perforator.
All machines guaranteed in good working order. Write GANE BROS. & CO., St. Louis, Mo.

BOOKS.

BOOKS ON ADVERTISING — Separate volumes on "General Advertising," "Mail-Order Advertising," "Retail Advertising," "Advertising Typography," "Rates, Mediums, etc." Write for list P — it's free. A. S. CARNELL, 150 Nassau st., New York.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions, or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

HOW TO MAKE black and colored printing ink; pressmen should know ment, money-making "side lines," etc.; price, $1, by mail prepaid. HOLLIS E. Eighth ave., Conshohocken, Pa.

INLAND PRINTER COVERS —An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

MONEY-MAKING BOOK — Tells how any one (regardless of age, sex, location, experience, or present occupation) can at once start spare time business without capital; how I started with $2 and made thousands; unusual, fascinating home or office work; 1,000 suggestions; circular FREE. HOLLIS CORBIN, 1362 Chestnut st., Philadelphia.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by Wm. J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of book, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

Steel Die

Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing. Prompt service.

AMERICAN EMBOSSING CO., BUFFALO, NEW YORK

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

CALENDAR AND NOVELTY PLANT, medium-sized, well-equipped, desires to form a connection with some concern or party desiring to go into the advertising novelty business. C 149.

EXCEPTIONAL OPPORTUNITY — The best printing business in a leading Colorado city; model plant in perfect condition; 2 cylinders, 4 Gordons, Linotype, bindery, etc.; well established, reputation and patronage the very best and still improving; splendid chance for business men; triflers need not apply; very attractive terms; full particulars on application. C 135.

FOR SALE —A whole or part interest in high-grade stationery and printing business in thriving western city; making money, but must sell on account of poor health; investigate. Address C 117.

FOR SALE — Established weekly and excellently selected job office; beautiful town, delightful climate, richest county, excellent hunting, fishing and boating; plant, lot and building, $2,200 — $1,200 cash, balance terms; or will sell plant alone for $1,200 spot and lease building for small rental; owner has other business. ARGUS, Riverside, Wash.

FOR SALE — Half interest in daily paper in growing Idaho city; big field; man with practical knowledge of printing preferred; takes $3,500 cash to handle. C 154.

FOR SALE — Half interest in electrotype foundry; will sell cheap; my partner who is an all-around electrotyper will go any place with plant on conditions that can be arranged; this is a good chance for a publishing house or engraving plant. C 127.

FOR SALE — Interest in a complete lithographing, printing and binding plant; excellent location and opportunity. C 129.

FOR SALE — The *Sun*, Middleville, Michigan, an up-to-date newspaper with job office, income $3,500; also equipment for another small newspaper and job office; good reasons for selling; don't write unless you mean business. Address SUN, Middleville, Michigan.

"HOW TO PROMOTE A PRINTING BUSINESS" is a little book about raising capital, getting new business, establishing a mail-order department, money-making "side lines" etc.; price, $1, by mail prepaid. HOLLIS CORBIN, 938 Real Estate bldg., Philadelphia.

MANAGER WANTED — Unusual opportunity to secure substantial interest and salaried position in very high-class manufacturing business, located on Broadway, New York city; if prepared to invest from $3,000 to $5,000 in part interest, and if you desire to move to New York, write us, stating age, experience, and references; the business has no connection with any printing business, but an all-around printer or newspaper man with some knowledge of advertising would be well fitted for the position, which is not a difficult one to fill for a man who is reliable, energetic and possessed of ordinary common sense. W. C., 2215 Land Title bldg., Philadelphia.

$900 buys a small weekly newspaper and job office in western New York village. C 123.

Publishing.

OUT SOON — New bulletin indicating excellent businesses obtainable; request one to-day. EMERSON P. HARRIS, Broker, 253 Broadway; New York.

COLORING FOR PRINTERS.

BIG MONEY IN PRINTING POST CARDS IN COLORS — I have a new process for printing local views for post cards in colors; any ordinary printer can do the work on Gordon press; several colors, true to nature, from a single half-tone cut; full particulars, color charts, etc., for $1; samples and descriptive matter for 4 cents stamps. J. S. COX, Estherville, Iowa.

COLORING FOR PRINTERS — New value given half-tones and etchings; boon to post-card printers; samples and information for 6 cents in stamps. E. E. Owsley, Owensboro, Ky.

COMPOSING MACHINES.

FOR SALE — Mergenthaler Linotype machine (single) in first-class condition, with magazine and one complete set of matrices. C 130.

FOR SALE — One set Brevier No. 19, one set Brevier No. 2, one set Agate No. 1, all two-letter, and one set Nonpareil No. 2, single letter. CHICAGO TYPESETTING CO., 339 Dearborn st., Chicago.

MONOTYPE EQUIPMENT FOR SALE AT A BARGAIN, consisting of 1 keyboard and 1 caster; equipped with job type casting attachment and typewriter attachment, matrices for 6, 8, 10, 12, 14, 18, 24, 30 and 36 point, Modern, Old Style, De Vinne and Gothic, extra molds, justifying wedges and scales, matrix cases, special characters for the different fonts, incidental supplies, etc. C 657.

ELECTRICITY NEUTRALIZERS.

WANTED PRINTERS to know they need not be troubled with electricity in their *press*. LAKESIDE SUPPLY CO., Fort Wayne, Ind.

Knife Grinders

For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold.

BLACKHALL MFG. CO., Buffalo, N.Y.

EMBOSSING COMPOSITION.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

ENGRAVED COMMENCEMENT INVITATIONS.

NEWEST, handsomest, and most exclusive designs; liberal discount to stationers and printers. HARCOURT & CO., Manufacturing Engravers, Louisville, Ky.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOLDING MACHINES.

DEXTER BOOK FOLDER — Takes sheets 18 by 24 to 32 by 46, delivers 2d, 3d, or 4th fold with automatic gauge. PRINTERS' MFG. CO., 184 Congress st., Chicago.

FOR SALE — Circular-folding machine, makes 3 folds, and handles sheets up to 12 by 17 inches, speed 4,000; weighs about 1,000 pounds. C. H. STUART & CO., Newark, New York.

HELP WANTED.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 3; Monotype caster operator, 1; superintendent, 1; all-around printers, 4; bookbinders, 2; solicitors, 2; make-up, 1; stoneman, 1; pressmen, 2; proofreader, 1. Registration fee $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, 130 Sherman st., Chicago.

Artists.

WANTED — Commercial artist with some experience in retouching mechanical objects; state wages. H. J. ORMSBEE ENGRAVING CO., Syracuse, N. Y.

Engravers.

PHOTOENGRAVERS looking for positions should apply to EMPLOYING PHOTOENGRAVERS' ASSOCIATION, who are placing help in good open shops. Address 116 Michigan street, Milwaukee, Wis.

WANTED — First-class color photographers, etchers and finishers; also commercial artists; state salary expected and furnish a few samples, which will be returned. C 87.

Foremen, Managers and Superintendents.

WANTED —A capable man to superintend printing and binding plant in one of the best medium-sized cities in the West; must have experience in all departments, be thoroughly competent and able to take some stock; first-class position for the right man; inquire. C 491.

WANTED —A capable man to take charge of the printing department of an established firm; one who can estimate on printing, ruling, binding, lithographing; with or without capital. A. POMERANTZ & CO., Stationers and Printers, 22 S. 15th st., Philadelphia, Pa.

WANTED —A first-class, experienced printer, assistant to foreman and capable of taking charge of composing-room in office doing about $15,000 a year; position open May 1; open shop; send letters of recommendation with application; will pay $18. Address THE EVENING NEWS, North Tonawanda, N. Y.

WANTED — Foreman; must be enthusiastic, systematic and practical; union shop in the East, medium size, doing good work; excellent opening for right party. C 122.

Salesmen and Solicitors.

OLD-ESTABLISHED PRINTING HOUSE, doing first-class commercial work, wants competent solicitor who controls fair trade. C 156.

SOLICITORS WANTED in Milwaukee, Indianapolis, St. Louis, Cincinnati, Cleveland, Toledo and Detroit, to represent a catalogue and booklet printing house doing high-grade work, and so situated as to name attractive prices; good opportunity for proprietor of small shop to handle as side line; commission basis; give full particulars and references in first letter. C 121.

IMPOSING STONES.

IMPOSING STONES, cast iron, any size, while they last $3 per square foot. GEO. P. CREHORE, 1228 Joseph ave., Nashville, Tenn.

INSTRUCTION.

LINOTYPE SCHOOL — $100 for 3 months' tuition; may stay longer free to acquire speed; work mostly on "live matter," proof read — the only practice that counts. THE TIMES LINOTYPE SCHOOL, Los Angeles, Cal.

THE PRACTICAL COLORIST, 240 pages illustrated; a pathfinder of great value for ambitious beginners; we give THE INLAND PRINTER free one year to each purchaser. THE SHELDON PRESS, Burlington, Vt.

PHOTOENGRAVERS.

EXCEPTIONAL FACILITIES for handling the work of southern printers; try us. THE ALPHA PHOTOENGRAVING CO., Artists and Engravers, Baltimore, Md. 2-9

PHOTOENGRAVERS' SCREENS.

FOR SALE CHEAP — New 110-line screen 6 by 8, made by Levy. Apply LEE COMPANY, Conshohocken, Pa.

PRESSES.

Automatic.

FOR SALE — Two ¼ medium and one ⅛ medium Kidder presses fitted to print, perforate, and slit sheets running from the roll and adapted for all work of this kind; in good order. PHILIP HANO & CO., 808 Greenwich st., New York city, N. Y.

HAVING NO NEED for our new two-color No. 18 automatic Harris press, offer same at a bargain; never used, perfect condition. CORNELL INCUBATOR CO., Ithaca, N. Y.

WANTED TO SELL a two-color 15 by 18 Harris press equipped with perforators running both ways, stereotyping outfit, etc.; has not had six months' use; perfect condition. WILLIAMS PRINTING CO., Richmond, Va.

Cylinder.

FOR SALE — Two double-color English Wharfedale printing-presses; print sheet 27 by 43 in two colors; now running and in perfect condition. THE U. S. PLAYING CARD CO., Cincinnati, O.

SIX QUARTO DRUM CYLINDERS, immediate delivery: Cranston, $650; Hoe, $550; Potter, $600; Campbell, $425; Oscillator, $350. A. F. WANNER & CO., 342 Dearborn st., Chicago.

Perfecting.

DUPLEX PRINTING-PRESS CO., Battle Creek, Mich. Flat-bed and rotary perfecting presses. 2-9

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1859. 2-9

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, 130 Sherman st., Chicago.

All-around Men.

SOBER, ALL-AROUND PRINTER of 8 years' experience desires position that promises permanency and promotion. S. C. BAKER, Hardinsburg, Ky.

Artists.

ALL-AROUND, up-to-date artist wants change of position; specialty — decorative design; A1 letterer. C 142.

ARTIST, first-class, art and commercial work, pen, wash, water-color, lettering, decorations and fashion, open for proposition. C 635.

ARTIST, first-class on machinery and mechanical retouching, steady and reliable, at liberty March 1. C 124.

DESIGNER — Some experience, desires position with publishing house in West; Pacific Coast preferred; expert job printer; job composition odd spells. C 137.

Bookbinders.

AN ALL-AROUND BOOKBINDER, capable of taking charge of bindery, wishes to change; good reference. C 580.

Compositors.

ALL-AROUND JOB COMPOSITOR of excellent artistic and mechanical ability, accustomed to having entire charge of highest class city work, desires position in clean, well-equipped union shop; not cheap man, but don't object to small shop or town. C 144.

COUNTRY PRINTER — 7 years' experience; capable of taking charge of country office; no boozer. Address J. LOCKWOOD, West Union, Minn.

PRINTER, all-around, A-1 on publication, ad., job and stone, experienced as foreman, single, temperate, union, desires position about April 1 with reliable, well-equipped concern, in any capacity, where a competent, reliable man is required and appreciated. C 477.

SITUATION DESIRED by a first-class commercial job compositor; non-union, age 30; Middle West or New England. C 106.

YOUNG MAN, thoroughly acquainted with all classes of job and newspaper work, would like situation; sober and industrious; will go anywhere, city or country; six years at trade. C 155.

Electrotypers.

FOREMAN — Position wanted by first-class electrotype finisher; highest references; desirous of making a change; thoroughly knows business. C 37.

Engravers.

EXPERIENCED COMMERCIAL PHOTOGRAPHER wishes position with reliable firm of illustrators; references furnished. HENRY KOHLUS, 115 Babcock st., Hartford, Conn.

HIGH-GRADE OPERATOR on colorwork is open for engagement; competent to assume charge of engraving department; referenee. C 89.

SITUATION WANTED by first-class photoengraver; 12 years' experience in commercial and newspaper work; now in charge of shop; will correspond with firms in need of a capable and steady man to handle their work; will install and operate new plant; satisfaction guaranteed in every way. C 134.

SITUATIONS WANTED.

Engravers.

SITUATION WANTED by high-grade half-tone photographer on color and black and white work; reference as to ability, etc. C 90.

Foremen, Managers and Superintendents.

AS ASSISTANT SUPERINTENDENT; opportunity to enlarge experience first object, salary secondary; 11 years compositor, 3 years foreman high-class job plant; strictly temperate, trustworthy, will prove conscientious helper; references. C 66.

DO YOU WANT a competent job printer of acknowledged ability, both mechanical and artistic (4 years working foreman of high-class city plant), strictly temperate and trustworthy, to take charge of the mechanical part of your plant on percentage or similar basis? C 145.

FOREMAN, 23 years' experience, publication and catalogue work, 10 years as foreman Chicago and elsewhere, married, strictly temperate, union, references. C 133.

GENERAL SUPERINTENDENT, employed, desires change; many years' experience on all classes of work; a hustler, careful reader, close estimator and buyer, and a "crank" on system; will consider desk foremanship. C 140.

MANAGER OR SUPERINTENDENT — I am practical man under 40, a hustler and result getter; experience of over 12 years above positions with 2 largest concerns in country; printing (railroad, catalogue, and commercial), blank books, loose leaf, manifold systems, lithography, bank, color and commercial; have been successful and bear good reputation; now employed; am experienced and capable to take entire charge of any size plant; willing to locate Chicago or East. C 536.

SUPERINTENDENT, extensive experience book, magazine, job and catalogue; economical, capable, executive; recently in charge of large New York plant; open for engagement; highest references from publishers and former employers. C 408 New York Office Inland Printer.

SUPERINTENDENT OR FOREMAN of large composing-room desires position; 16 years' experience in large New York city plants. C 151.

WANTED — Position as superintendent or foreman of printing-office by high-grade man; at present employed; 28 years' experience, 14 as foreman in large plant; satisfactory references. C 107.

Miscellaneous.

EXPERIENCED TECHNICAL AND OFFICE MAN, thorough in all departments, up-to-date, 4 languages, desires a change; references if desired; minimum salary $1,800. C 626.

Operators and Machinists.

EXPERT LINOTYPE MACHINIST-OPERATOR, one of the best and fastest machinist-operators on the coast, desires change, and will consider offer California or West; long experience — part factory; install or take charge any size plant; run-down plant especially desired; O. K. proofs; total abstainer, married, excellent references. THOS. McVEAGH, 1657 "C" st., Eureka, Cal.

LINOTYPE MACHINIST, experienced in both book and newspaper work, desires position; can guarantee good results. C 152.

OPERATOR-MACHINIST of 10 years' experience desires position; can furnish references as to ability to produce results; reliable. C 153.

Pressmen.

A FIRST-CLASS cylinder pressman desires a change; prefers to take charge; good worker and manager. C 147.

FOREMAN-PRESSMAN — Up-to-date on color and catalogue work, with good executive ability; strictly sober, married and hustler. C 238.

PRESSMAN, high-grade man now employed desires to change; 4 years with present firm in the capacity of foreman of a 12-press plant; thoroughly capable of executing the finest half-tone, catalogue, magazine, color and specialty printing at a minimum cost and get its equivalent from others. C 226.

Proofreaders.

PROOFREADER AND COPY PREPARER wishes to make change; high-grade; thoroughly experienced, especially in mathematical and technical work; educated, excellent executive ability; East preferred; permanent place desired; union. C 132.

STEREOTYPING OUTFITS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E 33d st., New York city.

TYMPAN GAUGE SQUARE.

MONEY IS SCARCE — Time is money; time is saved on platen presses by tympan gauge squares; 25 cents; all dealers.

TYPE.

100 lbs. 6 to 36 point quads, point system, any part United States, delivered, $15. GUESSAZ & FERLET CO., San Antonio, Texas.

WANTED TO PURCHASE.

WANTED — Book giving commercial rating of publishers, job printers for 1907; write stating price. LAKESIDE SUPPLY CO., Fort Wayne, Ind.

WANTED TO PURCHASE.

WANTED — Bookbindery outfit, medium; machines good condition; send price and description of what you have to FRED MEHNERT, Goshen, Ind.

WANTED — Saw or saw and trimmer for photoengraving plant; must be good; can use other machinery. HENNEGAN & CO., Cincinnati, Ohio.

WANTED — To purchase a secondhand Miehle cylinder press large enough to take a sheet 38 by 50. C 150.

Printers and Stationers Make **RUBBER STAMPS** A PROFITABLE SIDE LINE Profits large and demand increasing. Investigate. Complete outfits from $25.00 up. Write for catalogue. PEARRE E. CROWL COMPANY, 3 E. GERMAN ST., BALTIMORE, MD.



PRINTERS Write on your business letter-head to **R. Carleton Engraving Co., Omaha, Neb.,** for the latest copyright LODGE CUT CATALOGUE Book, **"When Papa Rode the Goat."** Colored plates, 100 illustrations. Many fearful things. 15c. by mail, to printers only.

Our business is TRANSLATING and PRINTING in

Foreign Languages

We set on our linotype machines: German, French, Spanish, Hollandish, Italian, Danish, Swedish, Finnish, Bohemian, Polish, Lithuanian, Slavish, and a dozen other languages.

GET OUR ESTIMATE

FRED. KLEIN CO., Printers, 126-132 Market St., Chicago



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PHOTO-ENGRAVING OR PHOTOGRAPHY

Engravers Earn from $20 to $50 Per Week

The Only College in the world where these paying professions are taught successfully. Endorsed by the International Association of Photo-Engravers and the Photographers' Association of Illinois. Terms easy and living inexpensive. Graduates placed in good positions. Write for catalogue, and *specify the course in which you are interested.* Address

Illinois College of Photography, or Bissell College of Photo-Engraving, } **831 Wabash Ave., Effingham, Ill.**

L. H. BISSELL, President

A Modern Monthly— All About PAPER

The PAPER DEALER



THE PAPER DEALER gives the wanted information on the general and technical subject of **Paper**

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on Enamel book paper.



SPECIAL OFFER—Enclose a dollar bill, or stamps, or money-order, in your letter-head, and remit at our risk, and receive the paper for the year of 1908 and also a copy of our book, "Helps to Profitable Paper Selling."

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BECOME A DESIGNER

You can easily earn $20 to $200 a week

or run your own studio and get first price for your work, when you are competent. I guarantee to qualify you at your home by mail during spare time or refund your tuition money.

Let me send my Test Lesson Free to determine your ability and needs. If you can succeed, I will be glad to teach you; if I can't help you, I will tell you so honestly and you pay me nothing. I don't want you to enroll with me if you can't succeed. Acme students become educated artists—not mere copyists. They are taught practical methods and gain knowledge as well as skill. "The Acme Way is the only Way," say successful Acme students.

Write to-day and learn your natural tendencies.

DORR ELDRED WOOD, President, The Acme School of Drawing

If interested, ask about our resident school. B 290 Acme Building, Kalamazoo, Mich.



Ask your Dealer, or Write for Catalogue.

The Printer's Best Friend

for keeping absolute tab on the product of pressroom and bindery, is the

DURANT COUNTER

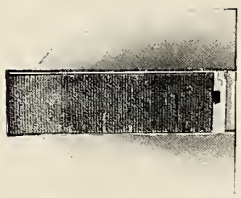
Simple, durable and absolutely reliable.

W. N. DURANT COMPANY, Milwaukee, Wis.

Any Printer can increase his income if he adds a **Rubber Stamp Outfit** to his plant. Our VULCANIZERS for making Stamps are the best in the world.

Write for Catalogue and get started at once.

THE J. F. W. DORMAN COMPANY, BALTIMORE, MD.



We manufacture a galley, cheap and durable, that is in demand by

All Linotype Printers

It is made of especially prepared steel, and does not warp or bend. Sample galley and lock, 25c

Auto-Lock Galley, 155 E. 90th St., New York

Auld's Bodygum

Guaranteed to overcome mottled and blurry half-tones, type forms, rule forms and solid plate printing. Also warranted to make any printing ink take sharply, smoothly and firmly to highly glazed papers. **Large trial sample, postpaid, 25 cents.**

AULD'S INK GLOSS gives a high gloss to inks on hard or soft paper.
AULD'S POWERFUL TRANSPARENT BODY DRYER.
AULD'S JELLYN-PASTE INK REDUCER.
AULD'S INK BINDER overcomes process-ink troubles of printing on top of several colors.
AULD'S INK ENAMEL for giving steel-die embossing inks an extremely high gloss

Samples, postpaid, 25 cents.

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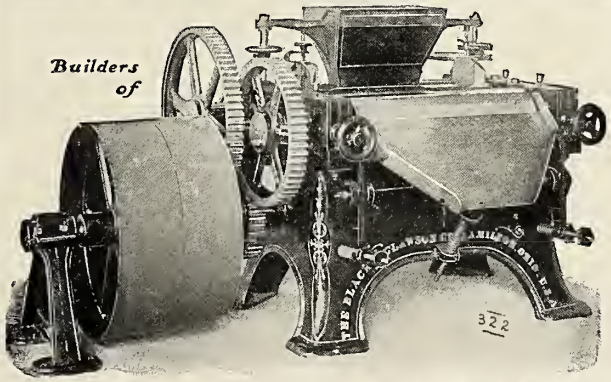
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Builders of



3 Chilled-Iron Roller INK MILLS

Sizes—6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 inches.
With or without Hoppers. Solid or Water Cooled.

Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating Machinery and Special Machinery.

IMPROVE THE QUALITY AND EFFICIENCY OF YOUR INK

INKOLA WILL DO IT

A Perfect Ink Reducing Compound, now being used by the best lithographing and printing establishments of the country. It saves you money and improves the quality of your printing.

INKOLA mixed with any kind of ink will impart a solid body, and as soon as this compound is added to the ink it becomes identified with it instantly—no waiting for mixture to become effective.

Will make any color print solidly and with little ink on the rollers; every color will furnish solid printing—deep, sharp and distinct; it allows sharp impression; makes the ink short and lift easy; keeps the color very brilliant after being dry on paper. No color to which it has been added will wash.

Keeps the stone in good condition. Ink of every kind can be left on the rollers over night—it will not dry on rollers.

We guarantee Inkola to do the work, or money refunded.

Write us for price-list and full information. You should give it a trial. Let us make you a trial shipment. Write to-day.

GLOBE CHEMICAL COMPANY, Pabst Building, Milwaukee, Wis.

BLOTTERS ARE THE PRINTERS' BEST ADVERTISING MEDIUM

A good Blotter every month, if striking in design and text, well printed and carefully distributed, will bring desirable business and lots of it to any printer. We have a series of color plates for printers' blotters that are building business for those who use them. Only one shop in a town can get them. Write for samples and particulars. **Chas. L. Stiles, Keith Theater Bldg., Columbus, Ohio**

ELECTRIC

MOTOR EQUIPMENTS

FOR PRINTING-PRESSES AND ALLIED MACHINES
EXPERIENCE, QUALITY, ECONOMY. Bulletin 2294

SPRAGUE ELECTRIC CO., 527 W. 34th St., New York

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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Photo-Engraving

of original and duplicate copy, made with **WHITFIELD'S** pen carbon papers. We would like to send you samples, and quote discounts. Our line of pen, pencil and typewriter carbons is equally good. We manufacture manifolding oil tissues in books or flat sheets. Samples of all on request.

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LOOK! WIRE LOOPS To Hang Up Catalogs or Pamphlets

The Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out.

Let us send sample and quote you prices.

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75 SHELBY STREET
DETROIT . . . . . MICHIGAN

THE OLD-TIME TYPEFOUNDER would have let his casters go hungry and his machines rust out before he would have done such a foolish thing as to inaugurate a

SPECIAL SALE SYSTEM IN SELLING TYPE

For the Printer was his enemy and must not know how cheaply type could be cast; but things are changing and now we propose to make long, steady runs each month on much-used specialties and cut the price again. This month we will send you 100 lbs. of 12-point Light Remington Typewriter Type (suitable for Automatic Ribbon processes) for $32; or 25 lbs. of 10 or 12 point 3-em Quads for $4.75; 100 lbs., $18. Accuracy guaranteed. Watch this space for further bargains. **THE WYNKOOP TYPE FOUNDRY, 85 Warren St., New York.**

CUTS for Card Printers, Lodge Printers and Advertisers. EMBLEMS, RAILROAD & EXPRESS TRADE MARKS, ADVTG DESIGNS

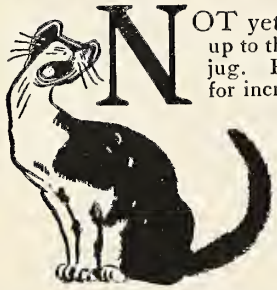
HEADQUARTERS FOR

EMBLEM CUTS

YATES BUREAU of DESIGN

263-269 Dearborn St. CHICAGO, Ill.

Send Stamp for Booklet: Write on your Business Stationery



NOT yet too late, if you'll move right up to the table, to get a lick at the cream jug. Positively the best plan ever devised for increasing your job-printing business.

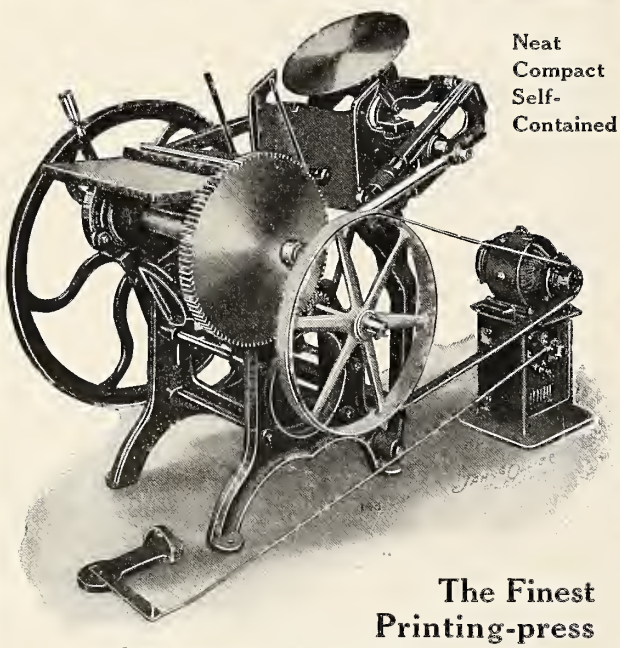
The Yaller Cat

points the way to securing a "little bit off the top." Only one printer in a town may have it—working it ourselves in Chicago. Send 25c. for samples and particulars—quick!

THE CAMPBELL CO., 205 Canal St., Chicago.

All Linotypes are kept running smoothly and easily when lubricated with Dixon's Special Graphite No. 635. Get booklet and free sample.

JOSEPH DIXON CRUCIBLE CO.
JERSEY CITY, N. J.



Neat
Compact
Self-
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The Finest Printing-press Control and Drive You Ever Saw

ROTH BROS. & CO. 27 S. Clinton Street CHICAGO, ILL.

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The VAN BIBBER ROLLER CO

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

We are manufacturers of the highest grade of

"LINO" **"AUTO"**
"STEREO" **"MONO"**
"ELECTRO" **"COMPOSO"**

TYPE METAL

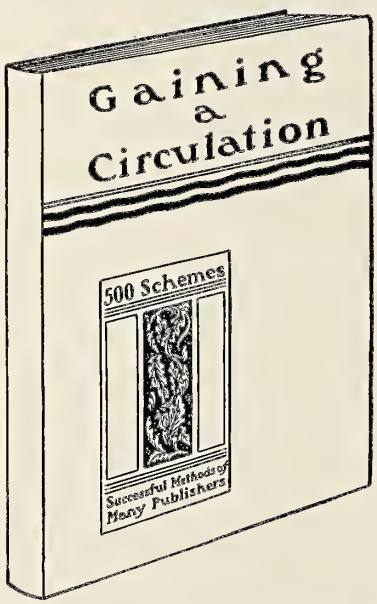
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Help the Circulation of your Paper



There are 500 valuable ideas and suggestions, collated from the experiences of publishers everywhere, in the new pamphlet by Charles M. Krebs, entitled "Gaining a Circulation." Its sixty pages are full of helpful methods of building up papers of every kind. The first part is devoted to miscellaneous suggestions, in some instances a single idea brought forth being worth the price of the book. The other part includes "Special Features," "Attracting Attention," "Contests," "The Coupon of Exchange Value," "Soliciting Subscribers," "Sample Copies," "Advertising Other Publications," "Clubbing Lists," "Combinations," "Reductions and Special Concessions," "Premiums," "Gifts," "Special Editions," etc., the plans of successful publications being fully described. You should have this work.

Sent postpaid on receipt of price, $1.00.

THE INLAND PRINTER CO.

116 Nassau St., New York. 130 Sherman St., Chicago

HAMILTON'S

IMPROVEMENTS IN PRINTING-OFFICE FURNITURE ARE REAL—YOU SEE 'EM.

Our Latest Development, which we show on this page, is the

MASTERMAN COMPOSING-ROOM CABINET

A convenient and economical composing equipment is of vital importance. No article of printing-office furniture has undergone greater development. Starting with the ordinary old-style case stand the transition was almost direct to a complete cabinet, with cases and brackets on top, and lacking many of the essential features of the old case stand.

Further development followed in the cabinet line, steel runs being substituted for wood runs, and not until such cabinets as the Wisconsin, Porter, Polhemus, and Cabinet Grand had come into general use was there a return to first principles, and an effort made to develop the composing stand proper. Steel-run stands of ordinary form were first introduced, as typified in the Hamilton Stand No. 21. From this beginning the development has been continuous as shown by the additions to the Hamilton line of steel-run stands, in numerical order. After No. 21 came No. 22, which places the news and job men on opposite sides. Then followed the No. 23, where the supplementary galley bank was *first* introduced. Then came the No. 24 and the No. 25, which again closely approximate the cabinet form. These were followed later by the Tracy steel-run stands, Nos. 26 and 27, thoroughly economical, with a return to the solid top in place of brackets. This, in brief, is a history of composing-stand equipment. Every new idea successfully introduced during the past twenty-five years has come from the Hamilton plant.

Now we offer in the Masterman cabinet what would seem to be almost final perfection of the composing stand or cabinet. It comprises all the good features of any cabinet or any stand ever used.

The news and jobmen work on opposite sides.

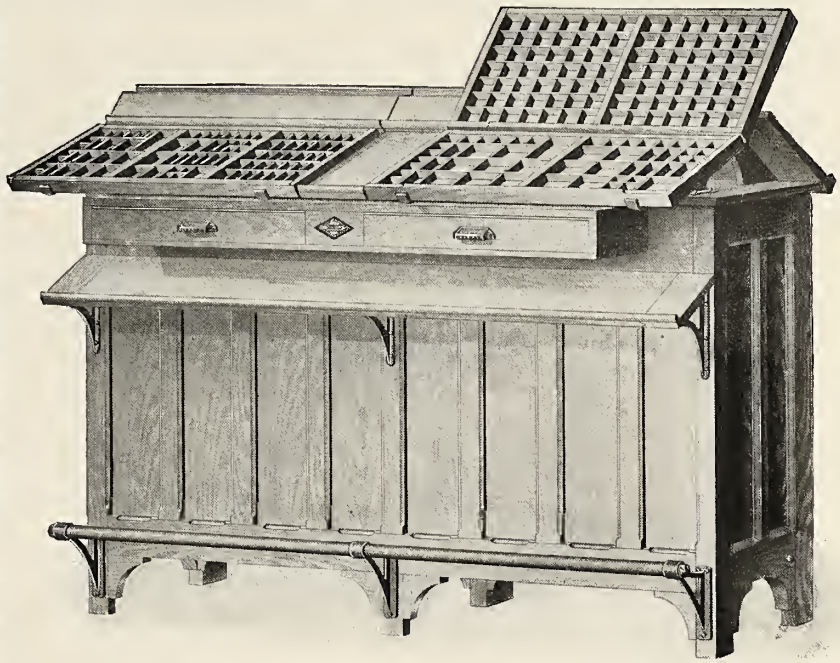
It provides a 4-inch extension front feature.

The cases are supported on heavy flat steel runs.

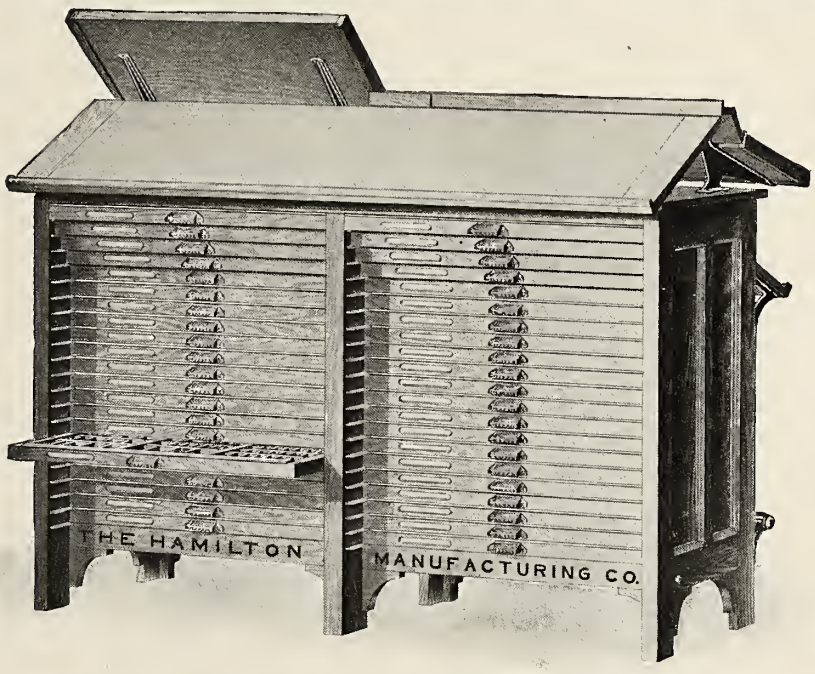
It has large projecting copy-drawers under the composing cases.

The plain bank on the job side can be used independently, or it will take a standard 18 by 72 Bettis case.

The following representative concerns are already equipped with MASTERMAN COMPOSING-ROOM CABINETS: Printing Dept., Metropolitan Life Ins. Co. of New York, 16 cabinets; Butterick Pub. Co. of New York, 52 cabinets.



News side of Masterman Composing-room Cabinet, showing Galley Board between cases, Copy Box with Drawers, Galley Bank and Foot-Rail. One side showing News Cases in place, the other side with low Job Case arrangement and Lead Bank.



Job side of Masterman Composing-room Cabinet, showing forty-two Job Cases with gradual projection in top cases, and with plain 18 x 72 inch Bank.

It has detachable upper bracket arms, so that the top cases can be used in low form, dispensing with the cap case, and using job cases only, or by extending the brackets, pairs of news cases can be used in the usual form. The illustrations show both equipments. Where job cases are used on the lower part of brackets, it leaves room for storage of leads and slugs.

A distinctive feature of the Masterman Cabinet is the gradual projection of the case line in the four upper cases in each tier as shown by the illustration. This allows these upper cases to be withdrawn, they having extension rails, so that the back compartments are accessible without taking these cases from the racks.

Another distinctive feature is the mortised label-holders with transparent celluloid covers, size ¾ by 6 inches.

DIMENSIONS

Occupies floor space 24 by 70 inches.
Height, floor to flat top, 44 inches.
Clearance underneath for sweeping, 6 inches.
Copy-drawer box projection, 11 inches.
Size of two copy-drawers, 12¾ by 22½ by 2½ inches inside.
Size of galley bank under copy box, 9 by 70 inches.
Lead and slug trays, 32 inches long; sloping face, 23 picas wide; horizontal face, 14 picas.
Sloping galley board between the cases on top, 8 inches wide.
Foot rail, 1 5-16 inches diameter. Rail and supporting brackets polished and blued.
Plain dump on job side, 18 by 72 inches.
Label-holder mortises, ¾ by 6 inches.

EQUIPMENT

42 cases in the body of the cabinet.
2 pairs of No. 18 brackets with detachable upper arms.
2 job cases for the top, interchangeable with cases in cabinet.
2 double surface galley boards, 32 inches long.

LIST PRICES

Complete, with cases, brackets, copy box and 18-inch bank, $90.00.
Extra for galley dump under copy-drawers, $5.00.
Extra for polished and blued foot rail, $6.00.
Extra for label-holder mortises in case fronts, with celluloid covers, $2.50.
Weight, crated for shipment, 800 pounds.

WOOD TYPE THAT'S TYPE HIGH

THE ONLY KIND WE MAKE

No printer would think of tolerating metal type of unequal height. Then why in wood type? The product of the press for one hour represents the loss for every hour the press is stopped to underlay imperfect wood Type. ***Our Wood Type is Guaranteed to be perfect in Height.***

THE HAMILTON MFG. CO.

Main Office and Factory . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

ALL PROMINENT DEALERS CARRY HAMILTON GOODS IN STOCK

A VALUABLE LINE GAUGE, GRADUATED BY PICAS, SENT FREE TO EVERY ENQUIRING PRINTER

Superior Features of the Thompson Typecaster

It is the only machine which can make type from Linotype, Monotype or Compositype matrices.

It is the only typecaster which can use the cheap Linotype matrix.

It is the only machine which can make perfect type, 5 to 36 point.

It is the only typecaster which can make logotypes or single types.

It is the only machine which can make low quads and spaces, 5 to 48 point and from 1 point upward.

It is the cheapest machine.

It is the fastest machine.

It is the simplest machine.

[Set in DeVinne series, made by the Thompson Typecaster.]

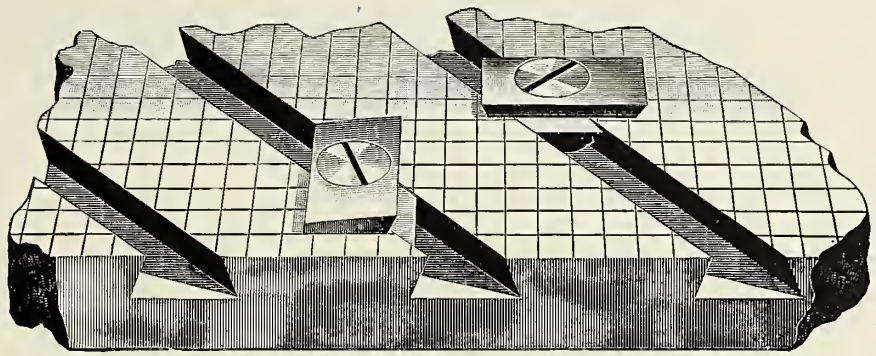
LET US TELL YOU ABOUT IT

THOMPSON TYPE MACHINE CO.

120 SHERMAN STREET, CHICAGO.

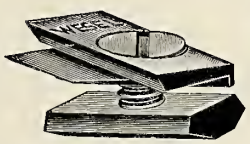
There's Economy FOR YOU in the

Wesel Iron Grooved Block



Sectional view of Wesel Patent Iron Grooved Block, showing Hooks in position.

Nearly 900 Blocks in use.



Wesel Patent Hook with Drop-in Nut.



Sectional view showing how Drop-in Nut is inserted into the Grooves.

Whether you run one press or fifty, the saving of

FIFTY PER CENT ON IMPOSITION, THIRTY PER CENT ON MAKE-READY, SEVENTY PER CENT ON REGISTER, AND SEVERAL HUNDRED PER CENT ON PRESERVATION OF MAKE-READY AND WEAR OF PLATES

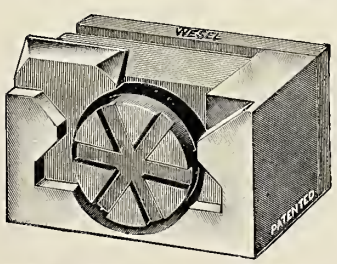
is worth taking advantage of.

The Wesel Block affords you this economy in every job put upon it. It locks the door against unforeseen contingencies which are liable to arise and seriously delay the work. *It keeps the press running.* Dispenses with unreliable wood bases and blocks entirely. Buy your electros unmounted — they come cheaper.

STOP THE LEAKS!

AN OUTFIT OF

DITTMAN REGISTER HOOKS



will save you much money, spoiled work and worry on fine color and register work.

They will outlast every other style of Register Hook made.

The Finest and Most Reliable Hook

IF INTERESTED, send for full description.

F. WESEL MFG. CO.

THE UNIVERSAL PROVIDERS

Machinery and Appliances for Printers, Electrotypers, Stereotypers and Photoengravers

MAIN OFFICE AND FACTORY

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NEW YORK CITY

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WESEL QUALITY KNOWN EVERYWHERE THE BEST MADE

CHICAGO
150-152 Franklin Street



Cut copyright, 1907, by The Herrick Press

LOOK WHO'S HERE!

THE HERRICK CUT BOOKS showing over **400** one and two color original cuts that will "brace up" your advertising...Not an old cut among the lot...They're made by our own artists under the supervision of an expert advertising manager.

Have they real value?

Swift & Co., American Type Founders, Western Electric Co., and hundreds of other large firms are using them ***regularly***. It's proof enough. If you're in business, write on your business stationery, **enclosing 25 Cents,** and the FOUR numbers will be sent ***on approval.***

If you are not satisfied we'll refund your quarter.

Send 25 Cents To-day

THE HERRICK PRESS

Makers of Drawings of All Kinds

931 Fine Arts Building, CHICAGO

The Men Who Denounced the Old-style Stick Now Praise the

STAR COMPOSING STICK



Says W. H. Petzold, Foreman, Kimball Storer Co., Minneapolis —
"I firmly believe it will pay for itself once every week in the average office."

And A. E. Dredge, Foreman, Kalamazoo Gazette, writes —
"Besides being a great time-saver, it is the best stick I have ever handled in my twenty-four years' experience."

We have hundreds of such letters.

The Star Stick is instantaneously adjustable, the most accurate stick in the world, and remains so in spite of wear and hard usage; is rigid and can not be wedged out of measure by tight spacing.

The projections in the knee engage the milled serrations on the under side and hold to them like the grip of a vise. Write to-day for one. You will at once equip your office with the STAR, as hundreds of other printers are doing.

THE STAR MANUFACTURING CO.

17 West Washington St., SPRINGFIELD, OHIO, U.S.A.

SEND FOR FREE DESCRIPTIVE FOLDER

Why buy inferior type when the **best** costs no more?

Send for **Our** Quotations
Before Purchasing

INLAND TYPE FOUNDRY

Saint Louis Chicago New York

Set in Foster and Webb

Your Eyesight

Is of high value and should not be neglected. If you are required to execute close and exacting details why not save your eyes with the best obtainable light. The

"INNOVATE"

System of Adjustable Electric Lights is conceded by those who have given it a thorough test to be the most satisfactory and economical ever tried.

We want you to try this simple Cord Adjuster

The Typesetter, the Engraver, the Artist, or any indoor worker requiring light concentrated on his work will find this practical Cord Adjuster a great comfort and convenience.

The "Innovate" Cord Adjuster

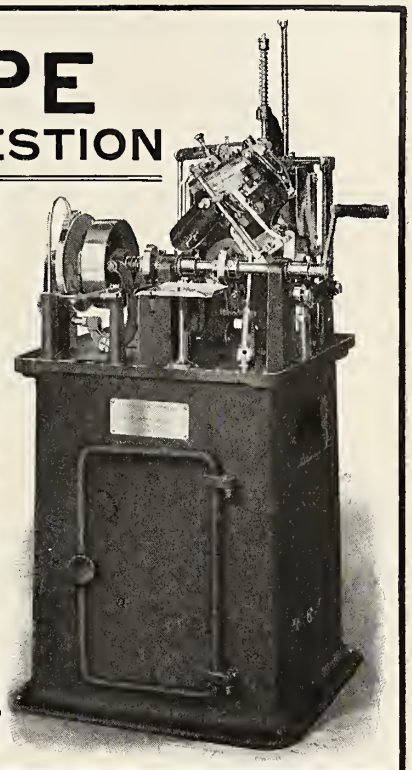
Is a simple, practical device for instantly adjusting drop-lights over printing-presses, type cases, make-up stones, proofreading desks; and to the engraver this Adjuster will be found indispensable. Can be attached easily, requiring only a pocket-knife and a few minutes work. No red tape.



Write to-day for our prices.

CRESCENT COMPANY
Valparaiso, Ind.

THE
TYPE QUESTION



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THE NUERNBERGER-RETTIG CASTER

SEND FOR SAMPLES OF TYPE-PAMPHLET

Universal Automatic Type-Casting Machine Co.

32 SOUTH JEFFERSON STREET, CHICAGO, ILL.

Another Triumph *for* Wilson Patent Blocks

THE W. P. DUNN CO., Book, Catalogue and Publication Printers, of Chicago, who were recently burned out, placed an order with us for a complete equipment of our famous WILSON BLOCKS for their plant after an exhaustive investigation of the merits of the various patent blocks on the market. *The Technical World Magazine* is one of the many publications they will print on WILSON BLOCKS.

We have sold over **$30,000** worth of WILSON BLOCKS in Chicago alone. The oldest users are their best friends. Last year we sold as many Blocks on repeat orders as we did to new customers.

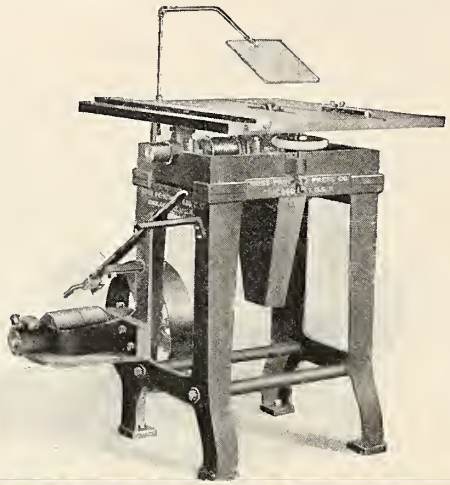
Write to-day for complete illustrated catalogue of WILSON BLOCKS. To responsible printers we will send on trial a complete set to demonstrate what an immense time-saver and great improvement in quality the WILSON BLOCKS will effect.

Manufactured and Sold by

A. F. Wanner & Co.

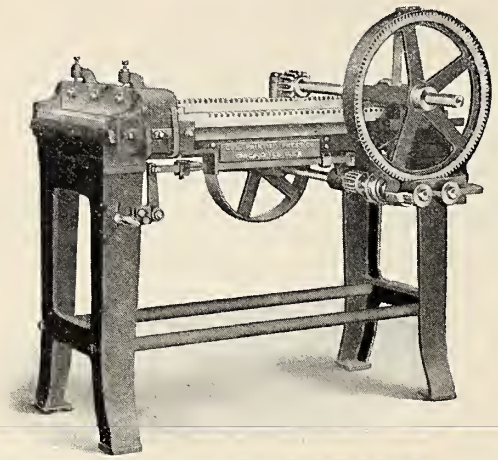
340-342 Dearborn Street, Chicago, Ill.

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THE GOSS PRINTING PRESS CO.
New York Chicago London

GOSS FLAT STEREOTYPE PLATE-SHAVER
With Power Both Ways



THE GOSS PRINTING PRESS CO.
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GOSS
Flat Stereotype Machinery

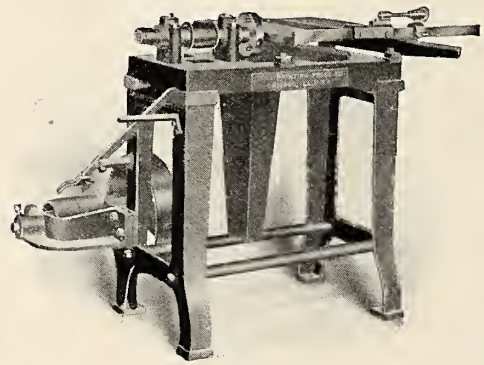
BEST MATERIAL AND WORKMANSHIP
BRONZE BEARINGS
PRICES RIGHT

Patented and Manufactured by

THE GOSS PRINTING PRESS CO.

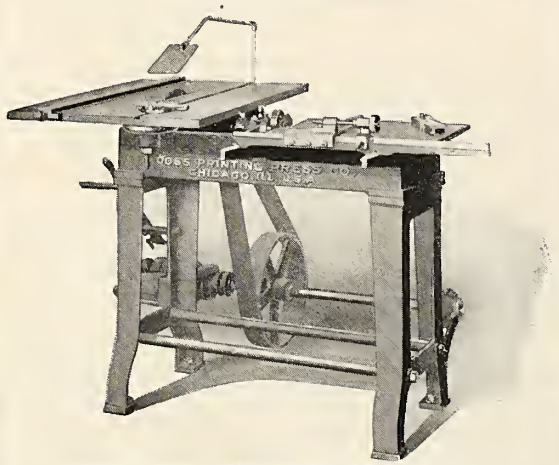
NEW YORK, ... 1 Madison Ave.
CHICAGO, 16th St. and Ashland Ave.
LONDON, ... 90 Fleet Street.

GOSS FLAT STEREOTYPE TRIMMER



THE GOSS PRINTING PRESS CO.
New York Chicago London

GOSS FLAT STEREOTYPE COMBINATION SAW AND TRIMMER



THE GOSS PRINTING PRESS CO.
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New York Chicago London

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WILL PLEASE YOU SO THOROUGHLY THAT
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WE will send a copy of our beautiful Sample-Book to any business man requesting it on his letterhead. Also a Sample-Book of

Unique Cover Papers

—a slightly cheaper grade, and if a user of Manifold Papers, our book of

Star Manifold Linens

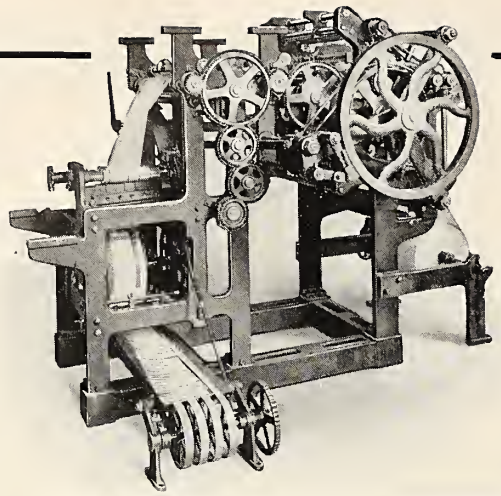
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Windsor Locks, Conn.

Established 1837
Two Mills





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Large specialty printing at a profit demands special made presses. It's the quantity and quality that you turn out *per hour* that makes your profit, and places you in position to meet competition. Special machinery is not expensive. Tell us the character of work you wish printed, and we will tell you of a made-to-order press that will do it quickly. ¶ We make printing machinery, all kinds, for producing automatically, *in one operation*, large finished products from roll paper, delivered in sheets, flat or folded, or rewound in rolls, slit to size. Give us full particulars of your requirements.

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QUALITY	TIME	PROFIT

QUALITY means more business.
TIME-SAVING means a larger output.
QUALITY and TIME-SAVING at lower cost of production mean PROFIT.

These may be attained by adding to your equipment one or more A-B lamps according to your needs; the lamp especially designed to meet the requirements of your art.
Write for BULLETINS and further information.

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CLEVELAND - - - - OHIO

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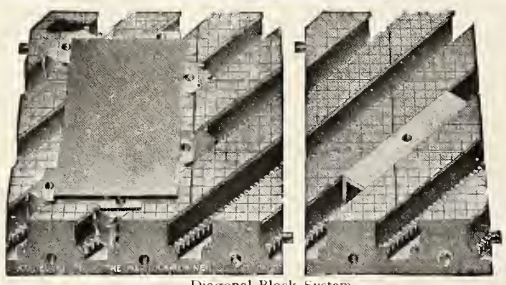
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Be prepared for all this new business. Have our sample book of

Stock Certificate Blanks

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Monasch Lithographing Co.
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Diagonal Block System



Diagonal Register Hook

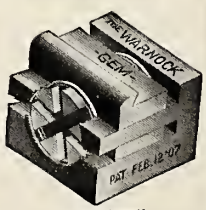
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¶ If you are interested in making the pressroom a more profitable department of your business, it will pay you to investigate the many labor-saving features of our several Block Systems. The Slotted Block for bookwork, Diagonal and Flat-top Block System for quick, accurate register, or three-color work. If interested, send for catalog. Manufactured and for sale by

THE WARNOCK-TOWNER COMPANY
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4 x 8 Register Hook



4 x 4 "Gem"

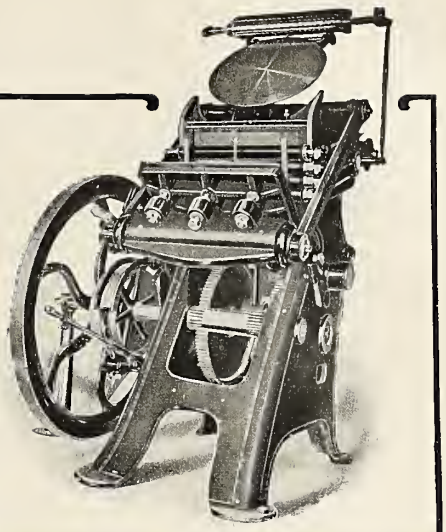
Beginning "PROUTY"

1906 We bought the

"It" 1907 Increased shipments 2½ times in one (1) year.

1908 Doubled gang at factory.

Should? SURE ! ! !



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New York Office, 536-538 Pearl St. Factory—East Bridgewater, Mass. 176 Federal Street, Boston, Mass.

Reducol Compound

Prevents offsetting and eliminates slip-sheeting. Prevents pulling and picking on coated paper. Keeps your rollers from heating. Can be used with Press or Litho Inks.

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40x60 WHITLOCK, 4 rollers, table distribution, front delivery, air springs, impression trip, back-up, 4 tracks, box frame.

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Write for special prices, terms and illustrated catalogue of complete list of Rebuilt Machinery for immediate delivery.

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WICKERSHAM QUOIN made in Two Sizes. 2,000,000 in use.

With these three qualities the WICKERSHAM QUOIN has gained entrance into the printshop, where favoritism was strongly advocated in favor of the old-style quoin.

The inventor of the WICKERSHAM QUOIN planned for the *BEST*, not the "Just as good kind," but a Quoin not to be compared with any other.

Spring is an admirable time to clean out your shop and get ready for business. Lay aside out-of-date devices and try the 20th Century WICKERSHAM QUOINS. The large and small printing establishments use them, and pronounce their use in highly satisfactory terms.

Let us send you our complete Catalog and credentials from those using our Quoins. It will interest you.

SOLD BY DEALERS EVERYWHERE.

THE WICKERSHAM QUOIN CO., Boston, Mass.

THE FUCHS & LANG MFG. CO.

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328 Dearborn Street : : : CHICAGO
150 N. Fourth Street, PHILADELPHIA
Factory : : : : : : BROOKLYN
Machine Works, RUTHERFORD, N. J.

Machinery
and
Supplies for Lithographers and Printers

OWNERS OF
Emmerich & Vonderlehr Machinery



SOLE SELLING AGENTS FOR

The McKinley Perfection Distributing Roller

Improves Your Work

Saves Ink

Gives Perfect Distribution

Simple but Effective

IF YOU HAVE NOT TRIED ONE, LET US SEND YOU ONE ON THIRTY DAYS' TRIAL

A FEW TESTIMONIALS

GENTLEMEN,—We have had in use for several months seventeen Perfection Distributing Rollers furnished by you, which we find a very valuable attachment to our presses. We cordially recommend them to the consideration of any one feeling the need of improved distribution on the inking roller of printing or lithographic presses, and are confident any one purchasing them will be satisfied with the result.

Yours respectfully,
THE STROBRIDGE LITHOGRAPHING CO.
Per N. W. STROBRIDGE.

GENTLEMEN, — The Perfection Distributing Rollers which have been in use in our establishment for some time have given excellent results.

The ink is distributed over a much greater surface, and we find we are using less ink and obtain a greater amount of impressions since we have been using this attachment on our presses. We can highly recommend them to all users of printing and lithographic presses, and have no doubt that they will give entire satisfaction. Very truly yours,

THE AMERICAN FINE ART CO.

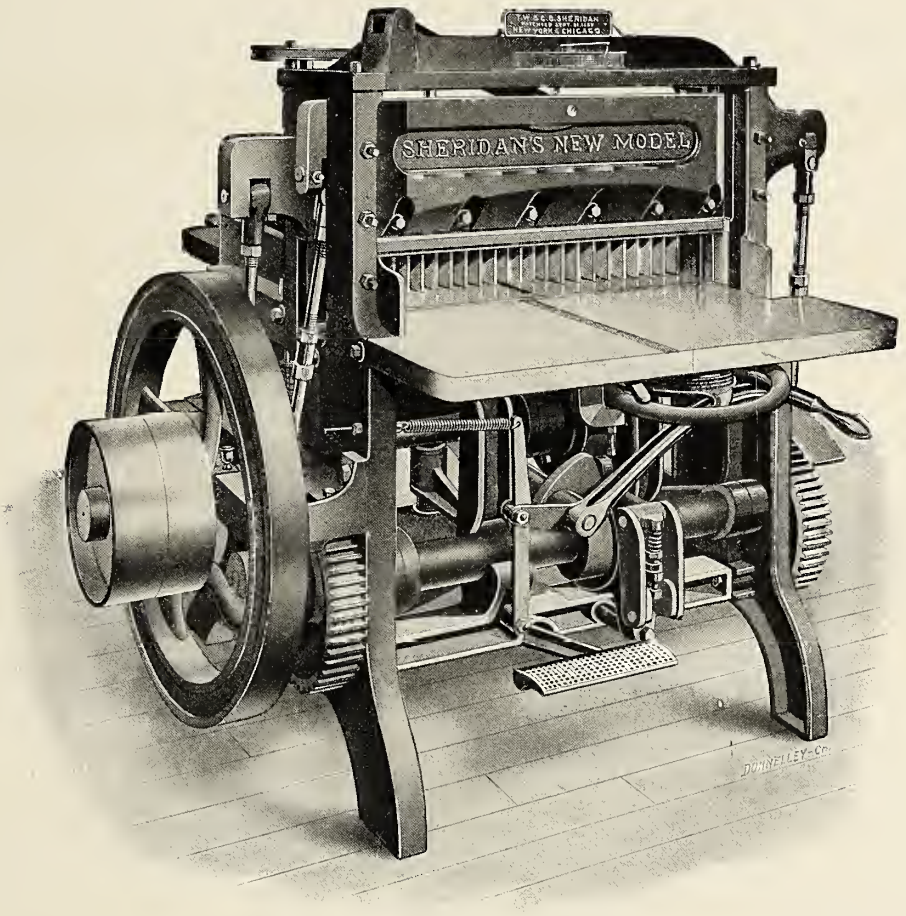
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HIGH-GRADE PRINTING INKS

Sheridan's New Model

AUTOMATIC CLAMP

Built in sizes 36 inches to 70 inches



Write for Particulars, Prices and Terms

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Selling Agents for Martini and National Book-sewing Machines

Write for Circulars and Descriptive Matter

"Good Rollers"

Practical Men and Methods

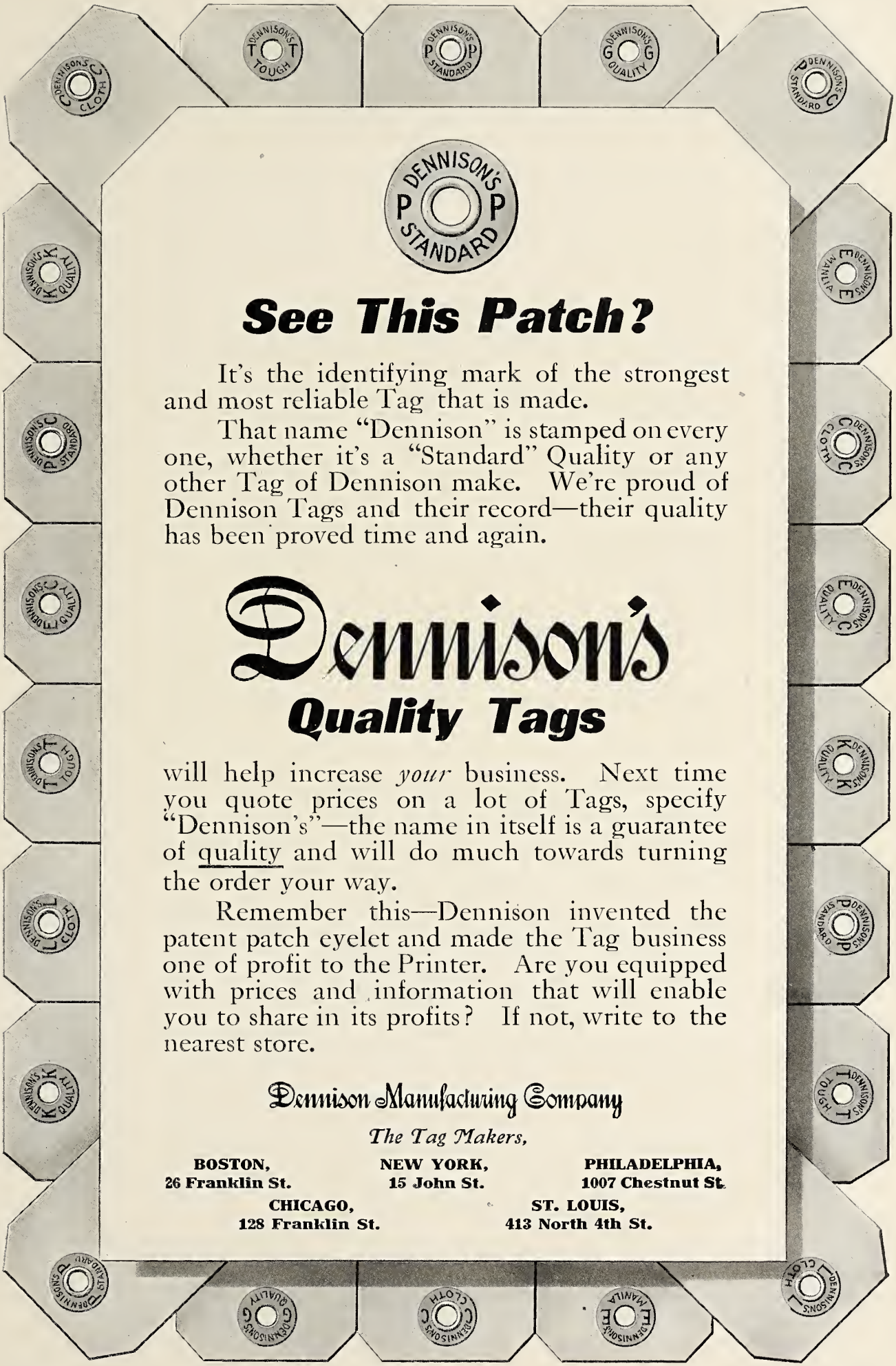
The Buckie Printers' Roller Co.

Established 1869

Oldest in the West

FACTORIES

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See This Patch?

It's the identifying mark of the strongest and most reliable Tag that is made.

That name "Dennison" is stamped on every one, whether it's a "Standard" Quality or any other Tag of Dennison make. We're proud of Dennison Tags and their record—their quality has been proved time and again.

Dennison's Quality Tags

will help increase *your* business. Next time you quote prices on a lot of Tags, specify "Dennison's"—the name in itself is a guarantee of quality and will do much towards turning the order your way.

Remember this—Dennison invented the patent patch eyelet and made the Tag business one of profit to the Printer. Are you equipped with prices and information that will enable you to share in its profits? If not, write to the nearest store.

Dennison Manufacturing Company

The Tag Makers,

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NEW YORK, 15 John St.
PHILADELPHIA, 1007 Chestnut St.
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ST. LOUIS, 413 North 4th St.

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"LOOK at these two jobs: they both are the same except that this is your **Fairfield Cover** and this is_____. The one printed on **Fairfield** pulled twice the returns of the other. Another thing: look how bright and glossy the ink is on **Fairfield** and how dead on the other, yet the same ink was used on both. It was a case of 'penny wise and pound foolish.' I lost money by not using **Fairfield** on both."

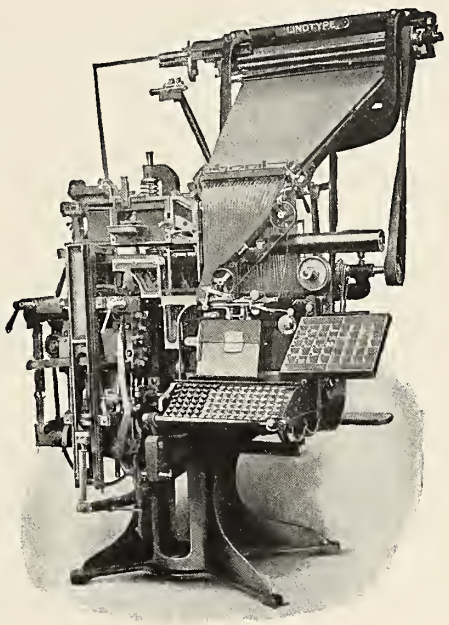
One lesson to be learned from the above is that while the first cost of **Fairfield Cover** is more than most stocks, results prove it actually costs less. Take out your sample-book and see how many different kinds of work **Fairfield** may be used for. If you haven't the book, get one of us or your dealer.

WORONOCO PAPER CO.
WORONOCO, MASS., U. S. A.

Where "QUALITY COUNTS"

Rebuilt Linotypes

Model 1, Two-letter Linotypes.
All worn parts replaced by new.
Guaranteed to produce as good
a slug as from a new machine.



Price, $2,000.00, f. o. b. Chicago

Prompt delivery. All machines sold with new matrices and new spacebands. ¶ This is the only company that rebuilds Linotypes exclusively, that maintains a regular force of machinists and is equipped with up-to-date machinery. ¶ We have an exclusive special license to use patented attachments in rebuilding Linotype machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the United States. ¶ If you want other model Linotypes, write us.

We have completed special tools and attachments for the accurate repairing of Spacebands.

We use ***Genuine Slides,*** purchased from the Mergenthaler Linotype Co., in this work.

Price for Repairing Spacebands, each - - - 25c.

We Guarantee All Our Work.

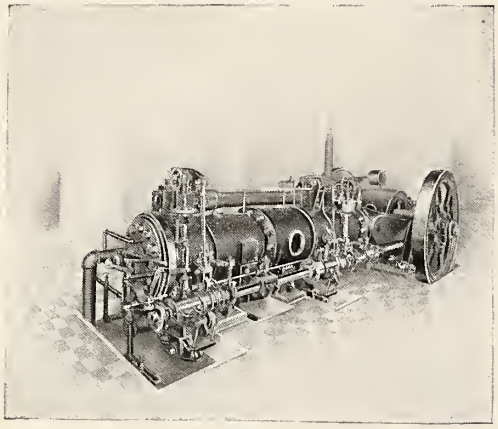
We are now prepared to accept orders for repairing Linotype machines or complete Linotype plants.

If you have a Linotype to sell
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Gutenberg Machine Company

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President and General Manager.

545-547-549 Wabash Avenue, CHICAGO



Cheap, Reliable Power!

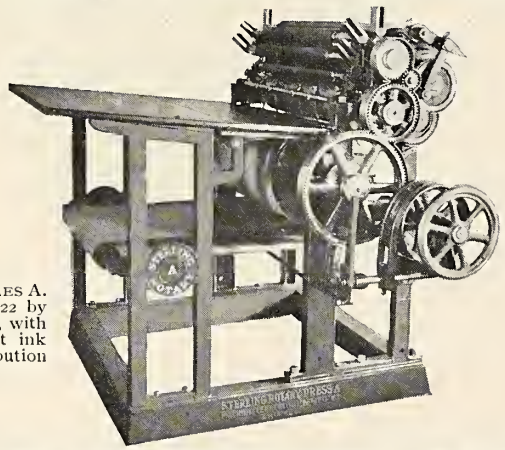
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Are guaranteed to give perfect satisfaction.
They start easily and automatically control the fuel supply, giving highest economy. Sizes, 5 to 375 h. p.

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DU BOIS IRON WORKS
ESTABLISHED 1877
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STERLING PONY Rotary JOB PRESS



SERIES A. Size, 22 by 24 in., with perfect ink distribution

For printing circulars, letter-heads, envelopes, bills of lading, grocery and millinery bags and all sheet printing up to its capacity. The speed is limited only by the ability of the operator.

Machine Perfecting & Mfg. Co.

Designers and Manufacturers of
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STERLING ROTARY ONE AND TWO COLOR PRESSES
for various purposes. Sterling Pony Cutting, Creasing and Embossing Press. Sterling Pony Routers.
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The Mechanical Chalk Relief Overlay

(LANKES & SCHWAERZLER, Munich)

BY far excels any overlay method extant to-day. The finest detail in the cut is brought out. Guaranteed to withstand the longest run. Inexpensively produced. No extra skill required. Shoprights profitable to *large* or *small* establishments.

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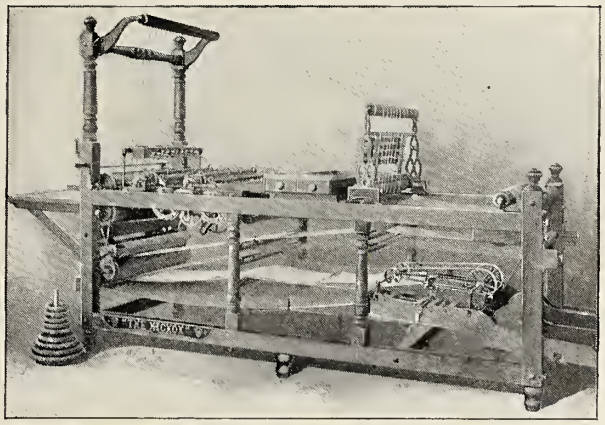
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General Representatives
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(TELEPHONE, 4768 BEEKMAN)

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Paper-Ruling Machines

AND Ruling Pens

Bookbinders' Machinery

The W. O. HICKOK MFG. CO.

HARRISBURG, PA., U. S. A.

ESTABLISHED 1844 INCORPORATED 1886

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Printers' Machinery Place

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Near West Harrison Street.

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Take Metropolitan L, Garfield Park Branch trains, to 45th Street station.

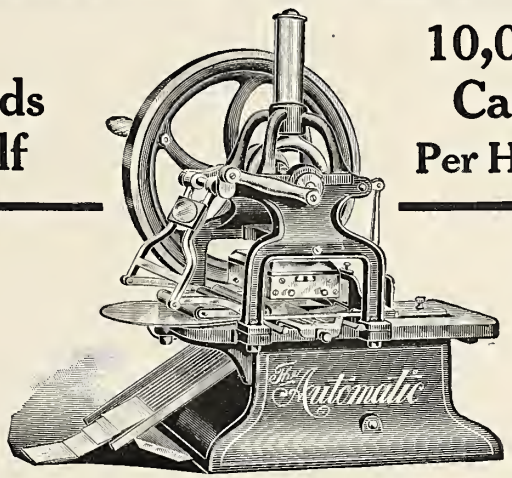
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It Feeds Itself

10,000 Cards Per Hour



The Automatic Printing-Press

Made by the AUTOMATIC PRINTING-PRESS CO.

Prints any size from 1 x 2 inches up to full postal card size, and any thickness from 2-ply up. Registers perfectly for color printing and uses standard type. Operated by hand or small motor.

Makes Small Jobs Profitable

You can beat every other printer's price and still make big money, because the Automatic feeds itself; all you need to do is to start it. Send for our new folder, "Big Profits on Small Jobs," which tells everything you want to know.

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General Sales Agents

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10% increased output, at least, is obtainable over the old system of Automatic Feeding by using the *Continuous System of Feeding* on presses and folders. On folding machines the increase is nearer 20 per cent.

¶ Better work with less trouble, less spoilage, no more labor and a *written guarantee to give a greater output than any other type of Automatic Feeder.*

¶ Be posted. You can get full and complete information only from the

CROSS PAPER FEEDER COMPANY

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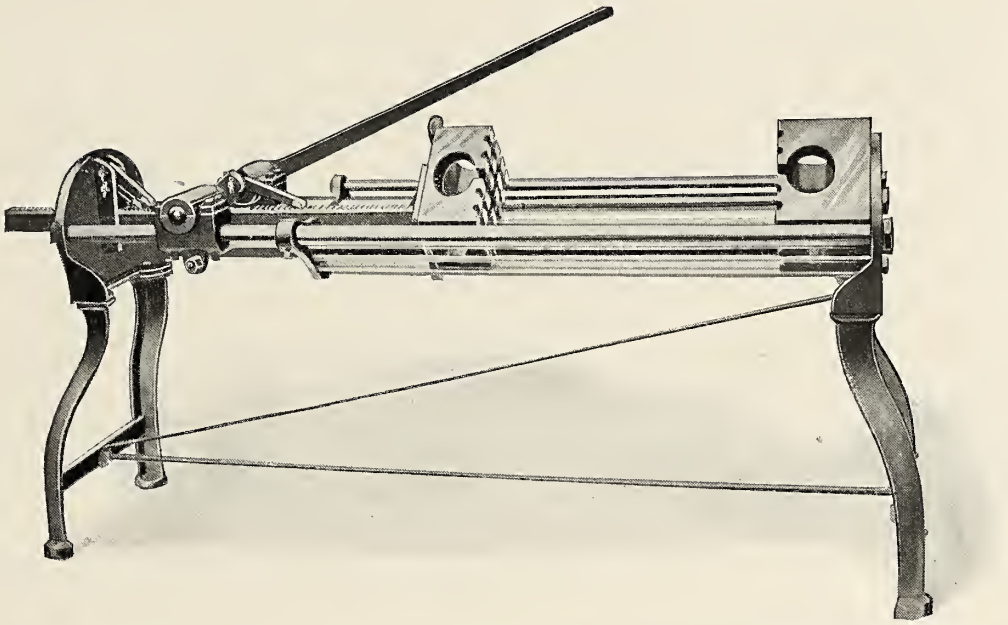
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The Simplest and Most Durable

IS THE

Crawley Bundling Press



This Press will prove to you that it is the Best

In use in twenty-seven States of the United States
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Canada
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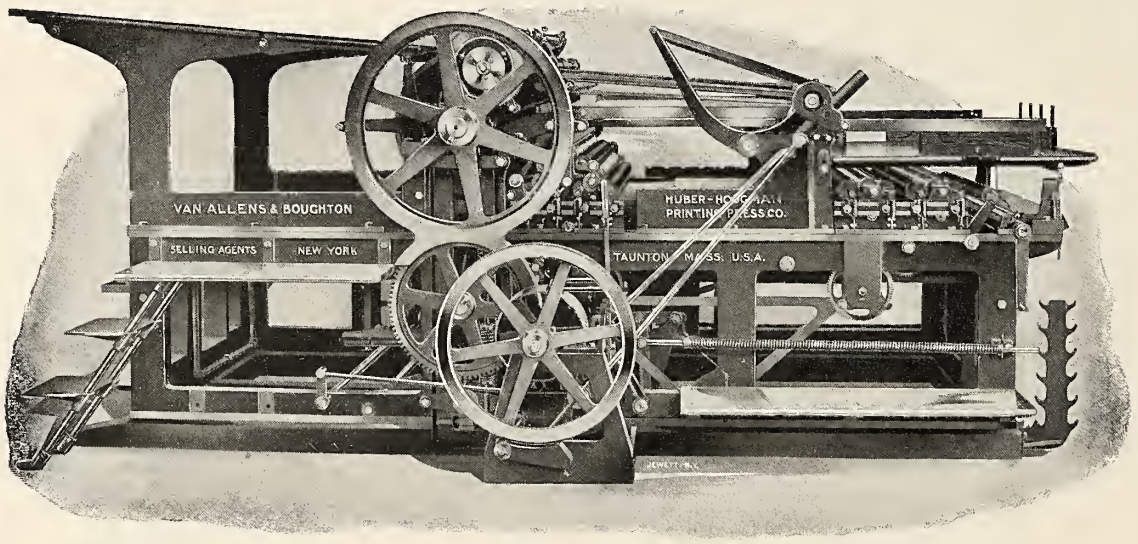
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The Crawley Book Machinery Company

NEWPORT, KENTUCKY, U. S. A.

THE HUBER-HODGMAN
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WE desire to inform the Trade that we have acquired an interest in the Eaton-Hurlbut Paper Co., of Pittsfield, Mass., who will supply our papers on and after March 1, 1908, under the firm name of

EATON, CRANE & PIKE CO.

Our business connection with Messrs. Geo. B. Hurd & Co., of New York, will terminate on that date by mutual consent.

DALTON, MASS., February 11, 1908.

Z. & W. M. CRANE.

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If your plant is running fifty-four hours a week, or forty-eight hours a week, we can cut the time of figuring your pay-roll to the minimum, and greatly lessen the liability to error.

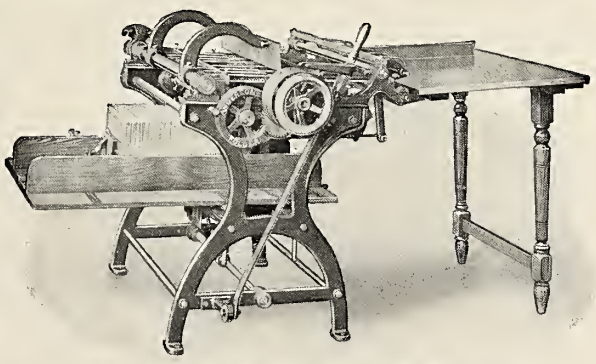
Nine-hour-a-day Wage Calculator shows the amount for every quarter hour from one-quarter hour to a full week of fifty-four hours, calculated for each quarter dollar of wages from $1.00 to $25.00 a week . . . . . **Price, $3.00**

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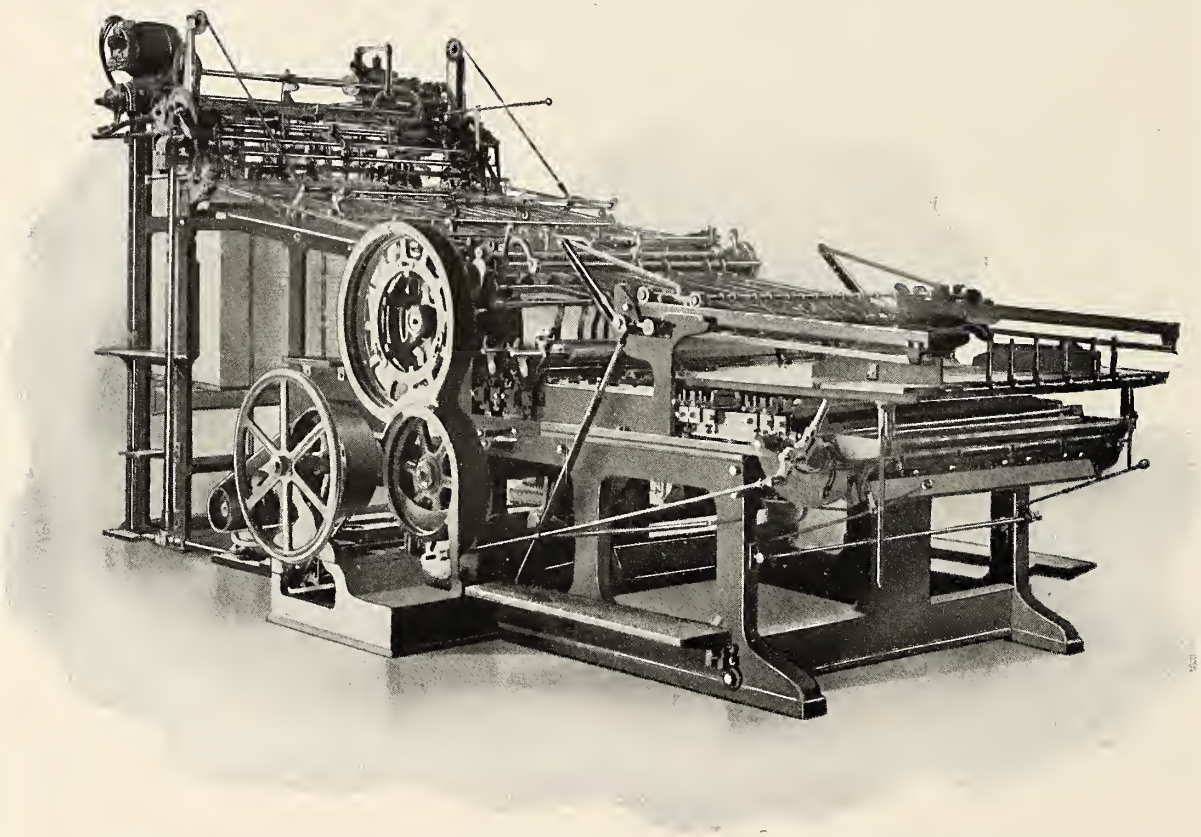
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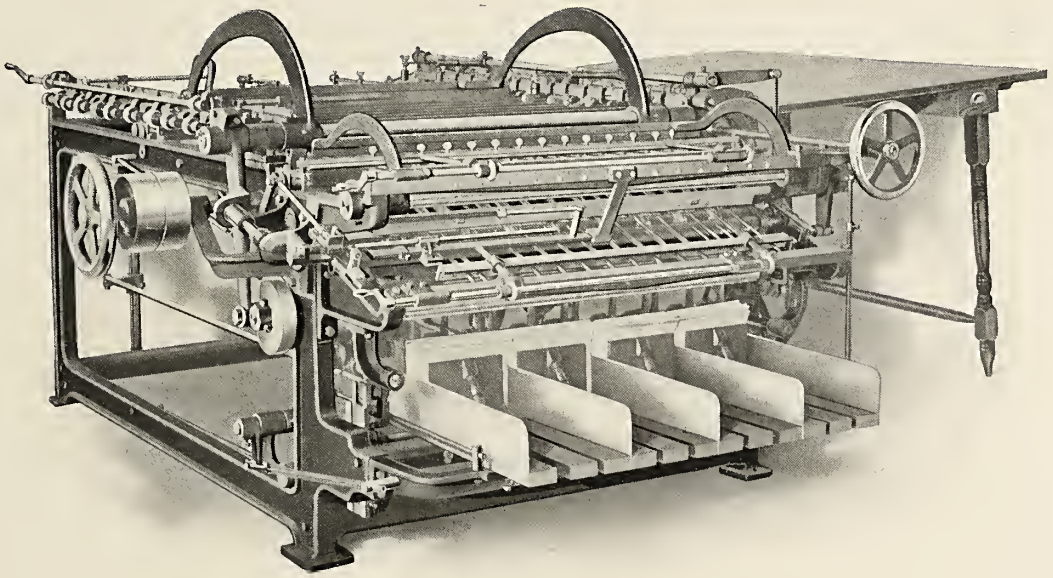
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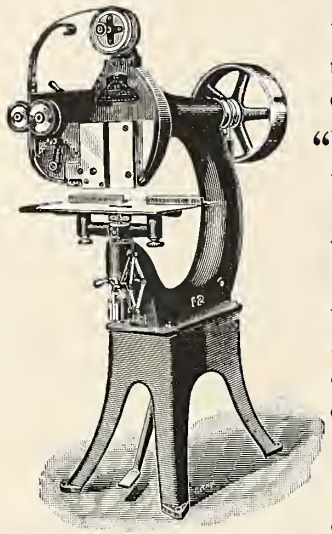
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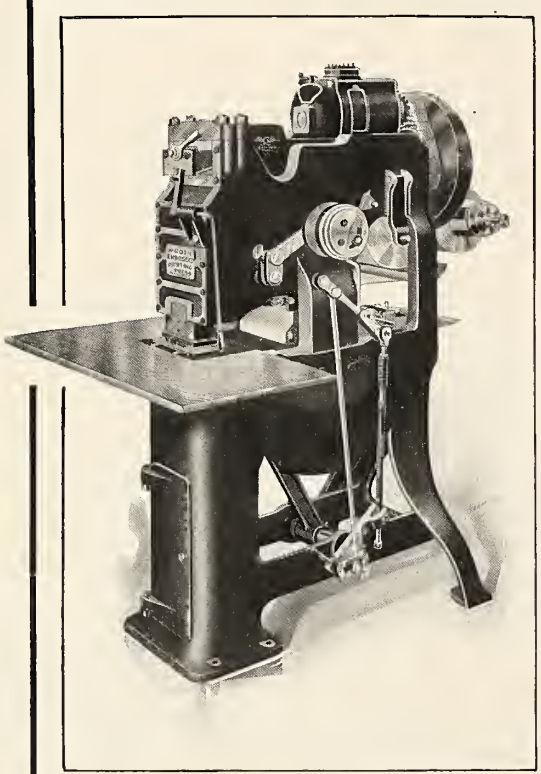
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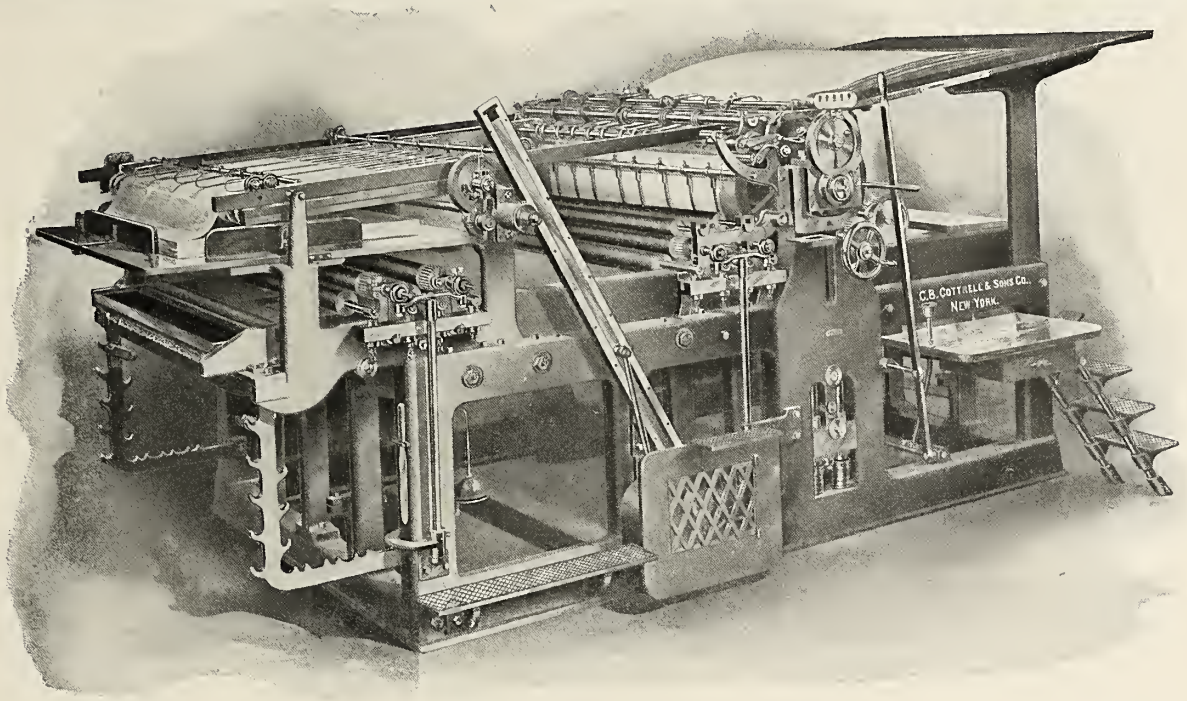
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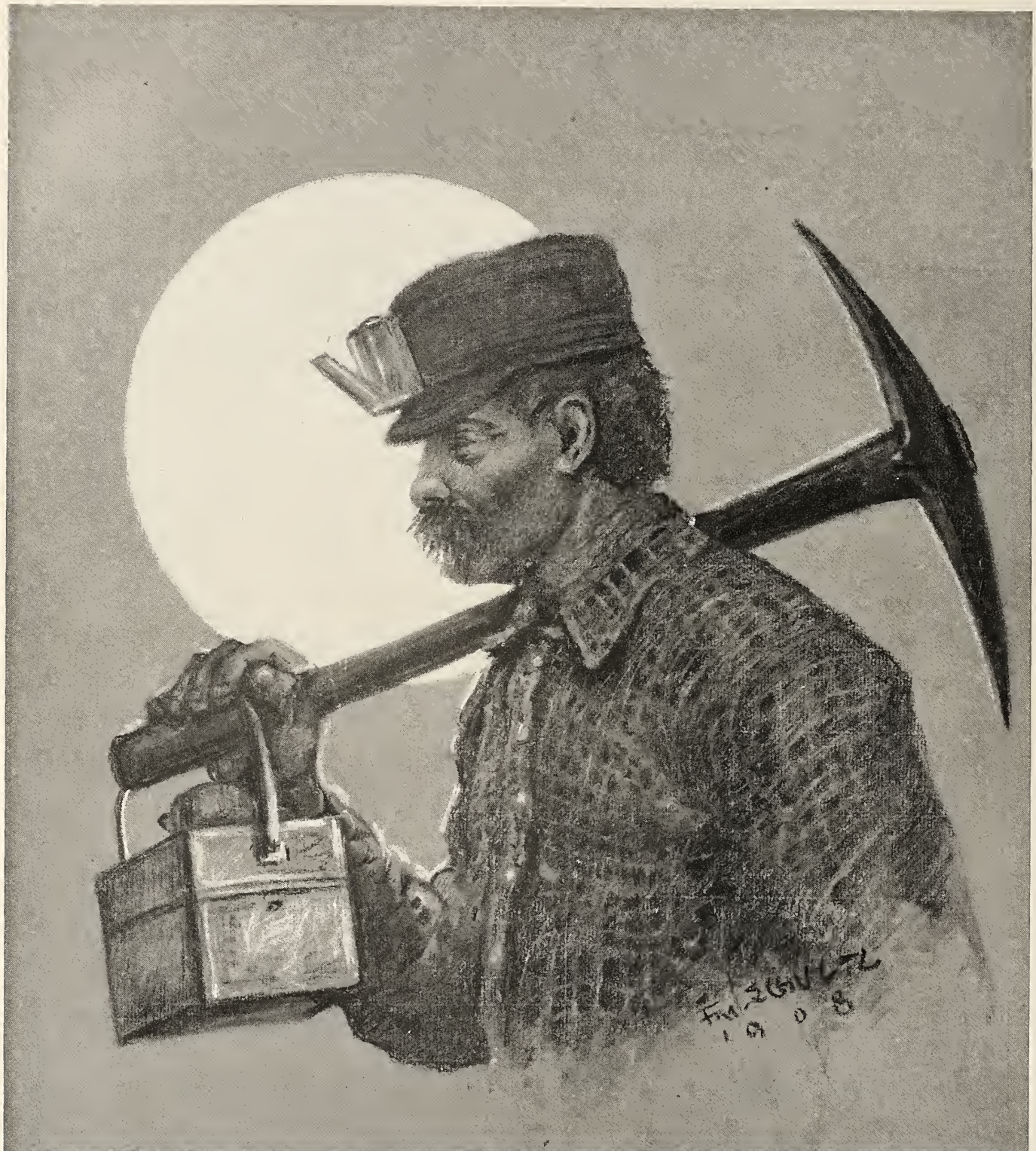
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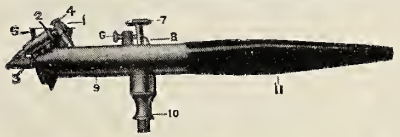
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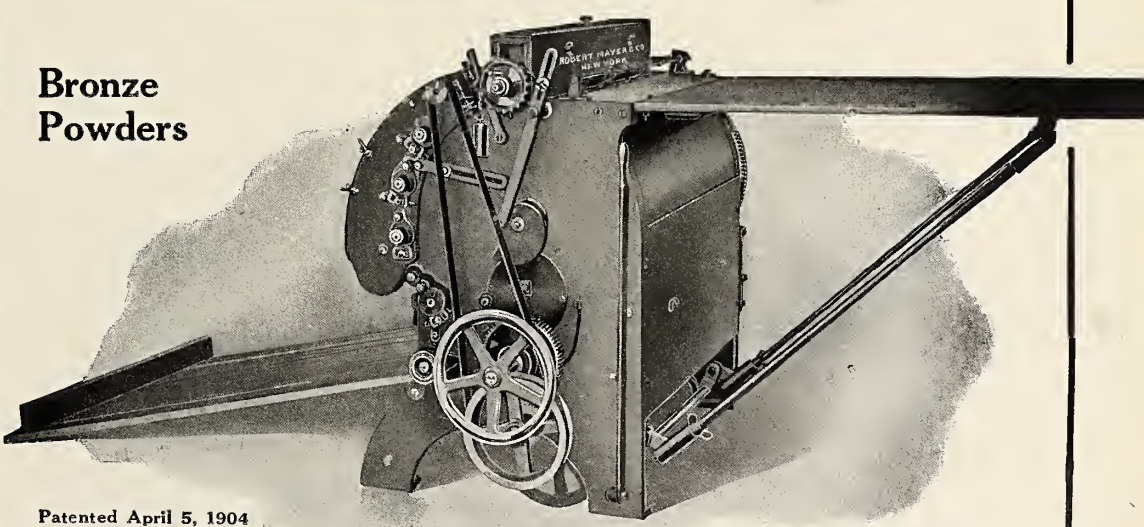
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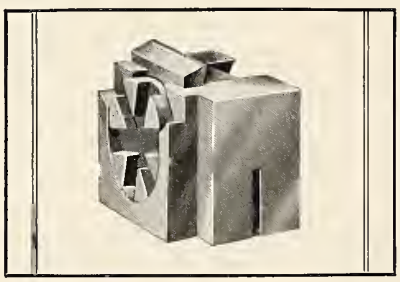
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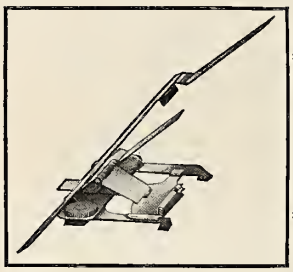
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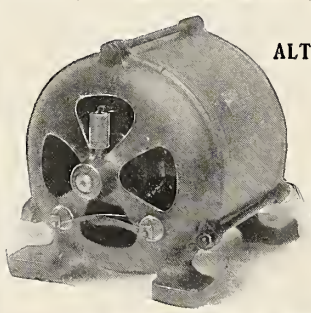
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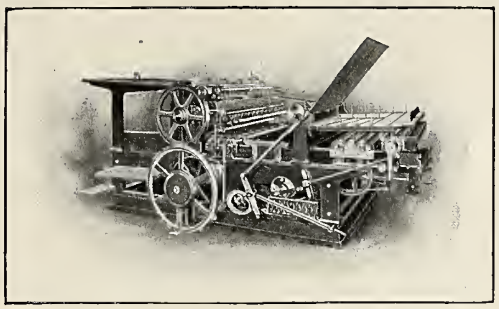


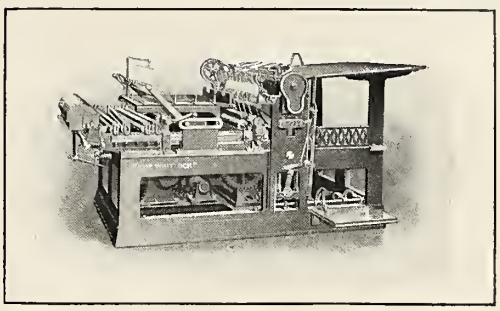
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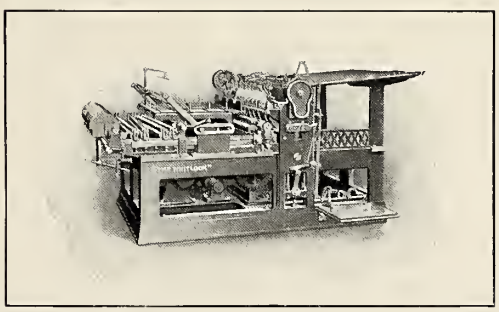
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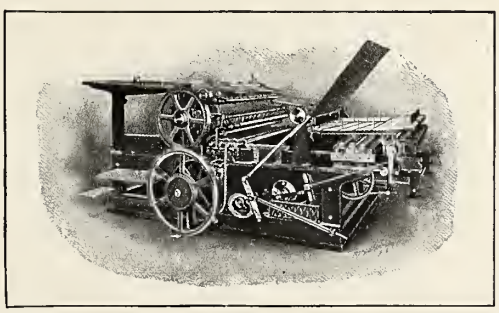
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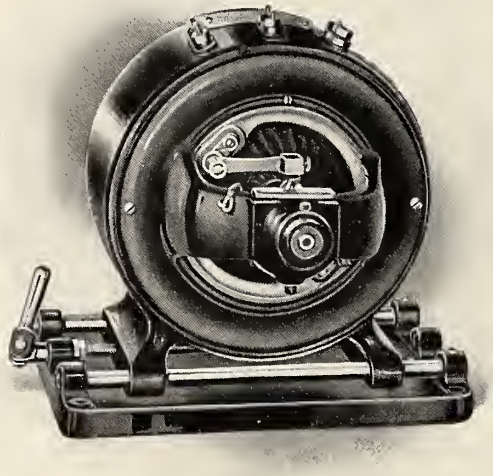
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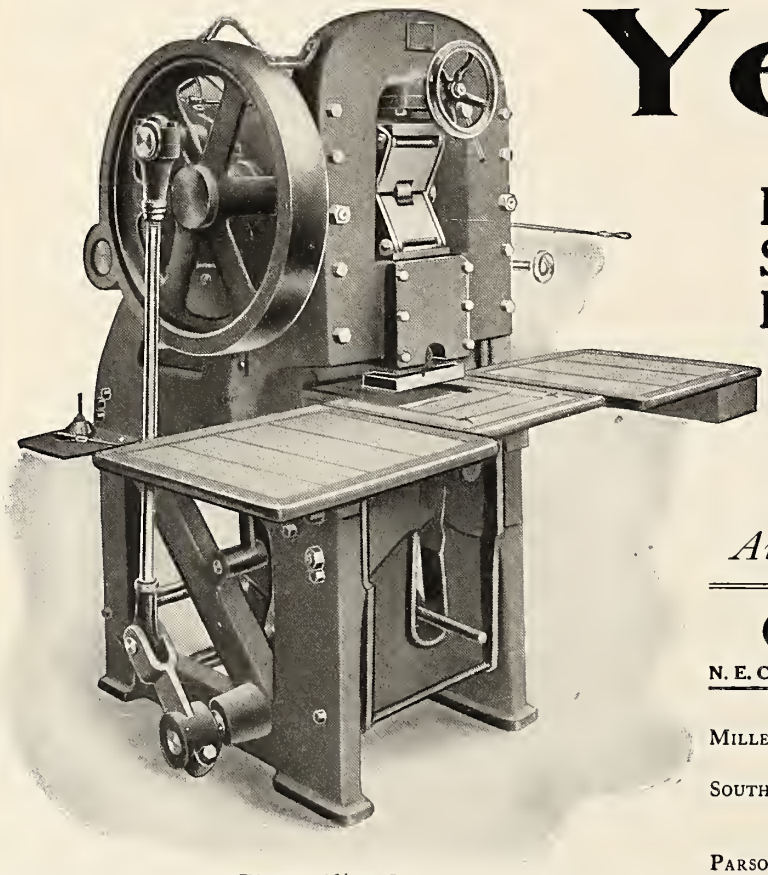
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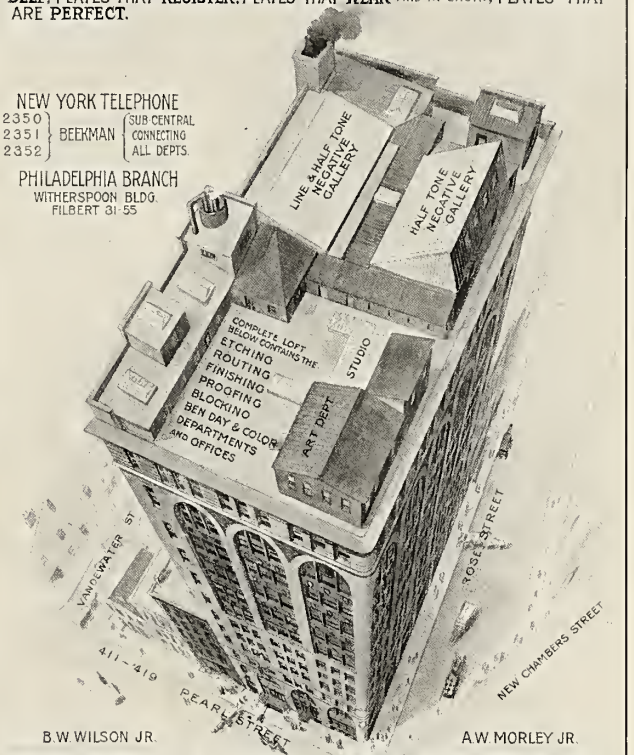
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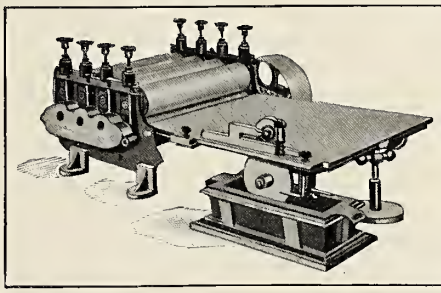


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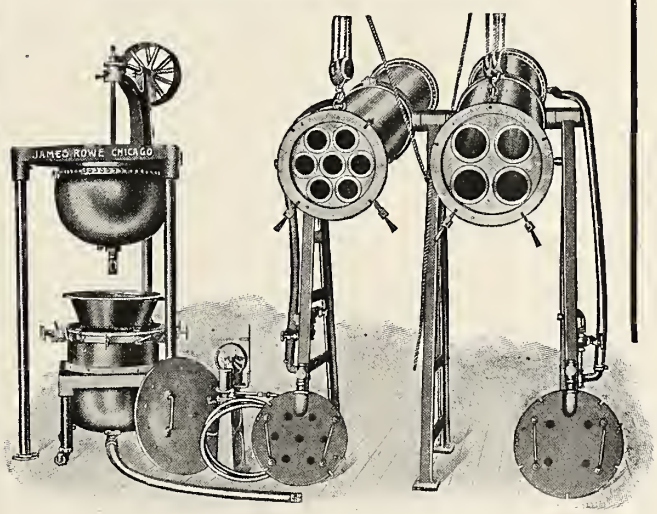
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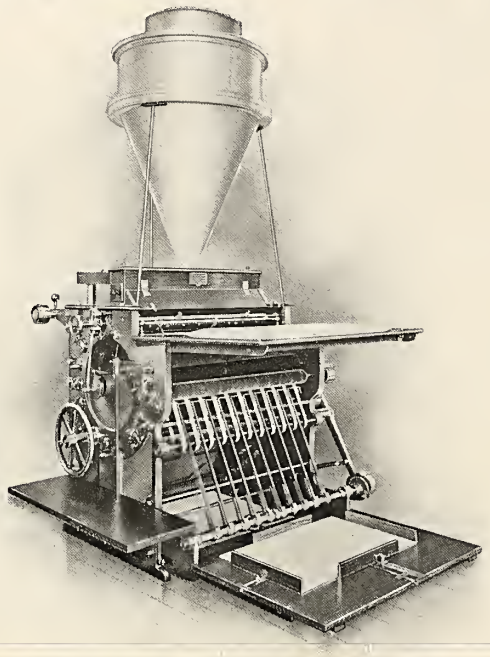


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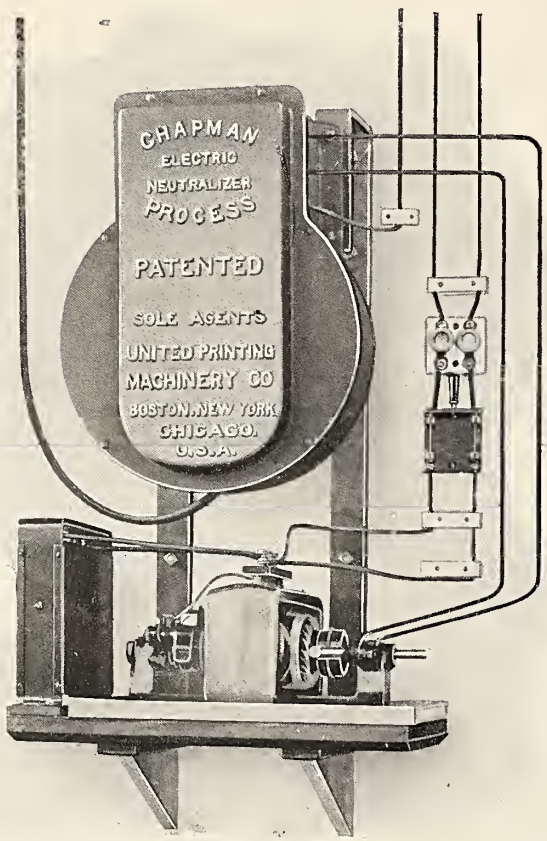
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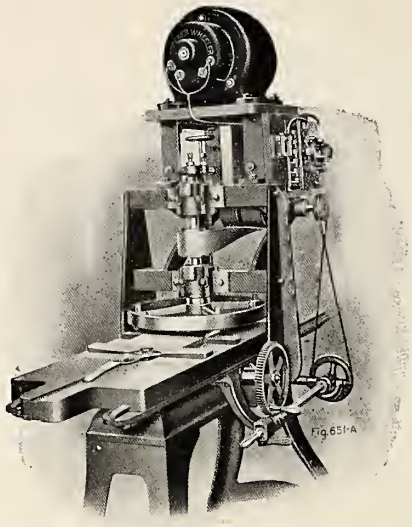
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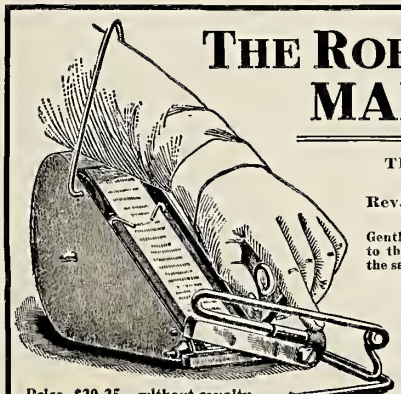
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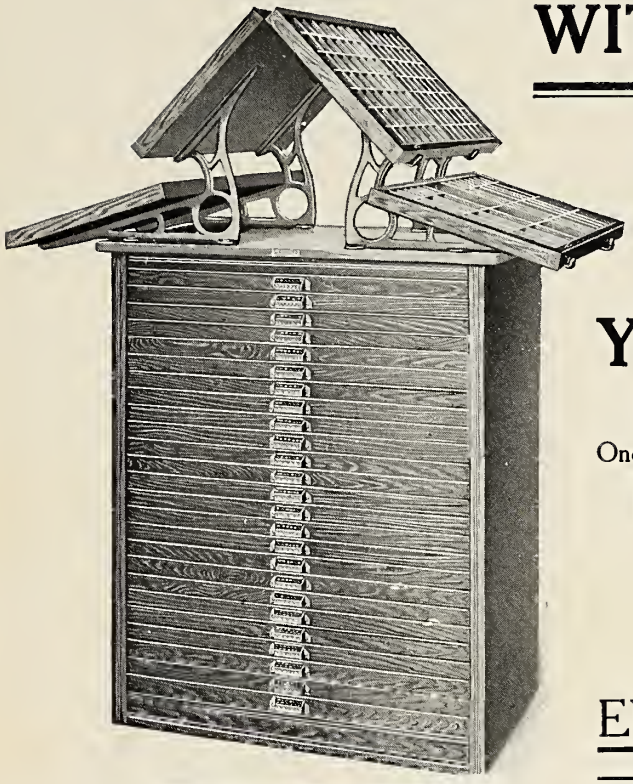
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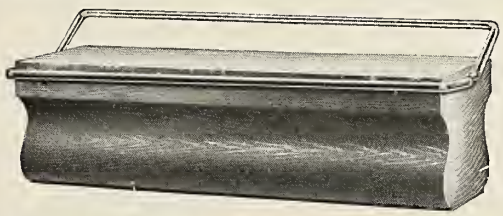
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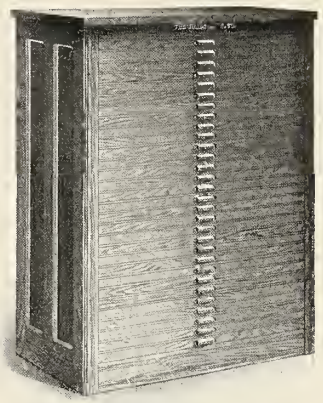


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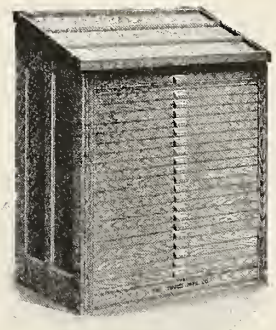
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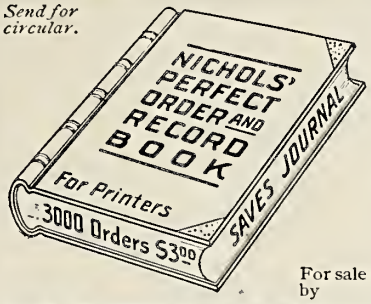
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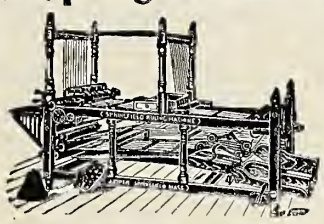
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